

**PMA/AAS/LSP/AMST 4080 and VISST 4580: Seminar in Dance Studies:
"Choreographies of Race"
Spring 2015**

Instructor: Lorenzo Perillo, PhD
Office: 430 College Ave.
Office Hours: TBD
Course website: Blackboard
Class #: PMA 16650; AAS 17242; VSST 16651; AMST 17873; LSP 17950

Lecture: W 10:10am -1:10pm
Judith Eisner Pavillion 201, 4 Units
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Course Description

This seminar format course surveys the particular topic — choreography — with special attention to theories and practices of race and anti-racism. It introduces dance-based critical thinking, critical viewing, and research writing through written texts, recorded music and embodied performances mostly located in North America. Canonical and emergent dance research texts serve as principle lenses through which seminar discussions, presentations, workshops, and writing will emerge. This specialized course takes students through a broad yet interconnected range of themes including racial formation and choreography theory, whiteness, Black dancing bodies, Latinidad, choreographing Asian America, and indigenous dance. Throughout the course students engage in interdisciplinary discussions on the racialized body, close readings of dance texts, and analyses of performances. Students will then be challenged to demonstrate their own original analyses through in-class activities, intense discussion, and book reviews.

Course Goals

At the end of this course students should be able to: 1) use various methods of dance research to critically examine the major concepts of the field; 2) analyze written text and performance using distinct theoretical approaches and methodologies; 3) identify major debates intersecting dance and race and argue their ideological position.

Course Components

Grade Distribution:

1. Active Participation	20 points
2. Leading Discussion	20 points
3. Ethnographic Fieldwork	10 points
a. Direct Participation (5 points)	
b. Fieldnotes (5 points)	
4. Book Reviews (50 points)	
a. First book	10 points
b. Second book	10 points
c. Third book	10 points
d. Comparative	<u>20 points</u>

Please note 1point= 1% total course grade

Total 100 points

Grading Scale: 100 points total

97-100 A+	87-89 B+	77-79 C+	67-69 D+	59-below F
94-96 A	84-86 B	74-76 C	64-66 D	
90-93 A-	80-83 B-	70-73 C-	60-63 D-	

1. Active participation in Intensive Discussion (20 points)

Weekly discussions are the core of the seminar experience. Each week, students are expected to come on time to the seminar room. Brief in-class viewings of select performances may act as material for directed free-writes. These free-writes are not graded. They are designed to introduce students to a topic or approach, allowing them to discover what they already know and respond personally to a topic. In class, students are expected to have read the assigned readings. Students are expected to contribute in writing, speaking, and movement to help take ownership of their critical pedagogical experience. Students are expected to be respectful to others (and their ideas), receptive

to critique and reflective (see "Course Policies and Expectations"). Students are expected to take their own ideas seriously and avoid reactionary responses to peer review.

2. **Leading Discussion (20 points)**

At the beginning of the semester, each student will sign up for a week to lead discussion sessions with a presentation that reflects an understanding of key concepts proposed by the week's readings. During their week, student facilitators will bring discussion questions to interrogate the readings, and raise questions and issues around the material. Optional: provide presentational audio-visual materials or facilitate a participatory exercise. If there are not enough students, we will divide the remaining weeks amongst the class.

3. **Ethnographic Fieldwork: (10 points)**

Students will participate in an ethnographic methods exercise through the Hip Hop Symposium Papers. Details will be discussed during weeks leading up to the March 21st event. Fieldnotes will be due the following week.

4. **Book Reviews (3x10pt, 1x20pt) (3-4 pages each)**

Book reviews should be 3-4 pages typed, double-spaced, Times New Roman font, critical responses to the weekly assigned texts. Students can choose from all the book-length texts to write book reviews and must present a synthesis of the knowledge gained from the text. The third book review must be a double book review. No make-ups or late papers will be allowed. When applicable, students should be able to show that they can answer the following generative questions concerning the texts:

- a. What is the object of study in this text?
- b. What is the key research question raised in this text?
- c. What is at stake in this question? Why does it matter?
- d. What conversation is this text participating in? Who is it answering? What disciplinary context exerts the most influence on it?
- e. What are the sources of evidence used to support the arguments in the text?
- f. What is the generative and original contribution of this text?
- g. What new questions does the text generate? What questions does it leave unanswered?

By taking this course "Choreographies of Race", students provide their consent that all required papers may be subject to submission for textual similarity review via Turnitin.com in order to detect plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of the Turnitin.com service is subject to the [Usage Policy posted on the Turnitin.com site](#).

5. **Class Materials**

Required texts:

1. Michael Omi and Howard Winant, *Racial Formation in the United States*. Routledge; 3rd edition, 2014.
2. Caroline Joan S. Picart, *Critical Race Theory and Copyright in American Dance: Whiteness as Status Property*. Palgrave Macmillan, 2013.
3. Thomas F. DeFrantz, *Dancing Revelations: Alvin Aileys Embodiment of African American Culture*. Oxford University Press, 2004.
4. Ramón H. Rivera-Servera, *Performing Queer Latinidad: Dance, Sexuality, Politics*, (University of Michigan Press).
5. Rachmi Diyah Larasati, *The Dance That Makes You Vanish: Cultural Reconstruction in Post-Genocide Indonesia*. University of Minnesota Press, 2013.
6. Jacqueline Shea Murphy, *The People Have Never Stopped Dancing: Native American Modern Dance Histories*. Minneapolis: University of Minnesota Press, 2007.

The books will be available at the University bookstore and local commercial outlets. The rest of the course materials will be available through the online course website or distributed in class. Materials for further investigation are not required nor provided, but rather recommended for students who have decided to pursue a research project related to a specific field of study, method, or community.

Viewing: Excerpts of videos will be shown in class on the date they are listed in the course schedule. These are indicated in the syllabus as "in-class." Videos marked as "outside class" will be made available online through the course website. These should be viewed prior to the date they are indicated in the course schedule and incorporated in the responses and questions.

Course Policies and Expectations

See separate handout

PMA 4080: Reading Schedule: Subject to Revision
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Class Topics:

Assigned Readings:

Week 1

Discussion: Introductions

In-class
Anusha Kedhar, "Hands Up, Don't Shoot!": Gesture, Choreography, and Protest in Ferguson" Feminist Wire. October 6, 2014.
<http://thefeministwire.com/2014/10/protest-in-ferguson/>

Week 2

Discussion: Foundations

Michael Omi and Howard Winant, *Racial Formation in the United States*. Routledge; 3rd edition, 2014.

Week 3

Discussion: Foundations

Susan Leigh Foster, "Choreography" in *Choreographing Empathy: Kinesthesia in Performance*. Routledge, 2010.

Keali'inohomoku, Joann. "An Anthropologist Looks at Ballet as a Form of Ethnic Dance," in Dils, Ann and Albright, Ann Cooper, ed. *Moving History/Dancing Cultures: A Dance History Reader*. Middletown, CT: Wesleyan University Press, 2001, 33-43.

Week 4

Discussion: Choreographies of Whiteness

Caroline Joan S. Picart, *Critical Race Theory and Copyright in American Dance: Whiteness as Status Property*. Palgrave Macmillan, 2013.

DUE: Meeting with Instructor to discuss Fieldwork Assignment

Week 5

Discussion: Choreographies of Whiteness

Viewing: *Step Up 2: The Streets* (2008)

Raquel L. Monroe, "The White Girl in the Middle: The Performativity of Race, Class, and Gender in Step Up 2: The Streets", p. 182-198. in Oxford Handbook.

Book Review Due

Week 6

Discussion: The Black Dancing Body

Thomas F. Defrantz, *Dancing Revelations: Alvin Aileys Embodiment of African American Culture*. Oxford

University Press, 2004.

Week 7**Discussion: The Black Dancing Body**Viewing: *Paris is Burning* (1990), Jenny LivingstonMarlon M. Bailey, "From House to House: Ballroom Houses, Platonic Parents, and Overlapping Kinship" in *Butch Queens Up in Pumps: Gender, Performance, and Ballroom Culture in Detroit*. University of Michigan Press, 2013 p. 77-123.**Week 8****Discussion: Choreographing Latinidad****Book Review Due**Ramón H. Rivera-Servera, *Performing Queer Latinidad: Dance, Sexuality, Politics*, (University of Michigan Press).**For Further Investigation:** Savigliano, Marta. *Tango and the Political Economy of Passion*. (Boulder, Co.: Westview press, 1996).**Week 9****Fieldwork at Hip Hop Symposium
March 21, 2015**

NO CLASS/ NO READING: Mandatory Symposium Fieldwork

Week 10**Discussion: Choreographing Latinidad****Due Fieldnotes**Viewing: *Dirty Dancing: Havana Nights* (2004)Priscilla Renta, "The Global Commercialization of Salsa Dancing and Sabor" in *Salsa World: A Global Dance in Local Contexts*, edited by Sydney Hutchinson. Temple University Press, 2014, p. 117-139.Cindy García, "Displace and BeQueen: Gender and Interculturalism in Dirty Dancing: Havana Nights (2004)", in *The Oxford Handbook of Dance and the Popular Screen*, edited by Melissa Blanco Borelli. Oxford University Press, 2014, p. 155-165.**For Further Investigation:** Cindy García, *Salsa Crossings: Dancing Latinidad in Los Angeles (Latin America Otherwise)*. Duke University Press Books (June 18, 2013).**Week 11: Spring Break****Spring Break****Week 12****Discussion: Asian American Choreographies****Book Review Due**Wong, Yutian, "Situating Asian American Dance Studies," in *Choreographing Asian America* (Middleton: Wesleyan, 2010), 27-56.**For Further Investigation:** Priya Srinivasan's *Sweating Saris: Indian Dance as Transnational Labor*.

Week 13**Discussion: Asian American Choreographies**

Rachmi Diyah Larasati, *The Dance That Makes You Vanish: Cultural Reconstruction in Post-Genocide Indonesia*. University of Minnesota Press, 2013.

For Further Investigation: SanSan Kwan, *Kinesthetic City: Dance and Movement in Chinese Urban Spaces*. Oxford University Press (January 4, 2013)

Week 14**Discussion: Indigenous Choreographies**

Adria Imada, "Hawaiians on Tour: Hula Circuits Through the American Empire" *American Quarterly* 56.1 (2004): 111-149.

Viewing: *American Aloha: Hula Beyond Hawaii* (2003)

Week 15**Discussion: Indigenous Choreographies**

Jacqueline Shea Murphy, *The People Have Never Stopped Dancing: Native American Modern Dance Histories*. Minneapolis: University of Minnesota Press, 2007.

Comparative Book Review Due

Week 16**DUE: Final Evaluations**

Final Book Review: Friday, May 9
