

Yoga in Dance

Dance 654: Seminar in Dance and Performance Theory
Dr. Jhalak Kara Miller, **Email:** karamill@hawaii.edu
Seminar: T/Th 1:30pm – 2:45pm, Dance Building Studio
Office Hours: Thursdays 3pm – 5pm, Office 101

Course Overview

Over the past 150 years yoga philosophy and movement practices have circulated from India around the world and been incorporated into various dance techniques. This course is a study of the globalization and transnational identity of yoga in dance practice and performance. Primarily connoting movement and the dissolution or transgression of historically constituted boundaries, transnationalism has come to encompass the crisscrossing movements of people, culture, and capital around the globe, while globalization points to the structures that supercede but sometimes reinforce nation states. Throughout we will explore transdisciplinary tools and theories for analyzing and critiquing processes of globalization.

Specific areas to be explored in this course include thinking through the intersection of yoga and dance in relation to: modernity, colonialism and postcoloniality, global economy, race, diaspora, transculturation, and forms of cultural production and consumption. The class will also have practice based and historical components that will introduce students to a philosophical understanding of the diversity of yoga paths practiced in movement studios and college dance programs as well as examine the historical roots of yoga in contemporary dance choreography. The class is reading and discussion oriented as well as movement based and will include film screenings and visits with guest lecturers.

Topics include the intersection of dance with: asana, pranayama, mindfulness, meditation, somatic awareness, stress reduction, health and wellness, organic food, ayurveda, yoga theory/history/practice, globalization and shifts in perception, and the creative impulse.

Course Requirements

Class time will focus on discussion of readings and students' own projects. Keep up with the course readings and assignments. Tuesday classes will focus on movement meditations based on yoga sutras and principles. Thursday classes will focus on reading and discussion of up to two articles per week and a dancing yoga theory and practice in a collaborative workshop lab.

Come prepared to move and bring your journal to every class.

Class Assignments and Grading

All students will be expected to complete practice as research studies in different dance and yoga settings. Students will keep a weekly writing journal during lab time, submit a final performance project or research paper, and present the results of one of their research studies to the class.

Grades will be based on attendance and being present, class participation, reading discussion, practice as research journal writing, fieldwork, class presentations, and the final project.

Weekly readings and assigned articles will be given in class on Thursday of each week and due the following week.

If you have questions about any of the course assignments, or would like me to take a look at your work in progress, feel free to come and see me during office hours. I want all of you to succeed in this course so if you are having difficulty with the assignments, please let me know as there may be ways in which I can help you.

Course Attendance and Participation

Regular class attendance is crucial to your achievement in DNCE 654. Each student will be allowed one excused absence. Each additional absence will result in a 5% grade deduction. Tardiness will result in a 3% grade deduction. Classes are synchronous and may also be attended remotely by live zoom video conference online if arrangements have been made with the instructor at the beginning of the semester.

Grading Policy

A=90-100%
B=80-89%
C=70-79%
D=60-69%
F=0-59%

Each student will be allowed one excused absence. Each additional absence will result in a 3% grade deduction.

Assignment Evaluation -

WRITTEN:

Weekly Readings and Class Discussions	25
Workshop Journal	10
Collaborative Class Teaching Workshop	25
Talk Story Oral History Project	10
Final Project – Workshop Performance and Documentation Portfolio or Written Research Essay (15 – 20 pgs)	30

UHM Student Resources

Health Statement: Please notify the instructor if there are any particular physical concerns that affect your ability to dance. *Acknowledgment of Risk/Medical Consent Form* must be completed and submitted to the instructor on the first day of class. Any student who feels they may need an accommodation is invited to contact the instructor privately.

Statement on Disability: KOKUA Program

As each Student has unique backgrounds, we intend to support all students in dance courses. If you have a disability and related access needs, please start by contacting either the Instructor or the KOKUA program (UH Disabled Student Services Office) at 956-7511, KOKUA@hawaii.edu, or go to Room 013 in the Queen Lili'uokalani Center for Student Services.

Statement on Title IX: The University of Hawai'i is committed to providing a learning, working and living environment that promotes personal integrity, civility, and mutual respect and is free of all forms of sex discrimination and gender-based violence, including sexual assault, sexual harassment, gender-based harassment, domestic violence, dating violence, and stalking. If you or someone you know is experiencing any of these, the University has staff and resources on your campus to support and assist you. Staff can also direct you to resources that are in the community. Here are some of your options:

If you wish to remain **ANONYMOUS**, speak with someone **CONFIDENTIALLY**, or would like to receive information and support in a **CONFIDENTIAL** setting, contact the confidential resources available here: <http://www.manoa.hawaii.edu/titleix/resources.html#confidential>

Lesbian, Gay, Bisexual, Transgender (LGBT) Student Services: Lesbian, Gay, Bisexual, Transgender and Intersex (LGBTI) Student Services strives to maintain a safe and inclusive campus environment that is free from harassment and discrimination. The office provides direct services to students of the University of Hawai'i at Mānoa to confidentially discuss or seek advocacy and support for mistreatment due to their actual or perceived sex, gender identity, gender expression, or sexual orientation.

Camaron Miyamoto
Queen Lili'uokalani Center for Student Services 211 2600 Campus Road
Honolulu, HI 96822
(808) 956-9250
email: lgbtq@hawaii.edu <http://manoa.hawaii.edu/lgbt/>

Office of Gender Equity: The Office of Gender Equity offers direct services to victims and survivors of sexual harassment and sexual assaults. Brief descriptions of services offered are available here:

Jenna Friedman
Queen Lili'uokalani Center for Student Services 210 2600 Campus Road
Honolulu, HI 96822
(808) 956-9499
email: geneq@hawaii.edu www.manoa.hawaii.edu/genderequity

Prevention, Awareness, and Understanding (PAU) Violence Program: Prevention, Awareness, and Understanding (PAU) Violence Program exists to inspire, educate, and empower students and campus communities to build safe living-learning environments, end interpersonal violence, and encourage holistic well-being in ways that are supportive, collaborative, student-centered, and strengths-based. PAU Violence Program staff provides direct services to all University of Hawai'i at Mānoa students including crisis response, safety planning, academic support, and referrals to campus and community resources.

Jennifer Barnett and Leslie Cabingabang
Queen Lili'uokalani Center for Student Services 211 2600 Campus Road
Honolulu, HI 96822
(808) 956-8059
uhmpau@hawaii.edu

Student Parents At Mānoa (SPAM): Student Parents At Mānoa (SPAM) seeks to increase the visibility of and resources for student parents at UH Mānoa as they pursue education while parenting. SPAM staff provide advocacy, support, and referrals for pregnant and parenting students to help them succeed in their educational goals.

Teresa Bill
2600 Campus Road
Queen Lili'uokalani Center for Student Services 211 Honolulu, HI 96822
(808) 956-8059
gotkids@hawaii.edu <http://manoa.hawaii.edu/studentparents/>

Counseling and Student Development Center (CSDC): The Counseling and Student Development Center (CSDC) offers support to UHM students, staff, and faculty to assist with personal, academic, and career concerns. All services are confidential and most are free of charge for Mānoa students. They also offer free consultation to faculty and staff on personal and student-related issues as well. CSDC office hours are from 8:00 a.m. to 4:30 p.m., Monday through Friday. They also offer immediate walk in appointments for urgent or emergency/crisis services during their regular daily hours.

Queen Lili'uokalani Center for Student Services 312 2600 Campus Road
Honolulu, HI 96822
(808) 956-7927
uhmcsdc@hawaii.edu www.manoa.hawaii.edu/counseling

University Health Services Mānoa (UHSM): The University Health Services Mānoa (UHSM) is staffed by physicians, nurse clinicians, nurses, and other support staff, and offers a wide range of medical services and programs to UH Mānoa students, with many of the services also available to UH Mānoa faculty and staff and students from other UH campuses. Services include general medical care on a walk-in basis; women's health, sports medicine, psychiatry, and dermatology clinics by appointment; pharmacy and clinical laboratory; and student training, employment and volunteer opportunities.

1710 East West Road, Honolulu, Hawaii 96822
(808) 956- 8965
www.hawaii.edu/shs/

Academic Integrity and Misconduct: Please become familiar with the University's policies regarding academic misconduct. Plagiarism and cheating represent violations of University policies and can have serious consequences. In short, plagiarism means using words, ideas, materials or work, often from other sources, without properly acknowledging and documenting the sources. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately. Although we encourage collaboration with peers, all work that candidates ultimately submit must be their own in their own words. If you are in doubt about whether your work is paraphrased or plagiarized, see the UH General and Graduate Information Catalog under "Student Regulations" and the UH Student Conduct Code for specific guidelines related to ethical behavior. Violations of academic integrity include, but are not limited to, cheating, fabrication, tampering, plagiarism, or facilitating such activities. Failure to meet these expectations can result in failure of the course and possible dismissal from the program.

SCHEDULE

TUESDAYS: Movement Meditations based on Yoga Sūtras and Principles of Yoga

THURSDAYS: Reading and Discussion of Articles; Dancing Yoga Theory and Practice in a Collaborative Workshop Lab

INTRODUCTION

8-27, 8-29

- ❖ Introduction
- ❖ Syllabus Review
- ❖ Brainstorming on Research Sites and Topics
- ❖ Meditation and Consciousness, Moving Meditation Exercises, Experiencing the Self
- ❖ Citi, Mala, Upāya, Mokṣa, Sadhana

GLOBALIZATION AND CHANGE IN TRADITIONS AND PRACTICES

9-3, 9-5, 9-10, 9-12

- ❖ A Brief Overview of Yoga in the Indian Tradition
- ❖ Diversity of Yoga Paths: Jnana Yoga, Bhakti Yoga, Karma Yoga, Raja Yoga, Hatha Yoga
- ❖ Popular Portrayals of the Yogin
- ❖ Working with the Mind in the Body: Ātman (self), the Sūkṣma śarīra (subtle body), and the Sthūla śarīra (physical body)

BETWEEN THE LINES: YOGA IN CONTEMPORARY PERFORMANCE AND PRACTICE

9-17, 9-19, 9-24, 9-26

- ❖ Spandakārikā and the Doctrine of Vibration in Kashmir Shaivism: Creative Impulse in Contemporary Dance Technique, Improvisation
- ❖ Locating Choreographers and Dance Companies Experimenting with Blending Yoga and Dance Styles
- ❖ Dance and Yoga in International Workshops and Festivals
- ❖ Modes of Cultural Production: The Effects of Mass Media, Commercialism, and Economy
- ❖ Mind-Body Discipline: Unlimited Potential
- ❖ Stress Reduction: Chakras

COLONIAL AND POSTCOLONIAL BODIES: RECONSTRUCTION IN PERFORMANCE AND VISUAL CULTURE

10-1, 10-3

- ❖ Locating The Historical Formation of Indian-English Literature and the influence on Artistic and Performance Practices
- ❖ The Effects of Print and Film Culture
- ❖ Theatricalizing Yoga in Dance and Theater and the Circulation of Ideas
- ❖ Asana Revival, Accumulation, and Acculturation

REINVENTION, TRANSFORMATION, AND PHYSICAL CULTURE: THE CROSSROADS OF DANCE AND YOGA PRACTICES

10-8, 10-10

- ❖ India and the International Physical Culture Movement: Experimentation
- ❖ Yoga as Physical Culture in Harmonial Gymnastics and Esoteric Dance

- ❖ Colonial and Post-Colonial Movement Encounters in Europe and India
- ❖ Authenticity, Nationalism and Cosmopolitanism

CONCEPTS OF MINDFULNESS IN TRANSNATIONAL FLOW: GLOCALIZATION-DIASPORA, LOCALITY, AND INSTITUTIONAL POWER

10-15, 10-17

- ❖ Early American Philosophy and Encounters with Thoreau, the Theosophy Society, and Vivekananda at the World's Fair
- ❖ Principles of Alignment, Kuṇḍalinī, and the Senses in the Formation of Dance Techniques

ONE DEEP BREATH: HEALTH AND WELLNESS

10-22, 10-24, 10-29, 10-31

- ❖ Collaboration
- ❖ The Zone of Friendship, Social, and Artistic Relations and Exchange Between Yoga, Modern and Bharatanatyam Dance Practitioners
- ❖ Issues of Feminism and Race in Dance Practices in the Early 20th Century
- ❖ Prāṇāyāma and the Space Between the Breath
- ❖ Somatic Awareness

AWAKENING SHIVA AND SHAKTI: ABUNDANCE AND TRANSFORMATION

11-5, 11-7

- ❖ Gods and Goddesses of Yoga in Dance Practices
- ❖ Bharatanatyam and Yoga; Mudrās

A SPICY DELIGHT

11-12, 11-14

- ❖ International Food Culture and The Crossroads of Organic Eating
- ❖ You are What You Eat: Food and the Subtle Body
- ❖ Nourishing the Dancing Body: Ayurvedic Practices

STUDIO VISITS, HATHA YOGA AND DANCE IN HAWAII

11-19, 11-21, 11-26

- ❖ 11-19, 11-21. Guest Teacher: Gene Horita, Intro to Ashtanga Yoga Hatha Practice.
- ❖ 11-26. PaR and Talk Story Oral History Project. Select Talk Story with a local artist, educator, or performer outside of UH who incorporates a yoga practice into their choreography, teaching, or artistic philosophy. Bring your oral history notes to discuss in class.

11-28 HOLIDAY

FINAL CLASS PROJECT DEVELOPMENT, TALK STORY ORAL HISTORY PROJECT, AND PRESENTATIONS

12-3, 12-5, 12-10, 12-12, 12-17 (Lab Theatre)

Final Class Workshop Performance, or, Papers and Presentation

Workshop Performance (10 – 15 min performance and submission of documentation portfolio) or

Written Research Essay and Oral Presentation of Paper (15 – 20 pgs, 10-15 min presentation)