

Dance 232 Fall 2017
Community Dance & Collective Creation
M/W 6:10-7:30 pm



Professor: Dr. Victoria Fortuna
Accompanist & Composer: Joe Janiga
Location: Performing Arts Building, Performance Lab, Room 128
Professor email: fortunav@reed.edu
Project email: communitydance@reed.edu

Course Description:

Welcome! This course explores community dance as a mode of choreographic composition and social intervention based on the principals of collective creation. It will be conducted with local community members and organizations. As dance students and community members, we will investigate dance as an embodied format for social/political dialogue, change, and connection. The class develops strategies for an inclusive practice open to all participants regardless of age, training, or physical capacity that is critically attuned to the dynamics of difference that shape embodied encounters, in particular race, class, ability, gender, and sexuality. It investigates collaborative movement creation based on social, political, and/or identity-based topics, events, and everyday practices of shared importance to group members. The course's movement approach is based in part on structured improvisation methods drawn from the contemporary dance tradition; however, we will also engage group members' particular embodied knowledges.

Movement generated by participants across our sessions will form the basis of a piece to be performed in the Dance Department's Winter Concert. For the Fall 2017 semester, our collaborative creation process will be organized around the broad theme of **place**. Thanks to the generous support of Project Pericles, we will host a two-week residency with Don't Shoot Portland (<http://dontshootportland.com>), a community organization committed to addressing racial and economic inequality in Portland. While this residency will be instrumental in reflecting on the urban site that brings us together, our work will also probe "place" in relationship to dance, Reed, and notions of home and belonging that exceed any singular time or geographic location. While the concept of "place" will guide our process, the group will ultimately determine how our discussions and creative practice unfold.

Course Objectives:

All participants will:

- Explore dance as a form of civic engagement
- Collaborate on and perform in a staged dance work based on the broad theme of place
- Re-imagine sole authorship and aesthetic values as traditionally defined by concert dance traditions
- Engage in discussion and movement practice with local community leaders

Reed students will:

- Generate movement exercises geared toward the needs and interests of ongoing participants in Community Dance at Reed as well as our partner community organization that welcome all participants, regardless of age, training, or physical ability and attend critically to race, class, ability, gender, and sexuality
- Gain leadership experience in facilitating community dance projects and collaborative creation practices
- Practice socially committed approaches to dance pedagogy and composition

Course Structure and Content:

Student classes: Reed students only will meet during Monday classes. During these sessions, we will discuss, debate, and practice methods and ethics of facilitating community dance and collective choreography. We will also discuss strategies for meeting the challenges of working with diverse bodies in a shared space. Student sessions include substantial reading and viewing requirements.

Community sessions: Students and community members will meet together during Wednesday sessions beginning on 9/13. Though Reed students will meet twice a week to develop their own community dance leadership skills, we are all equal participants, creators, and community members in this space. Though the structure of sessions will adapt to the process of collective creation, we will share brief-warm ups, improvisations and movement exercises based on identified issues and themes, setting of choreography through collective decision making, and final discussion circles to reflect on the activities of the session.

Social Media/Web: To document our process, we will collectively curate an ongoing Facebook group and page (“Community Dance at Reed”). All participants are welcome to post material related to the theme of the work as well as photographs of and reflections on the creative process. As in the collective creation process, the unique composition of the group and its members’ concerns will develop and define the group and page. Additionally, I am thrilled to announce the launch of the Community Dance at Reed website: <http://www.reed.edu/dance/courses/232>. This site is an important step in the project’s visibility. Please check out the site to read our mission and view documentation of past performance projects.

Readings and Viewings:

The following texts are available for purchase at the bookstore (or retailer of your choice) and on reserve at the library:

- Petra Kruppers and Gwen Robertson *The Community Performance Reader*

Most additional readings are available on Moodle (<https://moodle.reed.edu>). Two copies of *An Introduction to Community Dance Practice* are on reserve at PARC; we are reading more selections than copyright allows us to make available on Moodle. I have chosen not to require purchase of this book given the high price point; however, you might want to consider copying the selections that I have assigned.

Viewings are available on Moodle.

Requirements and Assessment:

Grading percentages are suggestive rather than definitive. They do not reflect an exact system by which your grade will be tabulated, but students have found this information useful.

Participation & attendance (35%) This course explores dance as a site for innovative participatory and collaborative creation. As such, students should come prepared to engage fully and actively in each student and community class meeting. Students are expected to approach movement exercises and collective choreography with the same rigor as other technique and composition courses. In addition to class attendance, students are required to join and actively engage with the Community Dance Facebook group and page, which will serve as our main site for announcements and ongoing dialogue. Attendance is expected at every class, required events, and the Winter Dance Concert. Students should alert the professor about any anticipated absences. Excessive absences (more than two) will negatively affect your grade.

In addition to normal class sessions, please plan to attend the following classes/events:

- Bouchra Ouizguen, *Corbeaux* at Peninsula Park (700 N Rosa Parks Way) at 5:00 pm on Sunday 9/10 (outdoor performance). Please let me know ASAP if you would prefer to attend the performance at PICA at Hancock (15 NE Hancock St) at 5:00 pm on Saturday 9/9 or 2 pm on Sunday 9/10.
- Ezra Unterseher thesis performance, *All Your Love*, Performance Lab, Friday October 6 & Saturday October 7 at 7:30 pm

- Winter Dance Concert (all in Greenwood Theater): Tech: Wednesday, December 6, 6:00-8:00 pm; Dress rehearsal: Friday, December 8, 5:30-10:00 pm; Performances Saturday, December 9 & Sunday, December 10, 7:00-10:00 pm, call at **5:30 pm**

Please let me know as soon as possible, **via email**, about any conflicts with outside of class events/classes.

Session Facilitation (25%) Students will facilitate one community class session during the semester related to the theme of place. **Plan to meet with me in office hours the week before you lead your session to discuss your plan.** During the week of your scheduled community session facilitation, a portion of the student class will serve as a rehearsal and feedback session prior to working with the larger group. Students will be responsible for leading the warm-up, designing improvisation and/or movement exercises, facilitating group composition toward the final performance piece, and leading the final discussion circle. This exercise provides students with the opportunity to act as leaders in a community dance space, particularly emphasizing the capacity to remain sensitive to and provide a safe and creative environment for a plurality of corporal voices. Following facilitation, within a week students will turn in their written lesson plan as well as a written summary (and/or video) that documents notable movement material that emerged in the session. As we move toward developing the piece, you will be the “movement advocate” for the material that came out of your community session.

Journal (20%) Students will keep a journal that documents and reflects on their experiences and development throughout the course, to be reviewed periodically by the professor. On a weekly basis, plan to complete an approximately one-half-1 page, typed entry that documents reactions to readings, viewings, improvisations, movement exercises, residencies, and the in-process dance work. Journals will also feature students’ observations about the community dance process, ideas for new approaches, exercises, composition strategies, and other pertinent issues or questions.

Community Dance Project Prospectus (20%) As a final assignment, students will prepare a 5-6-page prospectus of a community dance project. Draw on course readings, viewings, community session experiences, residencies, and/or performance work to envision your project. In addition to offering a description of the project, please consider: Where would you hold it? With whom would you work and why? How would you establish the necessary relationships? How would you ensure reasonable care? How would you publicize and recruit participants? How do you define the terms “community” and “dance” in your context? How would your movement sessions unfold? Do you envision the creation of a choreographic work as part of the project, or some other collaborative project? The exercise does not and should not assume this course as the only model for community dance practice; rather, this is an opportunity for students to consider how community dance as an ethics and practice might relate to broader interests and future projects.

Reed Honor Principle:

Conduct and course assignments must adhere to the Reed Honor Principle (http://www.reed.edu/honor_principle/). Please visit this page for a full explanation of the Honor Principle. I am also happy to answer questions.

Representing the work of others as your own is a violation of the Honor Principle. For all written assignments, please consult the *MLA Handbook for Writers of Research Papers*, 7th edition, to guide your citation practices. You may purchase your own copy in the trade section of the bookstore or use one of the copies in the reference section of the library. For a quick reference guide, this website is helpful: <https://owl.english.purdue.edu/owl/resource/747/01/>.

Learning Community:

As we engage with course material, we will critically evaluate our thoughts, opinions, and assumptions. As a learning community, I ask that we collectively invest in an environment in which all class members feel empowered to take risks, ask questions, experiment, and grow. Dance frequently intersects with the difficult and at times violent pasts and presents of inequalities related to race, gender, sexuality, class and ability. Some topics, surely, will be more personal than others. Feelings of discomfort often accompany complex issues. I ask that, as part of your rigorous intellectual and physical engagement with course material, you meet the course material as best you can. Please consult with me should any questions or concerns around course content or dialogue arise.

Disabilities and Special Accommodations:

Appropriate accommodations will always be granted to students with documented disabilities. Any questions about the process of documenting disabilities should be addressed to Disability Support Services (disability-services@reed.edu). If you have a documented disability, please see me early in the semester.

Course Schedule:**Community/Dance**Week 1: On Definitions

Monday 8/28

Introduction to the course

Wednesday 8/30

READ Kruppers & Robertson “General Introduction” & “Introduction to Part I,” In *The Community Performance Reader*, 1-13

READ Diane Amans “Part 1 Definitions and Contexts,” In *An Introduction to Community Dance Practice*, 3-10 (PARC)

READ Sara Houston “Dance in the Community,” In *An Introduction to Community Dance Practice*, 11-16 (PARC)

VIEW *Urban Bush Women, An Introduction*

Week 2: Being-Together in Difference

Monday 9/4

No class, Labor Day

Wednesday 9/6

READ Dwight Conquergood, "Performing as a Moral Act: Ethical Dimensions of the Ethnography of Performance," In *The Community Performance Reader*, 57-70.

READ Gerrard Delanty "Critiques of Community: Habermas, Touraine and Bauman," In *The Community Performance Reader*, 28-33

VIEW Community Dance at Reed "Adventure Run"

VIEW Community Dance at Reed "Is the Dancing Ready?"

Final publicity push over the weekend (Invitation emails, social media, posters)

Attend Bouchra Ouizguen, Corbeaux at Peninsula Park (700 N Rosa Parks Way) at 5:00 pm on Sunday 9/10. Meet at PAB West Entrance at 3:45 pm.

Week 3: Being-Together in Difference, cont'd

Monday 9/11

READ Petra Kruppers "Community Arts Practices: Improvising Being-Together" In *The Community Performance Reader*, 34-47

READ Terry Galloway, Donna Marie Nudd and Carrie Sandahl "'Actual Lives' and the Ethic of Accommodation," In *The Community Performance Reader*, 227-234

READ Penny Greenland "Reasonable Care," In *An Introduction to Community Dance Practice*, 51-62 (PARC)

DISCUSS Bouchra Ouizguen performance

Wednesday 9/13

First community session! (Victoria coordinates/leads in consultation with class)

Week 4: Session Planning

Monday 9/18

READ Diane Amans "The Dynamic Role of the Community Dance Practitioner" and "Planning a Session" in *An Introduction to Community Dance Practice*, 109-120 & 165-172 (PARC)

READ Petra Kruppers "Finding Motivations: Images, sounds, tastes, touches" In *Community Performance: An Introduction*, 108-131 (available as ebook)

PERUSE Liz Lerman Toolbox: <http://danceexchange.org/toolbox/browse.html>

BRING Using the above readings and resources as inspiration, bring (in writing) an additional workshop exercise and/or warm-up ideas that explore place.

VIEW "The Machine"

Wednesday 9/20

Community Session 2 (Victoria coordinates/leads in consultation with class)

DUE Journal via Moodle by Friday, September 22 by 10 pm

Practicing Place

Week 5: On This Place

Monday 9/25

READ Alana Semuels, "The Racist History of Portland, the Whitest City in America," In *The Atlantic*.

READ Karen Gibson, "Bleeding Albina: A History of Community Disinvestment, 1949-2000," *Transforming Anthropology*, pp. 3-25.

Wednesday 9/27

Community Session 3 (Victoria coordinates/leads in consultation with class)

Week 6: Contested Place

Monday 10/2

READ Liz Lerman, "Manifesto" & "The Shipyard, Dancing" in the section *Who Gets to Dance?* and "Finding the Fish: On Meaning, Narrative, and Subject Matter Dancing," in the section *What Is the Dancing About?* in *Hiking the Horizontal: Field Notes from a Choreographer* (ebook)

READ Jan Cohen-Cruz "Compositions: The Liz Lerman Dance Exchange," In *The Community Performance Reader*, 244-251

VIEW *Liz Lerman: The Shipyard Dance* (streaming link on Moodle)

Wednesday 10/4

Community Session 4 (Leaders:)

Attend Ezra Unterseher thesis performance, All Your Love, Performance Lab, Friday October 6 & Saturday October 7 at 7:30 pm

Week 7: Wounded Place

Monday 10/9

DISCUSS *All Your Love*

READ Victoria Fortuna selections from "Common Goods," In *Moving Otherwise* (forthcoming from Oxford University Press), 247-251 & 269-284.

VIEW Dancers for Life "The Darkness," "...And the Sea" (contains nudity)

READ Libby Worth and Helen Poyner "The Mountain Performances, *Circle the Earth* and *Planetary Dance*," In *The Community Performance Reader*, 202-212

VIEW Ann Halprin *Planetary Dance*

Wednesday 10/11

Community Session 5 (Leaders:)

DUE Journal via Moodle by Friday, October 13 by 10 pm

Week 8: Fall Break!!

Cooperation/Creation

Week 9: (Re)Making Place – Teresa Raiford, Don't Shoot Portland I

Monday 10/23

VIEW Don't Shoot Portland with Janelle Monae

VIEW Photos of Don't Shoot Portland with Janelle Monae

READ "Using Art for Political Activism: Don't Shoot Portland Creates Change Through Community," *Compose Yourself Magazine*

IN CLASS Lecture by Teresa Raiford, founder of Don't Shoot Portland

Wednesday 10/25

Community Session 6 with Teresa Raiford

Week 10: (Re)Making Place- Teresa Raiford, Don't Shoot Portland II

Monday 10/30

IN CLASS Movement design

Wednesday 11/1

Community Session 7 with Teresa Raiford

Week 11: Community Dance in Performance

Monday 11/6

READ Till, Karen E., "Artistic and activist memory-work: Approaching place-based practice," *Memory Studies* 1, no. 1 (2008): 99–113.

READ Heidi Wilson "Community Dance in Performance," In *An Introduction to Community Dance Practice*, 63-75 (PARC)

Wednesday 11/8

Community Session 8 (Leaders:)

Week 12: Collective Creation

Monday 11/13

LISTEN First draft of music score

IN CLASS Set movement vocabulary for the piece

Wednesday 11/15

Community Session 9 (Class co-leads in preparation for performance)

DUE Journal via Moodle by Friday, November 17 by 10 pm

Week 13: Collective Creation

Monday 11/20

VIEW Video of in-progress work from 11/15

COMPLETE Planning activities related to final performance (costuming, lighting ideas, correspondence, publicity for final show, etc.)

IN CLASS Discuss Performance decisions/logistics

Wednesday 11/22

Community Session 10 (Class co-leads in preparation for performance)

DUE Outline of Community Dance Project Prospectus via Moodle by 12 noon

Week 14: Collective Creation

Monday 11/27

VIEW Video of in-progress work from 11/22

COMPLETE Planning activities related to final performance (costuming, lighting ideas, correspondence, publicity for final show, etc.)

IN CLASS Performance decisions/logistics

Wednesday 11/29

Community Session 11 (Class co-leads in preparation for performance)

Week 15: Winter Dance Concert – Greenwood Theater

Monday 12/4

VIEW Video of in-progress work from 11/29

COMPLETE Planning activities related to final performance (costuming, lighting

ideas, correspondence, publicity for final show, etc.)
IN CLASS Performance decisions/logistics

Wednesday 12/6

Tech Rehearsal in Greenwood Theater from **6:00-8:00 pm**

Dress rehearsal: Friday, December 8, 5:00-10:00 pm

Performances: Saturday, December 9 & Sunday, December 10, 7:00-10:00 pm, call at
5:30 pm

**Final Journal Submission (including reflections on final performance) &
Community Dance Project Prospectus due via Moodle Tuesday, December 12 at 6
pm**