DANC 3322/AFST 3390: World Dance—Syllabus*

UTEP • FA20 • Synchronous Online course • MW 9am—10:20am (Mountain Time)

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office hours: Wednesday 11am—1pm or by appointment (via Blackboard Collaborate)

*this syllabus subject to change during the semester. Double check BlackBoard for updates.

** ALWAYS copy TA’s on ALL emails so we can help you more efficiently.

Course Description:

The course considers the meaning of a Global Dance Studies and focuses on Africana (African Diasporic) and non-concert/proscenium dance forms in three contexts: social, stage and screen. We consider the concept of “world” in the genre of so-called “world dance” to extrapolate is meanings, representations, constructions of identity, and human lived experiences as evidenced in relation to Black Africana movement practices international dance practices. Our journey will touch engage with a variety of Africana movement practices including cultural African dances, Afrobeats and pop culture, Afro-Latinx social and religious dance practices, and the contemporary theatrical dance practices of transnational African choreographers. Identification of movement vocabulary and choreographic staging will lead to discussion of how popular dance reflects and influences our perceptions of gender, age, ethnicity, and economic status. We will engage in conversations about how our group identities are imagined and sustained through embodied practices. Through dance we will learn about constructions of Blackness globally, the relationship between Blackness and “the world”, and how dance can be used as an analytical tool to better understand the world. Participants will be challenged to engage, debate and critique notions of what it means to be human; notions of authority and belonging; and to question and reflect on how belief systems are mobilized in our embodied, sociopolitical lives.

Course Learning Objectives:

The goals of the course are to:

1. Situate “world” dances in relation to historical events and social change.
2. Understand Dance Studies as a field of knowledge that deals with global matters of power, identity and political and philosophy.
3. Use the dancing body to map the connections between historical constructions of Blackness and the contemporary lifeworlds.
4. Understand the roles dance, popular music, and popular media play in constructions of all ethnic and sociopolitical identities.
5. Understand the roles popular music and popular media play in relation to the dissemination of popular dance styles.

6.

7. Improve dance literacy, movement fluency, and the ability to recognize and identify dance forms.
8. Increase information literacy and ability to navigate library resources.

Program Learning Objectives

At the successful completion of this course students will be able to:

1. Identify key Africana dance artists, styles, genres, and steps.
2. Describe collective Africana contributions to the historical development of certain dances.
3. Explain the impact of historical events, social circumstances, and political landscapes on particular dance practices.
4. Demonstrate how Africana dances practices reflect or challenge social and cultural norms and ideals.
5. Integrate tools for watching, describing, and assessing dance to critically evaluate examples of dance performance.
6. Apply the concepts of cultural appropriation and aesthetic innovation to international dance forms.
7. Locate and access appropriate textual and non-textual source materials using library databases and research tools.
8. Evaluate the credibility and appropriateness of music, video, images, and other source materials for a final research project.

Expected Learning Outcomes

Arts and Humanities

1. Students develop abilities to be informed observers of, or active participants in, the visual, spatial, performing, spoken, or literary arts.
2. Students develop an understanding of the foundations of human beliefs, the nature of reality, and the norms that guide human behavior.
3. Students examine and interpret how the human condition and human values are explored through works of art and humanistic writings.

Cultures and Ideas

1. Students develop abilities to analyze, appreciate, and interpret major forms of human thought and expression.
2. Students develop abilities to understand how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.

This course works towards these outcomes through close readings of specific dance works and dance practices as cultural representations that reflect and contribute to individual subjectivities, group identities, historico-political interactions, and societal assumptions and beliefs in the United States.
Social Diversity in the United States

1. Students describe the roles of such categories as race, gender, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.
2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

Americans embody the movement practices of various segments of our many-faceted society when practicing and viewing popular and social dance. Along with examining representations and constructions of identity through dance in popular culture, this course will draw students’ attention to their own experience of and attitudes towards diverse dance practices and heritages.

General Education

1. Self and Society: To understand and value diverse perspectives in both the global and community contexts of modern society in order to work knowledgeably and effectively in an ethnically and culturally rich setting.
2. Aesthetic understanding and Creativity: To appreciate and be knowledgeable about human creative expression, including literature and the arts.

Course Content and Procedures

The course will be based on in-class critical viewing of photographs and videos with lecture and discussion regarding movement vocabulary, choreographic devices and demographics of participants or performers, as well as larger political and social issues of the time period. Class discussion and assessment will incorporate required readings as well as lectures and visual examples. The course will have an active online component via BlackBoard. Please refer to the topical outline for specific topics covered in the class, readings, and assignment due dates.

Requirements and Evaluation

Attendance: 30 points total

Attendance for this class is imperative for successful completion. In addition to the information delivered in class through lectures, we will be viewing many visual representations of the dance styles under consideration. The viewing of this material and the collective analysis that follows will enable you to complete the course objectives and succeed in the various assignments. Except for death in the family and documented religious observance, after three (3) absences, your grade will be lowered by half a letter for each subsequent absence.

For this online course, students will be required to participate in weekly discussion boards – both an initial post and responses to your peers. Students will also have a collection of smaller assignments throughout the week that will work to build toward the larger projects. Each of these activities will be given point values that add up to the total 100-point participation grade. These points cannot be made up, so students are expected to stay active in the course by logging in at least three times a week.
**Participation:** 15 points total

During class meetings we will have full class and small group discussions on your reactions, perceptions, and analyses of visual material and assigned readings. Please be prepared to give your opinion and ask questions. This is also a time that you can contribute to the learning of the class by discussing any dance experience you might have. Use of cell phones in any capacity during class time will not be tolerated, nor will non-class related computer use. Throughout the term we will learn physical elements of the dances we’ve studied. This accesses kinesthetic learning methods and can help identify differences between styles. If you have a specific prohibition against dancing in public, please e-mail me to discuss an alternate assignment, which will involve observing and writing about the dance lessons. Participation is assessed on presence, engagement, contributions, and professionalism.

**Assignments:** 200 points total

*Our weekly assignments are ALWAYS due of Sundays at 11:59pm via Blackboard submission.*

**You will each be assigned different readings for each class, DO NOT read everything in the module unless instructed to do so.***

***Detailed Assignment Guidelines are on BlackBoard. Assignments for this course are assessed according to rubrics. You can find these rubrics by clicking on the appropriate assignment link in BlackBoard and choosing to “View Rubric” from the button beneath the Points Possible for the assignment.***

**Reflection & Discussion Posts:** 50 points total

For ten topics there are discussion questions under the Discussion tab on BlackBoard. You are required to post one response to a question of your choice, to comment on the post of another student, and to answer questions on yours. Please answer all aspects of the prompt you choose. You may of course post and respond more frequently. Please also read the posts of other students; BlackBoard automatically keeps track of the number of posts written and read. The Instructor and Graduate Teaching Assistant will read and occasionally respond to discussion posts.

**Quizzes:** 200 points total

Each of the five-unit quizzes will be available on BlackBoard. Once you begin you will have one hour to complete the quiz. Quizzes will cover information and analysis from class lectures, viewings, discussions, and assigned readings, and includes a video portion. Contact the instructor immediately if you have technical problems taking the quiz.

**Other Assignments:** 200 points total

**Late Policy:** Late submissions are not accepted without arrangements made at least 48hrs in advance.
TECHNOLOGY REQUIREMENTS

Classes will be held synchronously using Zoom. Download the App on your computer or phone, or your can access it using your computer’s web browser. A laptop is preferred as we will at times be viewing material together in class. Be sure that you are always in a space with stable internet connection and enough bandwidth so maintain a good connection throughout the class. Course content is delivered via the Internet through the Blackboard learning management system. Ensure your UTEP e-mail account is working and that you have access to the Web and a stable web browser. Google Chrome and Mozilla Firefox are the best browsers for Blackboard; other browsers may cause complications. When having technical difficulties, update your browser, clear your cache, or try switching to another browser.

You will need to have access to a computer/laptop, a webcam, and a microphone. You will need to download or update the following software: Microsoft Office, Adobe Acrobat Reader, and Zoom. Check that your computer hardware and software are up-to-date and able to access all parts of the course including media viewing materials.

If you do not have a word-processing software, you can download Word and other Microsoft Office programs (including Excel, PowerPoint, Outlook and more) for free via UTEP’s Microsoft Office Portal. Click the following link for more information about Microsoft Office 365 and follow the instructions.

IMPORTANT: If you encounter technical difficulties beyond your scope of troubleshooting, please contact the UTEP Help Desk as they are trained specifically in assisting with technological needs of students. Please do not contact me for this type of assistance. The Help Desk is much better equipped than I am to assist you!

Course Communication: How we will stay in touch with one another.

Because this is an online class, we will not see each other in the ways you may be accustomed to: during class time, small group meetings, and office hours. However, there are several ways we can keep the communication channels open:

- **Office Hours:** We will not be able to meet on campus, but I will still have office hours for your questions and comments about the course. My office hours will be held on Blackboard Collaborate using the “Office Hours” link in Blackboard and during the following times: Wednesdays: 11am-1 p.m. Mountain Time
- **Email:** Blackboard message is the best way to contact me. I will make every attempt to respond to your e-mail within 24-48 hours of receipt. My UTEP e-mail (rtchabikwa@utep.edu) is the alternative in case of emergency. When e-mailing me, be sure to email from your UTEP student account and please put the course number in the subject line. In the body of your e-mail, clearly
state your question. At the end of your e-mail, be sure to put your first and last name, and your university identification number.

- **Discussion Board**: If you have a question that you believe other students may also have, please post it in the Help Board of the discussion boards inside of Blackboard. Please respond to other students’ questions if you have a helpful response.

- **Announcements**: Check the Blackboard announcements frequently for any updates, deadlines, or other important messages.

NETIQUETTE

As we know, sometimes communication online can be challenging. It’s possible to miscommunicate what we mean or to misunderstand what our classmates mean given the lack of body language and immediate feedback. Therefore, please keep these netiquette (network etiquette) guidelines in mind. Failure to observe them may result in disciplinary action.

- Always consider audience. This is a college-level course; therefore, all communication should reflect polite consideration of other’s ideas.

- You are expected to be visible during all class sessions unless prior arrangements are made with the instructor.

- Respect and courtesy must be shown to classmates and to the instructor at all times. No harassment or inappropriate postings will be tolerated.

- When reacting to someone else’s message, address the ideas, not the person. Post only what anyone would comfortably state in a face-to-face situation.

- Blackboard is not a public internet venue; all postings to it should be considered private and confidential. Whatever is posted on in these online spaces is intended for classmates and professor only. Please do not copy documents and paste them to a publicly accessible website, blog, social media or other space.

Excused Absences and/or Course Drop Policy

According to UTEP Curriculum and Classroom Policies, “When, in the judgment of the instructor, a student has been absent to such a degree as to impair his or her status relative to credit for the course, the instructor may drop the student from the class with a grade of “W” before the course drop deadline and with a grade of “F” after the course drop deadline.” See academic regulations in the UTEP Undergraduate Catalog for a list of excuse absences. Therefore, if I find that, due to non-performance in the course, you are at risk of failing, I will drop you from the course. I will provide 24 hours advance notice via email.
I will not drop you from the course. However, if you feel that you are unable to complete the course successfully, please let me know and then contact the Registrar’s Office to initiate the drop process. If you do not, you are at risk of receiving an “F” for the course.

**Deadlines, Late Work, and Absence Policy**

**Major Writing Assignments**

- Major writing assignments will be due on Sundays at midnight (11:59 PM). No late work will be accepted if the reason is not considered excusable.

**Quiz and Blog/Discussion Assignments**

- All quiz, blog, and discussion board assignments will be due on Sundays at midnight (11:59 PM). No late work will be accepted if the reason is not considered excusable.

**Make-Up Work**

Make-up work will be given only in the case of a documented emergency. Note that make-up work may be in a different format than the original work, may require more intensive preparation, and may be graded with penalty points. If you miss an assignment and the reason is not considered excusable, you will receive a zero. It is therefore important to reach out to me—in advance if at all possible—and explain with proper documentation why you missed a given course requirement. Once a deadline has been established for make-up work, no further extensions or exceptions will be granted.

**Alternative Means of Submitting Work In Case of Technical Issues**

I strongly suggest that you submit your work with plenty of time to spare in the event that you have a technical issue with the course website, network, and/or your computer. I also suggest you save all your work (answers to discussion points, quizzes, exams, and essays) in a separate Word document as a back-up. This way, you will have evidence that you completed the work and will not lose credit. If you are experiencing difficulties submitting your work through the course website, please contact the UTEP Help Desk. You can email me your back-up document as a last resort.

**Incomplete Grade Policy**

Incomplete grades may be requested only in exceptional circumstances after you have completed at least half of the course requirements. Talk to me immediately if you believe an incomplete is warranted. If granted, we will establish a contract of work to be completed with deadlines.

**ACCOMMODATIONS POLICY**

The University is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants, applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs, services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the
Americans with Disabilities Act Amendments Act (ADAAA) of 2008. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. Students requesting an accommodation based on a disability must register with the UTEP Center for Accommodations and Support Services (CASS). Contact the Center for Accommodations and Support Services at 915-747-5148, or email them at cass@utep.edu, or apply for accommodations online via the CASS portal.

COVID-19 Accommodations
Students are not permitted on campus when they have a positive COVID-19 test, exposure or symptoms. If you are not permitted on campus, you should contact me as soon as possible so we can arrange necessary and appropriate accommodations.

(classes with on-campus meetings) Students who are considered high risk according to CDC guidelines and/or those who live with individuals who are considered high risk may contact Center for Accommodations and Support Services (CASS) to discuss temporary accommodations for on-campus courses and activities.

SCHOLASTIC INTEGRITY
Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures. It includes, but is not limited to, cheating, plagiarism, and collusion. Cheating may involve copying from or providing information to another student, possessing unauthorized materials during a test, or falsifying research data on laboratory reports. Plagiarism occurs when someone intentionally or knowingly represents the words or ideas of another as ones' own. Collusion involves collaborating with another person to commit any academically dishonest act. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the Office of Student Conduct and Conflict Resolution (OSCCR) for possible disciplinary action. To learn more, please visit HOOP: Student Conduct and Discipline.

CLASS RECORDINGS
The use of recordings will enable you to have access to class lectures, group discussions, and so on in the event you miss a synchronous or in-person class meeting due to illness or other extenuating circumstance. Our use of such technology is governed by the Federal Educational Rights and Privacy Act (FERPA) and UTEP’s acceptable-use policy. A recording of class sessions will be kept and stored by UTEP, in accordance with FERPA and UTEP policies. Your instructor will not share the recordings of your class activities outside of course participants, which include your fellow students, teaching assistants, or graduate assistants, and any guest faculty or community-based learning partners with whom we may engage during a class session. You may not share recordings outside of this course. Doing so may result in disciplinary action.

PLAGIARISM DETECTING SOFTWARE
Some of your course work and assessments may be submitted to SafeAssign, a plagiarism detecting software. SafeAssign is used to review assignment submissions for originality and will help you learn how to properly attribute sources rather than paraphrase.

COPYRIGHT STATEMENT FOR COURSE MATERIALS

All materials used in this course are protected by copyright law. The course materials are only for the use of students currently enrolled in this course and only for the purpose of this course. They may not be further disseminated.

COVID-19 PRECAUTIONS

You must STAY AT HOME and REPORT if you (1) have been diagnosed with COVID-19, (2) are experiencing COVID-19 symptoms, or (3) have had recent contact with a person who has received a positive coronavirus test. Reports should be made at screening.utep.edu. If you know of anyone who should report any of these three criteria, you should encourage them to report. If the individual cannot report, you can report on their behalf by sending an email to COVIDaction@utep.edu.

For each day that you attend campus—for any reason—you must complete the questions on the UTEP screening website (screening.utep.edu) prior to arriving on campus. The website will verify if you are permitted to come to campus. Under no circumstances should anyone come to class when feeling ill or exhibiting any of the known COVID-19 symptoms. If you are feeling unwell, please let me know as soon as possible, and alternative instruction will be provided. Students are advised to minimize the number of encounters with others to avoid infection.

Wear face coverings when in common areas of campus or when others are present. You must wear a face covering over your nose and mouth at all times in this class. If you choose not to wear a face covering, you may not enter the classroom. If you remove your face covering, you will be asked to put it on or leave the classroom. Students who refuse to wear a face covering and follow preventive COVID-19 guidelines will be dismissed from the class and will be subject to disciplinary action according to Section 1.2.3 Health and Safety and Section 1.2.2.5 Disruptions in the UTEP Handbook of Operating Procedures.

(classes with on-campus meetings) Please note that if COVID-19 conditions deteriorate in the City of El Paso, all course and lab activities may be transitioned to remote delivery.

Course Resources: Where You Can Go For Help

UTEP provides a variety of student services and support:

Technology Resources

- **Help Desk**: Students experiencing technological challenges (email, Blackboard, software, etc.) can submit a ticket to the UTEP Helpdesk for assistance. Contact the Helpdesk via phone, email, chat, website, or in person if on campus.

Academic Resources
• **UTEP Library**: Access a wide range of resources including online, full-text access to thousands of journals and eBooks plus reference service and librarian assistance for enrolled students. Our Dance Librarian at UTEP’s library is:
  Joy Urbina
  Email: [jurbina4@utep.edu](mailto:jurbina4@utep.edu)
  Tel: (915)747-5066
  Contact Ms. Urbina for any questions concerning difficulties accessing the viewing material for the course, or finding reading resources.

• **University Writing Center (UWC)**: Submit papers here for assistance with writing style and formatting, ask a tutor for help and explore other writing resources.

• **RefWorks**: A bibliographic citation tool; check out the RefWorks tutorial and Fact Sheet and Quick-Start Guide.

**Individual Resources**

• **Military Student Success Center**: Assists personnel in any branch of service to reach their educational goals.

• **Center for Accommodations and Support Services**: Assists students with ADA-related accommodations for coursework, housing, and internships.

• **Counseling and Psychological Services**: Provides a variety of counseling services including individual, couples, and group sessions as well as career and disability assessments.
Topical Outline (*subject to change)

**complete modules will be posted separately prior to the start of each week**

**Module One: The “World” and “Africa”**

*Keywords: world; space; affect; imagination; representation; coloniality; orientalism; embodiment;*

**WEEK ONE: The World**

*Readings:*

- Foster, “Worlding Dance: An Introduction”
- Savigliano, “Worlding Dance and Dancing Out there in the World”

*Themes:*

- The imagined world
- The experienced world
- Dance analysis, dance appreciation, and dance literacy
- Theorizing space as a physical and mental phenomenon

*Questions:*

- What is the world?
- Who decides what the “world” is?
- Understanding the category “world dance”?
- What is the “worlding”?
- What is the relationship between dance and the world?
- Why focus on Africa when we are discussing the “world”?

**Assignments Due Sunday, August 30th at 11:59pm**

- Quiz #1 – Syllabus Quiz
- Readings Notes
- Discussion Post #1 – Personal introduction
WEEK TWO: Blackness, Africa, Africana

For Monday

Readings:

*** EVERYBODY READS ***

Gee, “Movement (R)evolution Dialogues”

Kant, “Dance Is a race Question”

AND

***Pick ONLY ONE of the following***


Douglas, “Under Fire: Defining a contemporary African dance aesthetic–can it be done?”


***AND EVERYBODY WATCHES***

Media:

Film (45min): Movement (R)evolution Africa, 2008 | Director Joan Frosch

http://www.cultureunplugged.com=documentary/watch-online/play/3963/Movement-Revolution-Africa

Themes:

Dance as movement of the body in space and time

Historical construction of Africa.

The Body and the construction of Africa.

Historical perceptual Inertia in the present.

Theorizing the body as physical, spatial, and mental.

Defining dance beyond leisure and entertainment.
Questions:
What is “Africa”?
Who decides what “Africa” is?
What is the “body”?
What is “dance”?
What is “blackness”?
What is the relationship between blackness and the world?
Why focus on the body when we are discussing the Blackness and the world?

Assignments Due Sunday, September 6th at 11:59pm
Quiz #2
Readings Notes
Discussion Post #2 – Film Review: Movement (R)evolution Africa

WEEK THREE: Dance and the Concept of Culture

Readings:
Sklar, “Five Premises for a Culturally Sensitive Approach to Dance”
DeFrantz, “African American Dance: Philosophy, Aesthetics, Beauty”
Gottschild, “Introduction” [in Digging the Africanist Presence in American Performance]
Browning, (Chpt 2) “Divine Choreography and the Embodiment of Metaphor.”
Meneses, “Listening with the Body: An Aesthetics of Spirit Possession Outside the Terreiro.”
Ritcher, “Anthropology with an Agenda: Four Forgotten Dance Anthropologists.”
Rosa, “Playing, Fighting and Dancing: Unpacking the Significance of Ginga in the Practice of Capoeira Angola.”

Themes:
Culture as permeable, malleable, and plural.
The invention of tradition.
Identitarian categories and their limitations.
Introducing Movement Analysis, Contextual Analysis, and Sociopolitical Analysis.
Knowing the world through dance.
Social Groupings.

Questions:
What is culture?
What does it mean to say that movement knowledge is cultural knowledge?
What are the 3 characteristics of culture as defined in this course?
What are the 3 types of analysis used in Dance Studies research?
What are social groupings?
How do social groupings manifest in/through dance?

Assignments Due Sunday, September 13th at 11:59pm
Quiz #3
Readings Notes
Discussion Post #3
Oral History Assignment

Week Two: The Body
Black Bodies—Always Global, Always Modern

Keywords: identitarian categories; intersectionality; intertextuality; tradition; power; hegemony; constructions; perceptual inertia; stereotype; ethnocentricity; gender; race; class; sexuality; homonormativity; homonationalism;

WEEK FOUR: Categories of Identity
Readings:

Amkpa, “Dialouges: The state of the body: African bodies as Texts.”


Chvacier, “The Criminalization of Capoeira in 19th Century Brazil”

Fuggle, “Discourses of Subversion: The Ethics and Aesthetics of Capoeira and Parkour.”

Themes:

Constructions of identity.

Imaginary communities and social groupings

The politics of the body.

The matter of “power”.

The invention of tradition

Appropriation and cultural exchange

Questions:

What is the body?

What is meant by “constructions of identity”?

What are some historical constructions of blackness and the body?

Assignments Due Sunday, September 20th at 11:59pm

Quiz #4

Readings Notes

Discussion Post #4

WEEK FIVE: Perceptions of Black Dancing Bodies

Readings:
Clare Craighead, “‘Black dance’: Navigating the politics of ‘black’ in relation to ‘the dance object’ and the body as discourse.”

Haitzinger, “Afro-Futurism or Lament - Staging Africas in Dance Today and in the 1920s.”


Pravas, “Hybridity Brazilian Style Samba Carnaval and the Myth of Racial Democracy in Rio de Janeiro

Themes:

Representation versus reality.

Perceptual inertia.

Socialization, affect, and attitudes.

Questions:

How do we look (at dance) and what do we see?

What shapes/informs how we perceive the dancing body?

Assignments Due Sunday, September 27th at 11:59pm

Quiz #5

Readings Notes

Discussion Post #5

Afrobeats Social Media Research Assignment

WEEK SIX: Gender and Sexuality

Readings:

Castaldi, “Sabar Dances and a Woman’s Public Sphere”
Oyewumi, “Colonizing Minds and Bodies- Gender and Colonialism.”

Mbembe, “Variations on the Beautiful in the Congolese World of Sounds”

DeFrantz, “Simmering Passivity: The Black Male Body in concert Dance.”

Levine, “States of Undress: Nakedness and the Colonial Imagination.”


Carey, “CaribFunk Technique: Afro-Caribbean Feminism Caribbean Dance and Popular Culture.”

Mcoy-Torres, “Love Dem Bad: Jamaican Dancehall self-adoration embodied experience and the Erotic”

Seye, “Male Dancers of Sabar: Stars of a Female Tradition.”

Meintjes, “Shoot the Sergeant, Shatter the Mountain: The Production of Masculinity in Zulu Ngoma Song and Dance in Post-Apartheid South Africa.”

Themes:

Performance and Performativity
Performance if identity
Dance and Gender
Dance and sexuality
Blackness and Queerness

Questions:

What is “sexuality”?
What is “queerness”?
What are “constructions of gender”?
What is the relationship between dance and sexuality?
How are black bodies implicated in the Euro-Western frameworks of sexuality?
Assignments Due Sunday, October 4th at 11:59pm

Quiz #6
Readings Notes
Discussion Post #6
Close reading Assignment—Music Video


Keywords: activism; nationalism; neoliberalism; spirituality; belonging, migration; xenophobia, appropriation, power, globalization, neocolonialism, appropriation

WEEK SEVEN: Dance and the nation.

Readings:

DeFrantz, “Moving in the Age of Globalization.”


Rosa, Brazilian Bodies and their Choreographies of Identity (chapter 1 only)


Karush, “Blackness in Argentina: Jazz, Tango, and Race Before Peron.”

Lauer, “Dancing for the Nation: Ballet Diplomacy and Transnational Politics in Post-Apartheid South Africa.”


Moorman, “Anatomy of Kuduro: articulating the Angolan Body Politic After the War.”

Themes:

Imagined communities
Ethnographies of the dancing body
Ideologies of nation-state
Dance as embodied philosophy
Dance as sociopolitical endeavor
Movement Analysis; Contextual Analysis; Sociopolitical Analysis

Questions:
What does dance tell us about how we see the world “the world”? 
What is the socio-cultural work that “the world” does?

Assignments Due Sunday, October 11th at 11:59pm
Quiz #7
Readings Notes
Discussion Post #7

WEEK EIGHT: Sociopolitical Choreographies, Worlding Choreographies

Readings:
Foster, “Choreographies of Protest.”
McGraw, “Sonic Settlements: Jamaican Music, Dancing, and Black Migrant Communities in Postwar Britain.”
Olmstead, “Developpé: Katherine Dunham’s diasporic dance.”

Themes:
The Choreographic Lens.
Sociopolitical choreographies.
The production of space.
Black Lived Ontologies.
Assignments Due Sunday, October 18th at 11:59pm

Quiz #8
Readings Notes
Discussion Post #8

WEEK NINE: Black Performance Theory

Readings:

DeFrantz & Gonzales, “Introduction” (in Black Performance Theory)

Themes:
Black Performance Theory
Anti-blackness in global modernity
Africana popular culture

Assignments Due Sunday, October 25th at 11:59pm

Quiz #9
Readings Notes
Discussion Post #9

Module Four: Popular Africana Cultures.

WEEK TEN to WEEK TWELVE: Hip Hop, Afrobeats, Dancehall, Kizomba, Kuduro, South African House.

Readings:

McCarren, “Hip Hop Speaks French” (chapter 2 in French Moves: Cultural Politics of le hip hop)
Castillo, “This Afro-Colombian Dance Film Has a Pulsating Urbano Soundtrack.”

Cepeda, “As Reggaeton Goes Pop, Never Forget the Genre’s Black Roots.”

Sneed, “Brazil’s Favela Funk in Film.”

Young, “Sound of Kuduro knocking at my door: Kuduro Dance and the Poetics of Debility.”

Johnson, “Black Culture without Black People: Hip Hop Dance Beyond Appropriation Discourse.”

WEEK THIRTEEN to WEEK FOURTEEN: Final Projects Focus.