Course Description

This course investigates critical and aesthetic theory in relation to dance. Throughout the semester we will explore critical vocabularies of embodiment across arts and humanities research, considering these vocabularies in conversation with our own embodied nature as researchers. Special consideration is given to historical change in understandings of movement and the body, genealogical excavations of key terms, and emerging technologies and their impact on dancing bodies. Students develop their analytical thinking and writing skills as they formulate, articulate, and analyze these theories, and critically evaluate dance scholarship as a) criticism and b) ethnography. Our course objectives are for students to be conversant in the interdisciplinary field of dance studies via several points of contact with theories of embodiment, and to be able to locate themselves as a researching/practicing body in relation to these discourses. In spring 2021 this course will be anchored by critical discourse on climate change and embodiment, and Indigenous theories of embodiment.

Land Acknowledgment

I will be facilitating this course from Buffalo, NY USA on the territory of the Seneca Nation, a member of the Haudenosaunee/Six Nations Confederacy. This territory is covered by The Dish with One Spoon Treaty of Peace and Friendship, a pledge to peaceably share and care for the resources around the Great Lakes. It is also covered by the 1794 Treaty of Canandaigua, between the United States Government and the Six Nations Confederacy, which further affirmed Haudenosaunee land rights and sovereignty in the State of New York. Today, this region is still the home to the Haudenosaunee people, and we are grateful for the opportunity to live, work, and share ideas in this territory. I encourage you to visit https://native-land.ca/ to explore the histories of Indigenous stewardship of the land on which you reside.

Required Materials

Additional readings per the course calendar are available on UBlearns.

Performance viewing will be part of this course and scheduled TBD.

**Course Outcomes**

By the conclusion of this course, students will:

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<th>Learning Outcome</th>
<th>Method(s) of Assessment</th>
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<tr>
<td>A breadth of understanding of critical approaches to embodiment related to dance and other disciplines, and the ability to think independently, to integrate, and to synthesize information within the dance discipline and across disciplines.</td>
<td>TBD by the class collective.</td>
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<tr>
<td>Knowledge and understanding of the forces that have shaped dance throughout history and as an evolving contemporary art form, including representative works, individuals, styles, cultural contexts, and movement theories.</td>
<td>TBD by the class collective.</td>
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<td>Writing and speaking skills to communicate clearly and effectively</td>
<td>TBD by the class collective.</td>
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<td>Familiarity with current technologies utilized in the creation, documentation, preservation, and dissemination of work.</td>
<td>TBD by the class collective.</td>
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<td>A knowledge of bibliographic resources in dance, including Web-based resources, and the skills to access these resources.</td>
<td>TBD by the class collective.</td>
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**Course, Departmental, and Institutional Policies**

**ACADEMIC INTEGRITY**

Plagiarism is unacceptable. Do not sell yourself short by pirating someone else’s ideas: do the work yourself, be brave, and share it. This does not mean we are not inspired by others’ work, nor does it mean we should not acknowledge where others have influenced us or can support our ideas. This is done through proper citation not just of scholarly work, but also of creative work. You MUST cite anything that does not originate with you. Pick a style – MLA, APA, or Chicago – and stick to it. Please see me with any questions about plagiarism and citation BEFORE you turn your work in. If you plagiarize, you will fail the assignment.
UB Official Academic Integrity Policy: Academic integrity is a fundamental university value. Through the honest completion of academic work, students sustain the integrity of the university while facilitating the university’s imperative for the transmission of knowledge and culture based upon the generation of new and innovative ideas. For the complete policy please visit: http://undergrad-catalog.buffalo.edu/policies/course/integrity.shtml

ACCESSIBILITY
I am committed to the academic success of all students in this course. If you have a disability of any kind that will affect your participation in this course, please let me know so that accommodations can be arranged in advance. University resources are available at http://www.student-affairs.buffalo.edu/ods/.

ATTENDANCE
Your presence helps all of us learn more effectively. Please attend to your needs as they arise during class, including caregiving of yourself and others.

CLASSROOM COMMUNITY
We are committed to cultivating an inclusive learning environment devoted to dialogue across intellectual and cultural differences. The study of theatre and dance routinely involves sensitive and challenging material, and although we do not know all the complexities that individuals bring to the classroom, studio, or rehearsal space, we remain committed to making those spaces supportive, collaborative, and inclusive. In order to achieve this, students and faculty alike are expected to engage with class materials and each other with respect and professionalism.

Students are encouraged to bring issues of harassment, exclusion, or discrimination to the attention of the instructor, a faculty member with whom they feel comfortable, or the department chair. In addition, UB’s office of Equity, Diversity, and Inclusion (EDI) exists to ensure that issues of harassment, discrimination, and accommodation are addressed in a timely and effective manner, and to foster and sustain a working and learning environment where each member of the community can succeed. If you experience harassment, discrimination, or a lack of accommodation, you are encouraged to speak with EDI confidentially, with no threat of retaliation: http://www.buffalo.edu/equity.html

INJURY-INCIDENT REPORT POLICY
In the event of injury on campus, an incident report should be filed immediately. To file an incident report, contact campus police at 716-645-2222.

CRITICAL CAMPUS RESOURCES
Sexual Violence
UB is committed to providing a safe learning environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic and dating violence and stalking. If you have experienced gender-based violence (intimate partner violence, attempted or completed sexual assault, harassment, coercion, stalking, etc.), UB has resources to help. This includes academic accommodations, health and counseling services, housing accommodations, helping with legal protective orders, and assistance with reporting the incident to police or other UB officials if you so choose. Please contact UB’s Title IX Coordinator at 716-645-2266 for more information. For confidential assistance, you may also contact a Crisis Services Campus Advocate at 716-796-4399.

Mental Health
As a student you may experience a range of issues that can cause barriers to learning or reduce your ability to participate in daily activities. These might include strained relationships, anxiety, high levels of stress, alcohol/drug problems, feeling down, health concerns, or unwanted sexual experiences. Counseling, Health Services, and Health Promotion are here to help with these or other issues you may experience. You can learn more about these programs and services by contacting:

Counseling Services: 120 Richmond Quad (North Campus), 716-645-2720, or 202 Michael Hall (South Campus), 716-829-5800. Health Services: Michael Hall (South Campus), 716-829-3316. Health Promotion: 114 Student Union (North Campus), 716-645-2837.

Basic Needs Insecurity
If you are experiencing food insecurity, UB has a variety of services available to assist you with food access. Please visit the following for details: https://www.buffalo.edu/studentlife/help/emergency/food-support.html
If you are experiencing housing insecurity, UB’s Emergency Fund may be able to assist you. Please visit the following for details: https://www.buffalo.edu/studentlife/help/emergency/emergency-funds.html

Course Calendar
*subject to change at instructor’s discretion*
all readings are due on the day indicated

WEEK ONE – 2/2

Introduction

WEEK TWO – 2/9  Histories
2. *Bell, Theories of Performance, pgs. 173-183.

WEEK THREE – 2/16  Phenomenology
1. Grosz, Ch. 4.

WEEK FOUR – 2/23  Foucault and Power
1. Grosz, Ch. 6.
2. *Bell, pgs. 224-229, Theories of Performance.

WEEK FIVE – 3/2  Rhizome
1. Grosz, Ch. 7.

WEEK SIX – 3/9  Watching Bodies: Criticism

WEEK SEVEN – 3/16

Spectatorship and Power

1. *Charmian Wells, “Strong and Wrong: On Ignorance and Modes of White Spectatorship in Dance Criticism.”
2. *Gregory King et. al, “Decolonizing Dance Writing: Who is Writing For?”

Workshop with Dr. Kate Mattingly on “Digital Dance Criticism: Frameworks and Futurity”

WEEK EIGHT – 3/23

Economics of Embodiment and Labor


Friday 3/26, 1:30-3pm: guest lecture from Dr. Anusha Kedhar

WEEK NINE – 3/30

REST

WEEK TEN – 4/6

Watching Bodies: Ethnography


WEEK ELEVEN – 4/13

Indigenous Worldmaking I

WEEK TWELVE – 4/20 Indigenous Worldmaking II

WEEK THIRTEEN – 4/27 Indigenous Worldmaking III
Workshop and movement practice with Rosy Simas, TBD

WEEK FOURTEEN – 5/4 Aesthetics of the Climate Crisis