

COLL 100 Dance in Asia and Asian Diasporas



Spring 2022
Tuesdays & Thursdays, 9:30am–10:50pm
Boswell Hall 38

Prof./Dr. Emily Wilcox

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Sign up for Office Hours here:

<https://calendly.com/emilywilcox>

Course Overview: This course explores the vibrant cultures of dance in Asia and Asian diasporas. Focusing on the contributions of influential Asian and Asian diaspora dancers and choreographers, as well as important social and political contexts of dance past and present, this course provides students a broad introduction to Asian and Asian diaspora dance studies, with a focus on major dance forms of India, China, Japan, and Korea in the twentieth and twenty-first centuries. Considering Asian and Asian diaspora artists as an

integral component of dance history, this class challenges Eurocentric narratives that center white dancers in the US and Europe as the only key creators of dance history and innovation. This class also overturns Orientalist approaches to Asian and Asian diaspora dance that envision a strict dichotomy between “traditional” and “modern” dance forms and locate Asian and Asian diaspora dance perpetually in the past. Through this course, students will be introduced to diverse disciplinary perspectives, including dance and performance studies, Asian studies, Asian American and Asian diaspora studies, gender and sexuality studies, and cultural history. Students will learn the critical knowledge to speak in nuanced and informed ways about Asian and Asian diaspora dance, and in this process they will also gain a broader understanding of historical, cultural, and social issues in Asia and Asian diasporas past and present.

Prerequisites: None.

WHAT IS COLL 100?

Official description: “COLL 100 is about big questions and big ideas. You will investigate the significant concepts, beliefs and creative visions, theories and discoveries that have shaped our understanding of the world. You will encounter and learn about the discoveries, texts, and knowledge that are fundamental in one or more academic disciplines. You'll become more adept at culling information and using it effectively. You'll also develop your abilities to present and defend your ideas in ways that go beyond writing. COLL 100 projects may be visual, quantitative, oral, digital, or some other creative presentation.”

Course Objectives:

- Learn about Asian and Asian diaspora dancers and choreographers and the dance styles they created and developed;
- Analyze and interpret the works, ideas, and lives of Asian and Asian diaspora dancers and choreographers in their historical, cultural, and political contexts;
- Reflect critically on global dance history, especially as it relates to issues of gender and sexuality, colonialism and postcolonialism, nationalism and transnationalism, and migration and the circulation of art and ideas;
- Gain an understanding of key methodologies and approaches in dance studies;
- Practice, improve, and refine skills of oral and visual communication and academic inquiry in a multimedia environment.

Readings and other course materials: This course takes advantage of materials available for free to students through the W&M Swem Library. Required course readings and viewings are available to students at no cost. Students can access all readings and viewings on Blackboard.

Course Requirements: Students will be graded on a combination of attendance and participation, reading/viewing quizzes, a presentation, three in-class unit quizzes, and a final video essay project.

Grades will be broken down as follows:

| | |
|------------------------------|-----|
| Attendance and Participation | 15% |
| Reading/Viewing Quizzes | 20% |
| Presentation | 10% |
| Unit Reviews | 40% |
| Final Project | 15% |

- **Attendance and Participation:** Class will begin promptly at 9:30am. Students are expected to arrive on-time and attend class in its entirety. As a seminar course, this class employs discussion in place of a lecture format. Students are expected to complete required readings and assignments before class and to arrive prepared to participate actively in class discussion. Students who need to miss class for health reasons should contact the professor ahead of time to arrange to participate on Zoom. If you are too unwell to attend class on Zoom or if you have another reason you need to miss class (such as a required school event, a religious holiday, a family emergency, etc.), please email the professor to request an excused absence. Excused absences will be granted with advance notice, and when possible classes will be recorded for review. It is your responsibility to contact the professor to arrange an alternate time to make up any missed work. During Unit One, all students will be required to attend one virtual talk and submit a one-page (double spaced) reflection about your experience. The reflection must be submitted on Blackboard before the next class meeting to receive credit. This will count as part of your attendance and participation grade.
- **Reading/Viewing Quizzes:** Periodically, pop quizzes will take place at the beginning of class to assess students' preparation of the assigned readings and viewings for that day. Unlike assignments, there will be no prior warning. Quizzes consist of ten multiple choice questions and are designed to provide incentives for keeping up with the course readings, as well as a system to identify and reward students who consistently complete the reading and viewings on time. Quizzes are designed to assess basic completion, not comprehension. They will focus on assessing whether students have completed the assigned readings and viewings. At the end of the semester, the lowest quiz score will be dropped. Quizzes missed due to excused absences can be made up for full credit.
- **Presentation:** Students will be required to give one research presentation on a key dancer or other topic covered in this course. The specific themes and dates of presentations are listed in the Schedule below, and students will sign up for their presentation dates on the first day of class. The goal of the presentations is to allow you to conduct independent research to gain a deeper understanding of the artist or theme/genre, then to combine oral presentation and multi-media to share what you learn with the class. Students are strongly encouraged to email and meet with the professor in office hours to get assistance gathering sources for your presentation.
- Presentations should meet the following requirements:
 - 1) A brief biography of the individual or introduction to the theme if not a person, including key dates, locations, and plenty of images;
 - 2) At least two major works associated with the individual or genre/theme;
 - 3) Video clips, 2-5 minutes in total, not from required viewings;

- 4) Discuss the relevance of this individual or theme to the course themes, reading, and/or viewings;
 - 5) An interactive element that engages your classmates in active participation in some way;
 - 6) Presentations should last between 12 and 15 minutes;
 - 7) A final slide should include a bibliography of sources;
 - 8) Presentations slides are due on Blackboard at 9:30am the day of your presentation.
- **Unit Reviews:** Students will take an in-class open-note assessment to demonstrate and synthesize knowledge at the end of each unit. These assessments will consist of a combination of short answer IDs of key terms and images, short fill in the blank questions with a word bank, and one essay question. Students will be provided with key terms and images to review in class each week, and the exam questions will come from these terms and images. The content of the reviews will cover assigned readings and viewings, student presentations, and in-class discussions. This class is open note. However, notes must be printed in hard copy and may not include images.
 - **Final Project:** For their final project, students will complete a 10-minute video essay on one of the articles covered in the class OR on a topic of their choice related to Asian and/or Asian diaspora dance. The video essay should present a narrative expressed in your own original voice through a carefully edited combination of images, sound, video clips, text, annotation and voice recording. Detailed instructions and an assessment rubric will be distributed in early April. This assignment will be guided through three “Story School” workshops led by members of the William & Mary Studio for Teaching & Learning Innovation (STLI), with a final technology workshop in the Swem Media Lab. Students will have access to one-on-one sessions with STLI tutors to help them gain technical skills in video editing and multimedia storytelling applied in the project. Students should discuss their ideas for a final project with the professor as the course progresses. No more than two students may use the same essay for their final project, so if you have an essay you know you want to use, please claim it early. Final Projects are due during the regular Final Exam time at 12:00 NOON on Wednesday, May 13. No late assignments will be accepted.

Assignments: All assigned readings and viewings should be completed before class on the day noted in the course schedule. Students will receive written feedback on all assignments and are encouraged to visit the professor during Office Hours to discuss any questions or concerns. Grades will be posted regularly on Blackboard for student review and verification. Please email the professor immediately if you have trouble finding or accessing the assigned materials or locating an assignment on Blackboard.

Email: Students are responsible for regularly checking and reading all course-related emails and Blackboard announcements. Instructors will make every effort to respond to student emails within 24 hours, excluding weekends. Questions posed in email should be limited to those that can be answered within 2-3 sentences. Complex content-related

questions or requests for feedback on individual assignments should be addressed during office hours or in discussion.

Extra Credit: Performance events related to this course will be posted periodically as extra credit. After attending an event, students should submit a one-page (double-space) reflection. Each event will add .5 percentage points on the final course grade. If you know of an upcoming performance event that you would like to advertise to the class, please send me an email, and I will post it on Blackboard for extra credit.

Disabilities and Special Accommodations: William & Mary accommodates students with disabilities in accordance with federal laws and university policy. Any student who feels s/he may need an accommodation based on the impact of a learning, psychiatric, physical, or chronic health diagnosis should contact Student Accessibility Services staff at 757-221-2512 or at sas@wm.edu to determine if accommodations are warranted and to obtain an official letter of accommodation. For more information, please see www.wm.edu/sas.

Writing Resources Center: Students are strongly encouraged to take advantage of one-on-one peer consultation and other forms of writing support provided by the Writing Resources Center (WRC). The WRC “help[s] you strengthen your writing and communication skills by providing resources, workshops, and individual support for all kinds of assignments and projects that require writing: academic essays, presentations, storyboards, posters, personal statements, creative writing, applications, and more.” <https://www.wm.edu/as/wrc/>

Academic Integrity and Plagiarism: Plagiarism will result in an automatic failing of this course and possible disciplinary action by the University. It is your responsibility to understand the rules of plagiarism and to cite your sources appropriately in assignments for this course. For more information, see the explanation of [Honor Code Violations](#).

Classroom environment: All students are of equal importance and value in this classroom. If you ever feel that your ability to participate and learn in this class is limited by the behavior of the professor or of other students, please let the professor know immediately so that change can be made. The professor welcomes student input at all times and on all aspects of the class. Humanistic inquiry acknowledges and values diversity in ideas and personal experiences. Let us join in celebrating these differences and similarities, and let us work together to make this classroom safe and respectful space for the expression of all views and all backgrounds.

Land and Slavery Acknowledgment: William & Mary acknowledges the Indigenous peoples who are the original inhabitants of the lands our campus is on today – the Cheroenhaka (Nottoway), Chickahominy, Eastern Chickahominy, Mattaponi, Monacan, Nansemond, Nottoway, Pamunkey, Patowomeck, Upper Mattaponi, and Rappahannock tribes – and pay our respect to their tribal members past and present. William & Mary acknowledges that it owned and exploited slave labor from its founding

to the Civil War; and that it had failed to take a stand against segregation during the Jim Crow Era.

Grading Scale for Final Grades:

| | | |
|--------------|--------------|--------------|
| A 93 – 100 | A- 90 – 92.9 | |
| B+ 87 – 89.9 | B 83 – 86.9 | B- 80 – 82.9 |
| C+ 77 – 79.9 | C 73 – 76.9 | C- 70 – 72.9 |
| D+ 67 – 69.9 | D 63 – 66.9 | D- 60 – 62.9 |
| F <60 | | |

SCHEDULE

WEEK 1

Thurs, Jan 27—Course Overview

No required readings or viewings.

UNIT ONE: INDIA

WEEK 2

Tues, Feb 1—Indian Classical Dance I: Bharatanatyam

VIEW: “The Journey from Sadir to Bharatanatyam”:

<https://www.youtube.com/watch?v=mD3RhhdVTw>

READ: Janet O’Shea, “Tradition and the Individual Dancer” in *At Home in the World: Bharata Natyam on the Global Stage*, Wesleyan University Press, 2007, pp. 26-69

- Presentation: Rukmini Devi Arundale (1904-1986)

Thurs, Feb 3—Indian Classical Dance II: Odissi

VIEW: Akshara/Rasa Festival Odissi Program

<https://www.youtube.com/watch?v=Ks9L9o6SJYY>

READ: Anurima Banerji, “Introduction: The Beads of History” in *Dancing Odissi : Paratopic Performances of Gender and State*. Seagull Books, 2019, pp. 3-47

- Presentation: Durga, Vishnu, Shiva, Devi, Radha & Krishna (Hindu deities)

WEEK 3



Virtual Event Option #1: Recast(e)ing South/Asian Dance and Performance

Priya Srinivasan, “Unruly Spectators in Unexpected Sites”

Monday, Feb 7, 7pm-8:30pm EST, host: UC Riverside Department of Dance

Zoom registration:

<https://ucr.zoom.us/meeting/register/tJAtcOuspz0tGtBJh6P15hzRqKSza0nDhPlw>

Tues, Feb 8—Indian Contemporary Dance: Chadralekha

VIEW: “*Sharira*—Chandralekha’s Explorations in Dance”

https://www.youtube.com/watch?v=vyXh_5dT0zw

READ: Chandralekha, "Reflections on New Directions in Indian Dance" in *Bharatanatyam: A Reader*, edited by Devash Soneji, Oxford University Press, 2010, pp. 374-382

READ: Ananya Chatterjea, "Chandralekha: Negotiating the Female Body and Movement in Cultural/Political Signification" in *Moving History/Dancing Cultures* edited by Ann Dils and Ann Cooper Albright, Wesleyan, 2001, pp. 389-397

READ: Uttara Coorlawala, "Ananya and Chandralekha: A Response..." in *Moving History/Dancing Cultures* edited by Ann Dils and Ann Cooper Albright, Wesleyan, 2001, pp. 398-403

➤ Presentation: Chandralekha (1928-2006)

Thurs, Feb 10—Indian Modern Dance and Early Dance Film: Uday Shankar

VIEW: *Kalpana*, 1948

<https://www.youtube.com/watch?v=7VxxQvOldv4>

READ: Urmimala Sarkar Munsri, "Boundaries and Beyond: Problems of Nomenclature in Indian Dance History" in *Dance: Transcending Borders*, Tulika Books, 2008, pp. 78-95

READ: Urmimala Sarkar Munsri, "Imag(in)ing the Nation: Uday Shankar's *Kalpana*," in *Traversing Tradition: Celebrating Dance in India*, Routledge, 2011, pp. 124-150

➤ Presentation: Uday Shankar (1900-1977)

WEEK 4



Virtual Event Option #2: Recast(e)ing South/Asian Dance and Performance

Usha Iyer, "Writing a History of Film Dance without Films"

Monday, Feb 14, 7pm-8:30pm EST, host: UC Riverside Department of Dance

Zoom registration:

<https://ucr.zoom.us/meeting/register/tjAtcOuspz0tGtBJh6P15hzRqKSza0nDhPlw>

Tues, Feb 15—Indian Popular Dance I: Bollywood and Reality Shows

VIEW: "The Ten Best Bollywood Dance Scenes"

<https://www.timeout.com/london/film/the-ten-best-bollywood-dance-scenes>

READ: Usha Iyer, "Introduction: A Corporeal History of Hindi Film Dance" in *Dancing Women: Choreographing Corporeal Histories of Hindi Cinema*. Oxford University Press, 2020, pp. 1-25

READ: Pallabi Chakravorty, "Lens on Reality" in *This Is How We Dance Now! : Performance in the Age of Bollywood and Reality Shows*. First Edition., Oxford University Press, 2017, pp. 1-17

➤ Presentation: Bollywood Dance

Thurs, Feb 17—Indian Popular Dance II: Drag and Gay Nightlife

WATCH: "Sari' LaWhore Vagistan, feat. Antie Kool Jams"

<https://www.youtube.com/watch?v=Op-aSfh6sxQ>

LISTEN (Optional): Ishtyle Playlist:

<https://open.spotify.com/playlist/5KuWlqTs3SOT3GCzaRQRJe?si=-4ifJ-8ZR6Wvo1IKT4OKkA&nd=1>

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READ: Kareem Khubchandani, “Preface: In Search of a Desi Drag Queen” and “Introduction: Sub-kulcha: The Meaning of Ishtyle” in Kareem Khubchandani. *Ishtyle : Accenting Gay Indian Nightlife*. University of Michigan Press, 2020, pp. xiii-xxiv, 1-27

➤ **STLI “Story School” Workshop #1: Storytelling**

WEEK 5

Tues, Feb 22—South Asian Contemporary Dance in the UK

WATCH: “The Silent Burn Project” (Selections)

<https://www.akramkhancompany.net/productions/the-silent-burn-project/>

READ: Royona Mitra, “Khan’s Body-of-Action” in *Akram Khan: Dancing New Interculturalism*. Palgrave Macmillan, 2015, pp. 31-51

READ: Anusha Kedhar, “Introduction: On Neoliberalism, Multiculturalism, and Flexibility” in *Flexible Bodies: British South Asian Dancers in an Age of Neoliberalism*. Oxford University Press, 2020, pp. 1-31

➤ Presentation: Akram Khan (b. 1974)

Thurs, Feb 24

➤ **Unit One Review (In Class, Open Note)**



Virtual Event #3: Recast(e)ing South/Asian Dance and Performance

Anjali Arondekar, “Sexuality’s Caste: Intimations of Dissent”

Thursday, Feb 24, 3pm-4:30pm EST, host: UC Riverside Department of Dance

Zoom registration:

<https://ucr.zoom.us/meeting/register/tJAtcOuspz0tGtBJh6P15hzRqKSza0nDhPlw>



Virtual Event #4: Recast(e)ing South/Asian Dance and Performance

Nrithya Pillai, “Re-casteing Narratives of Bharanatyam”

Monday, Feb 28, 7pm-9pm EST, host: UC Riverside Department of Dance

Zoom registration:

<https://ucr.zoom.us/meeting/register/tJAtcOuspz0tGtBJh6P15hzRqKSza0nDhPlw>

UNIT TWO: CHINA

WEEK 6

Tues, March 1—Historical Sources of Dance in China

VIEW: “Mei Lanfang 梅蘭芳 (1894-1961): Performance of the Sword Dance”

<https://open.bu.edu/handle/2144/37185>

READ: Beverly Bossler, “Sexuality, Status, and the Female Dancer: Legacies of Imperial China” in Katherine Mezur and Emily Wilcox, eds. *Corporeal Politics: Dancing East Asia*, University of Michigan Press, 2020, pp. 25-43

READ: Catherine Yeh, “Mei Lanfang and Modern Dance: Transcultural Innovation in Peking Opera, 1910s-1920s” in Katherine Mezur and Emily Wilcox, eds. *Corporeal Politics: Dancing East Asia*, University of Michigan Press, 2020, pp. 44-59

- Presentation: Yang Guifei (719-756)

Thurs, March 3—Contemporary Chinese Classical Dance and Dance Drama

VIEW: *Princess Zhaojun*, 2016

https://www.youtube.com/watch?v=pYYA_k-fIJg

READ: Dong Jiang, “The Dilemma of Chinese Classical Dance: Traditional or Contemporary?” in Katherine Mezur and Emily Wilcox, eds. *Corporeal Politics: Dancing East Asia*, University of Michigan Press, 2020, pp. 223-239

READ: Emily Wilcox, “Han-Tang *Zhongguo Gudianwu* and the Problem of Chineseness in Contemporary Chinese Dance: Sixty Years of Controversy,” *Asian Theater Journal* 29(1)(2012): 206-232

- Presentation: Sun Ying (1929-2009)

WEEK 7

Tues, March 8—Contemporary Chinese Folk and Ethnic Minority Dance

VIEW: *The Heritage of Chinese Culture and Dance:*

Ethnic Dance—Han

https://wm.primo.exlibrisgroup.com/permalink/01COWM_INST/g9pr7p/alma991033805766103196

Ethnic Dance—Inner Mongolian

https://wm.primo.exlibrisgroup.com/permalink/01COWM_INST/g9pr7p/alma991033805766203196

Ethnic Dance—Dai

https://wm.primo.exlibrisgroup.com/permalink/01COWM_INST/g9pr7p/alma991033805766503196

READ: Emily Wilcox, “Introduction” and “Chapter 1—From Trinidad to Beijing: Dai Ailian and the Beginnings of Chinese Dance,” in *Revolutionary Bodies: Chinese Dance and the Socialist Legacy*, University of California Press, 2018, pp. 1-47

- Presentation: Dai Ailian (1916-2006)

Thurs, March 10 – Chinese Revolutionary Ballet

VIEW: *Red Detachment of Women*, 1971

<https://www.youtube.com/watch?v=yCxESUirSRk>

READ: Lois Wheeler Snow, “*Red Detachment of Women* (1970[1964]),” in *China On Stage*, New York: Random House, 1972, pp. 193-212

READ: Bai Di, “Feminism in the Revolutionary Model Ballets *The White-Haired Girl* and *The Red Detachment of Women*,” in Richard King, et al., *Art in Turmoil: the Chinese Cultural Revolution, 1966-76*. Vancouver: UBC Press, 2010.

- Presentation: Cultural Revolution Model Works (*yangbanxi*)

WEEK 8 SPRING BREAK

Tues, March 15— NO CLASS

Thurs, March 17— NO CLASS

WEEK 9

Tues, March 22—Chinese Dance Goes Abroad, A Conversation with Shen Pei

**Meet on ZOOM: <https://cwm.zoom.us/j/4158462234>



Guest Speaker Bio: Shen Pei was born in 1936 and began studying dance professionally in China at the age of 14. During the 1950s-80s, she represented China on tours abroad as a professional dancer and choreographer with the Zhejiang Song and Dance Ensemble. In 1993, Shen emigrated to Minneapolis, Minnesota to become artistic director of the Chinese American Association of Minnesota Chinese Dance Theater (CAAM CDT). Shen will share her dance experiences of seventy years—forty years as a Chinese dancer and award-winning choreographer in China, followed by thirty years of promoting Chinese dance in the United States.

READ: Sau-ling Wong, “Dancing in the Diaspora: Cultural Long-Distance Nationalism and the Staging of Chineseness by San Francisco’s Chinese Folk Dance Association,” *Journal of Transnational American Studies* 2, no. 1 (2010), pp. 1-37

VIEW: “Celebrating Shen Pei’s 70 Years in Dance”

(Link TBD)

Thurs, March 24—Contemporary Dance in Taiwan: Cloud Gate Dance Theatre

**Meet on ZOOM: <https://cwm.zoom.us/j/4158462234>

VIEW: “Moon Water” by Cloud Gate Dance Company

https://wm.primo.exlibrisgroup.com/permalink/01COWM_INST/g9pr7p/alma991033578397603196

READ: SanSan Kwan, “Vibrating with Taipei: Cloud Gate Dance Theatre and National Kinesthesia,” in *Kinesthetic City: Dance and Movement in Chinese Urban Spaces*, Oxford University Press, 2013, pp. 62-105

➤ Presentation: Lin Hwai-min (b. 1947)

WEEK 10

Tuesday, March 29—Chinese Contemporary Dance: TAO Dance Theatre and Wen Hui

VIEW: Tao Dance Theatre Video Clips:

<https://thetheatretimes.com/a-return-to-the-body-tao-dance-theatre-and-its-straight-line-trilogy/>

READ: Hentyle Yapp, “Intimating Race: Tao Ye’s 4 and Methods for World Dance,” in Susan Manning, Janice Ross, and Rebecca Schneider, eds. *The Futures of Dance Studies*, University of Wisconsin Press, 2020, pp. 489-504

READ: Chiayi Seetoo, “Documentary in Motion: Dramaturgy of the Corporeal in Chinese Dance Artist Wen Hui’s Works,” *Asian Theatre Journal* 38(1) (2021): 275-299

- Presentation: Wen Hui (b. 1960)
- Presentation: Tao Ye (b. 1986)

Thurs, March 31—Popular Dance in China: *Piliwu* and *Guangchangwu*

WATCH: *Rock Youth* 1988 (dance scenes only)

<https://www.youtube.com/watch?v=Zsoj2jAEXvs>

READ: Emily Wilcox, “Moonwalking in Beijing: Michael Jackson, *Piliwu*, and the Origins of Chinese Hip-Hop.” *Inter-Asia Cultural Studies*, Forthcoming 2022, pp. x-x.

READ: Chiayi Seetoo and Zou Haoping “China’s Guangchang Wu: The Emergence, Choreography, and Management of Dancing in Public Squares.” *TDR : Drama Review*, vol. 60, no. 4 (2016): 22–49

- Presentation: *Guangchang wu* (Chinese square-dancing)

WEEK 11

Tues, April 5

Unit Two Review (In Class, Open Note)

UNIT THREE: JAPAN AND KOREA

Thurs, April 7—Nihon Buyo and Japan’s New Dance Movement

WATCH: Nihon Buyo Rin Hanayagi Interview

<https://www.youtube.com/watch?v=cQy2N41F4bE>

READ: Kazuko Yamazaki, “Other Modernities: Emerging Traditions” and “The New Dance Movement” in “Nihon Buyo: Classical Dance of Modern Japan,” PhD Dissertation, Indiana University, 2001, pp. 177-199, 202-216

- STLI “Story School” Workshop #1: Finding Your Hook

WEEK 12

Tues, April 12—Modern Dance from Japan: Ito Michio

VIEW: “Michio Ito Documentary”

<https://vimeo.com/82415891>

READ: Carol Sorgenfrei, “Strategic Unweaving: Ito Michio and the Diasporic Dancing Body,” in Erika Fischer-Lichte, Torsten Jost, and Saskya Iris Jainl, eds. *The Politics of Interweaving Performance Cultures: Beyond Postcolonialism*. Routledge, 2014

READ: Yutian Wong, “Artistic Utopias: Michio Ito and the Trope of the International,” in Susan Leigh Foster, ed. *Worlding Dance*. Palgrave Macmillan, 2009.

- Presentation: Michio Itō (1893-1961)

Thurs, April 14—Dance During the Japanese Empire

VIEW: *The Dancer Choi Seunghee* (Parts 1 and 2)

(Link TBD)

READ: Faye Yuan Kleeman, “Dancers of the Empire” in *In Transit: the Formation of the Colonial East Asian Cultural Sphere*, University of Hawai‘i Press, 2014, pp. 186-210

READ: Young-Hoon Kim, 2006. “Border Crossing: Choe Seung-hui’s Life and the Modern Experience.” *Korea Journal* (Spring 2006): 170-197

- Presentation: Ishii Baku (1886-1962)

WEEK 13

Tues, April 19—Korean New Dance and Dance in North Korea

The Dancer Choi Seunghee (Parts 3 and 4)

(Link TBD)

READ: Emily Wilcox, “Locating Performance: Choi Seunghee, East Asian Modernisms, and the Case for Area Knowledge in Dance Studies” in *The Futures of Dance Studies*, edited by Susan Manning, Janice Ross, and Rebecca Schneider, University of Wisconsin Press, 2020, pp. 505-522

READ: Suzy Kim, “Choe Seung-hui Between Ballet and Folk: Aesthetics of National Form and Socialist Content in North Korea” in Katherine Mezur and Emily Wilcox, eds. *Corporeal Politics: Dancing East Asia*, University of Michigan Press, 2020, pp.

- Presentation: Choe Seung-hui/Choi Seunghee (1911-1969)

Thurs, April 21—Japanese Contemporary Dance: Butoh

VIEW: “Butoh Body on the Edge of Crisis”

https://wm.primo.exlibrisgroup.com/permalink/01COWM_INST/g9pr7p/alma991033775055703196

READ: Bruce Baird, “Introduction: And, And, And” in *Hijikata Tatsumi and Butoh: Dancing in a Pool of Gray Grits*, Palgrave Macmillan, 2012, pp. 1-14

READ: Bruce Baird and Rosemary Candelario, eds. “Introduction: Dance Experience, Dance of Darkness, Global Butoh: The Evolution of a New Dance Form” in *The Routledge Companion to Butoh Performance*. First edition., Routledge, 2018, pp. 1-22

- Presentation: Hijikata Tatsumi (1928–1986)

WEEK 15

Tues, April 26—Butoh in the Diaspora

WATCH: “Eiko & Koma: Medley of Walker Art Center performances, 1981-2010”

<https://www.youtube.com/watch?v=fDthedY-LzM>

READ: Rosemary Candelario, “Introduction” and “From Utter Darkness to *White Dance*” in *Flowers Cracking Concrete Eiko & Koma’s Asian/American Choreographies*. Wesleyan University Press, 2016, pp. 1-51.

- Aiko & Koma

Thurs, April 28—Dance in Kpop

WATCH: “The Hardest Kpop Dances of 2020!”

<https://www.youtube.com/watch?v=IJTcnsYOWS0>

READ: Suk-Young Kim, “Introduction” in *K-Pop Live : Fans, Idols, and Multimedia Performance*. Stanford University Press, 2018, pp. 1-24.

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- Presentation: Kpop dance

WEEK 16

Tues, May 3

Unit Three Review (In Class, Open Note)

Thurs, May 5—Final Projects

**Meet at Swem Library G64 (Basement/Garden Level by print shop)

- STLI “Story School” Media Lab Workshop

Final Project due on Blackboard on Friday, May 13 at 12:00 Noon.