

**FA157:
Dance & Community Building—Utopian Practice in the 21st Century**

Seminar Leader(s):

Prof Jacalyn Carley <https://www.jacalyn-carley.com/#/educator/>
Prof Ingo Reulecke <http://ingoreulecke.com/about>

Email: j.carley@berlin.bard.edu i.reulecke@berlin.bard.edu

Office Hours: By appointment

Course Description

Dance and Community-Building will familiarize the student with the field of Community Dance – or Every Body Dances – both historically and in practice. Completion/presentation of an independent project at the end of the semester is expected of all students, whereby students can work together on a final project.

We begin the semester looking at the establishment and development of in early 20th century utopias where foundations for Community Dance were laid. Throughout the seminar we'll visit the meaning of community as it morphs from the esoteric to the political. We'll challenge assumptions about professional vs nonprofessional dance, and follow the historical flow of the early utopias into a contemporary view of community.

The second half of the semester, led by Prof Ingo Reulecke, will be in the dance studio. Students will be introduced to various types of bodywork and composition, including applied anatomy, partnering techniques and games, space-oriented improvisation, time-based instant composition. Professor Reulecke will also assist in taking leadership and guide students in project development, including the creative journey from improvisation to composition and into choreography.

A weekly “Reading/Viewing/Assignments” list follows the syllabus.

Requirements

Students are expected to:

- Turn off phones during class time.
- Initiate appointments with Professor or Arts Staff outside of class time.
- Always allocate extra time for work preparation and clean-up for independent

production.

- Respond to emails from Professor in a timely manner.
- Inform Professor at the beginning of the semester if photos of student's identity, artwork, works in progress are NOT to be taken and / or used for Bard College Berlin.
- Remove all artworks, art materials, and / or any personal belongings before the end of the semester. Failure to remove works or return spaces clean and empty may result in final grade penalization. Donating unrequested artworks and / or art materials is not permitted and will still be considered student property, expected to be removed by your inspection deadline. Please contact Studio Arts Manager Joon Park for more information: j.park@berlin.bard.edu

Academic Integrity

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

Attendance

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, two absences from twice-per-week courses or the equivalent (e.g. one absence from a once-per-week course) should not affect the participation grade or require documentation.

If you are unable to attend a class, this must be communicated to the professors at least one hour before the class begin for an excused absence to be accepted. If you test positive and want to take part in class via Zoom, we will attempt to accomodate provided you let us know the day before and that you are willing to leave the camera on the entire time.

Bard College Berlin does not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

Assessment

Dance and Community-Building grades will be assessed upon:

- Student participation in seminar discussion and workshops
- Midterm test
- One in-class presentation
- Process Journal: Students are required to keep an ongoing journal for this course. This includes class notes for both the seminar and the workshops; thought processing inspired by classwork, workshops, and discussion; notes on project ideas and its development. The form (virtual or real) is up to student, but must be able to be shared

in some way with the professors at regular intervals.

- Student's motivation/dedication/discipline in completing independent project.

Policy on Late Submission of Artworks / Presentations

Assignments (artworks, essays, performances, oral presentations) that are up to 24 hours late will be downgraded one full grade (Example: B+ becomes C+). The Professor is not obliged to accept assignments that are more than 24 hours late. Where a Professor agrees to accept a late assignment, it must be submitted within four weeks of the deadline. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss assignments and feedback during instructors' office hours.

Students receive mid- and end-of-semester grades for their seminar work. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

Grade Breakdown

1. Class participation and Process Journal (includes attendance, maintenance of all common and private spaces used for production / rehearsal, communication with Professor and other students): 33%
2. Midterm &/or In-class Presentations 33%
3. Independent Projects 34%

Students are also assessed on their ability to work independently and responsibly. They will be graded on their ability to communicate with Professor as well amongst themselves. This also includes ambition to create the performance as well as their willingness to budget their time for all requirements connected to this class. This assessment also includes preparation, production, and cleaning up of spaces used at Bard College Berlin.

Schedule

- We meet Wednesday mornings, 9:00-12:15 in the Factory, either Dance floor or Seminar Room 6 on the first floor.
- Open Studio dates are TBA.
- Scheduled class times will be available online under the relevant course heading:
<https://berlin.bard.edu/academics/courses/>
- <https://berlin.bard.edu/for-students/academic-calendars/>
- Classes missed due to federal holidays will not be rescheduled. Classes missed due to conferences or due to illness (of the Professor) will be rescheduled]

Week 1 Feb 1 Seminar Room 6 JC

Introduction to Utopias and Community Dance: What's in a Name?

- Introduction students & professor
- Keeping a Process Journal
- What's in a name? Every Body Dances / Community Dance
- Examples of Community Dance projects
- Let's Move (in the studio) Warm up, coming to calm
- Breaking it down ...
 - Community: Is a definition possible? How big? How small?
 - Dance: Why dance over the other arts? What type of dance?
 - Utopia: Historically relevant? Relevant today?
 - Cult and personality
 - Can a competition (dance battle, for example) promote community?
- Mission statements from various Community Dance orgs.
- Review of syllabus, scope of course, questions – incl Why do we start with the history before the workshops? Workshop purposes.
- Discuss Readings for Week 2

Week 2 Feb 8 Seminar Room JC

Utopias in 20th Century Europe: Monte Verita, Hellerau, Rudolf von Laban

- Cult and Community: Origins in Comm Dance (Rudolf von Laban)
- The Greek revival 20th c Europe: The Duncan Family, Lucia Joyce
- Monte Verita / Ascona Utopia (Principles and personalities: Mary Wigman)
- Let's Move (Warm-Up + Rolling point improv)
- Hellerau Utopia: The Garden City, Built for workers. Delcroze, Steiner, Eurhythmics
- Watch excerpts: Weg zum Kraft und Schönheit
- Discuss Readings/Viewing for Week 3

Week 3 Feb 15 Seminar Room JC

Utopias in 20th Century Europe: BAUHAUS, Third Reich

- Bauhaus in theory and theatrical/dance practice: Schlemmer's Mechanical Theater as genre and gender bending. Watch excerpts, discuss.
- Let's Move (Warm-Up + Exercise in hierarchy / non-leadership)
- The Third Reich, fascism moves: "The German Dance Yearbook 1937";
Laban/Wigman; 1936 Olympics' Opening Ceremony

- Watch in class ‘Dance under the Swastika’
- SCHEDULE individual meetings to look at Process Journals, discussion

Week 4 Feb 22 Seminar JC

Community Dance starts: Post WWII England to Germany and back again: Massive funding and Furthering Education

- GDR: Messaging and spying in and onstage, ballet and Ausdruckstanz in the workers paradise
- Dance in the Schools, England 1970s – first Community Dance projects w Laban
- England to Germany: Rhythm is It – your impressions
- Let’s Move (Warm-up to Performance, with focus)
- Tanzzeit: Berlin invests in dance
- JoParkes: Germany back to England (new program)
- Raphael Moussa Hillebrandt: HipHop & Die Urbane— a political party for unification
- Palestine, Addis Abba, Duisburg, Peru, Iran, Lithuania – examples from around the world, various communities.
- Questions re Midterms / In-class presentations

Week 5 March 1 Dancefloor IR

Dance Workshop

- Applied Anatomy

Week 6 March 8 – German Federal Holiday – No class

Week 7 March 15 Seminar Room 6 JC

In-class presentations

Midterms due

Week 8 March 22 Dancefloor IR

Dance Workshop

- Partnering techniques and games
- Tech instructions for presentations w Joon Park

Week 9 March 29 DanceFloor Guest Workshop Teacher (TBA)

Dance Workshop with guest teacher

April 5: Spring Break – No Class

Week 10 April 12 Dancefloor IR

Dance Workshop

- Spatially oriented improvisation tasks, focus on the Four Dignities

Week 11 April 19 Dancefloor IR

Dance Workshop

- Time-based instant composition

Week 12 April 26 Dancefloor IR

Dance Workshop & Project Feedback

- From improvisation to composition: creating a choreography
- Project feedback & development

Week 13 3-5 May Dancefloor IR & JC

Dance Workshop/Dress Rehearsals

- Prep/Rehearsals for Open Studios & Open Studios presentation

Week 14 May 10 Dancefloor IR & JC

Wrap-up discussion

(Week 15 Completion week)

Facility Guidelines

“The Factory” – Eichenstrasse 43

The Factory Policy Agreement

- 1) “The Factory” at BCB (Eichenstrasse 43) has space and facilities available to BCB students with an academic purpose for using the building. Mandatory in-class orientations are required to retain chip access to the Factory. Chip access to The Factory is from 7am to 10pm everyday during the semester. At 10pm students will be asked to leave the building by BCB security personnel.
- 2) Students agree to only use the common spaces that are available for their needs, and must respect private spaces that are off-limits. For requesting to reserve the dance / theater space and / or Seminar Room 6, please fill out the online [Factory Reservation Form](#). The Factory Staff will get back to you within two weekdays. (Monday - Friday).
- 3) No smoking is allowed anywhere inside the building. There are to be no projects using open flames (such as candles, torches, lanterns, fireworks, etc.) inside any part of the building.
- 4) Fire exits and lanes must be kept clear of any obstructions.
- 5) Spray painting and handling of any hazardous (chemical or combustible) material is not allowed inside the building. Contact the Studio Arts Manager concerning working with these materials. All work surfaces (indoor and outdoor) must be properly protected with a drop cloth or a packing paper provided by the workshop.
- 6) No sandals, flip-flops, or bare feet will be allowed inside the workshop and studio 6.
- 7) Students must make sure all lights are turned off and doors are closed when leaving the building. No windows or doors are to be left opened or cracked. All electrical items must be unplugged when not in use.
- 8) If BCB workshop tools must be borrowed for a purpose outside of the building, please contact The Studio Arts Manager (by appointment).
- 9) There are to be no architectural changes to studios or any areas inside or outside of the building without first speaking with the Studio Arts Manager.
- 10) During completion week, any space used by a student must be returned empty with clean walls and floors. All garbage must be bagged (or boxed) and properly disposed of. Final grades may be penalized and / or fines imposed if items are left (or renovations unfinished) by the inspection deadline.
- 11) Contact Studio Arts Manager directly with any questions: j.park@berlin.bard.edu

AV Facilities – Platanenstrasse 98 (downstairs)

- 1) BCB’s AV (Audio / Visual) facilities provide a limited quantity of AV equipment to support those students enrolled in arts classes that require specific items. AV facilities do not include any black and white or color printing services for students.
- 2) The opening times may change every semester to adapt to specific course times and social distancing conditions. Borrowing equipment is currently implemented by

scheduling an advance appointment through this

link: <https://janinaschabig.youcanbook.me/>

AV facilities are ONLY available during days when classes are held (closed during official BCB holidays).

- 3) All items checked out are due back during AV hours the following day, unless other arrangements have been made in advance directly with AV Staff.
- 4) Items to be reserved on a specific date should be requested at least one week in advance. Without reservation, availability is limited to a first-come, first-serve basis.
- 5) The AV Staff may exclude students from borrowing items at any time, if the student:
 - failed to return items in time
 - failed to return items in person (pick up and/ or return by friends is not allowed)
 - returned items with missing pieces
 - returned items damaged or in poor shape
- 6) AV equipment will be given out only to those students responsible in organizing, picking up as well as returning their items IN PERSON. No exceptions.
- 7) All items returned late, regardless of patron's position at BCB, will be subject to a 1 Euro fine, per day.
- 8) Any item returned without accessories (such as cables, SD card, batteries, tripod head, lens cap, etc) will be subject to a 1 Euro fine, per day (the same as late returns).
- 9) Any items missing will be subject to patron reimbursement for its value (or under special circumstances, replacement, at the discretion of AV Staff). Any items damaged or malfunctioning are expected to be reported to Staff upon check-in.
- 10) Please use the AV email to inquire about equipment or policy, as well as to reserve (av@berlin.bard.edu). Do not contact AV Staff through their personal emails.
- 11) We strongly suggest personally visiting the facilities to inquire and reserve before borrowing equipment!
- 12) AV equipment is limited at BCB. Whenever possible students are encouraged to use their own devices (computers, cameras) for production purposes.
- 13) Contact AV Staff directly with any questions: av@berlin.bard.edu

Assignments / Reading / Viewing

A pdf reader is available for the class.

Process Journal

Throughout this course you are asked to keep a journal/notebook. Although it should include basic information from the lectures, it should also and follow your thoughts and practice towards community, Community Dance, and detail processes as you create a work to be presented. How you choose to do your journal is personal, whether it be handwritten notes or on a device. It will be reviewed with the professors during the semester. It should contain:

- class notes
- reading/watching/internet research notes
- details of all exercises from workshops
- general observations
- description of independent project, rehearsal plans, notes after rehearsal, development of the work
- sketches etc are encouraged

It will be graded on thoroughness.

Assignments FOR WEEK 2

To begin, **RECAP WEEK 1** – *A Broad View of Community Dance*

Read:

- PDF: Lapore from The Guardian (Political debates on ‘Community’)
- PDF: Empirical Arguments for Dance (1 page) from Community Dance Handbook, Carley/Maldoom
- PDF: Club Culture Study Berlin
- (optional reading, working with youth) PDF Excerpts from Dance for Your Life (ca 20 pages)

Internet research:

- Dance United Yorkshire: <https://www.duy.org.uk/our-vision>
- People Dancin / Foundation for Community Dance
<https://www.communitydance.org.uk/about-people-dancing>
- Dance in Prisons:
<https://thejusticeartscoalition.org/2020/05/19/teaching-artist-spotlight-sarah-dahnke-and-sarah-pope-of-dances-for-solidarity/>
- Trailer from professional multi-abled British company:

<https://candoco.co.uk/work-listing/>

- Voguing: Is it community dance?
<https://www.vogue.in/culture-and-living/content/what-is-voguing-and-why-is-it-an-important-part-of-queer-identity>
- [https://en.wikipedia.org/wiki/Vogue_\(dance\)](https://en.wikipedia.org/wiki/Vogue_(dance))

Watch:

- Rhythm is It (trailer) https://www.youtube.com/watch?v=_e-cwOn5w3A
- (Optional, for students who are theater-based Jerome Bel, Disabled Theater. Groundbreaking work from 2014 <https://www.youtube.com/watch?v=1mlo0wjpH2c> in German but understandable.)

Con't FOR WEEK 2

PDF

- Jowitz: Time and the Dancing Mode, Isadora Duncan: The search for Motion pps., 69-77
- Shloss: Lucia Joyce: To Dance in the Wake 'The Art of Dancing' pps 100-107
- Green: The Mountain of Truth (Broad goals and ideals behind Ascona, excerpts)

Internet research:

- Monte Verita <https://www.monteverita.org/en/monte-verita/history>
- Delcroze, founder of Eurhythmics:
https://en.wikipedia.org/wiki/%C3%89mile_Jaques-Dalcroze

FOR WEEK 3

PDF

- Gropius/Schlemmer: Theater of the Bauhaus, Chap 2 "Man and the Art Figure".
- Karina/Kant: Hitler's Dancers (2 excerpts)
- Manning: Ecstasy and the Demon: Utopia (Pages 139-40), 1936 Olympics pps 194-202)

Watch

- Weg zu Kraft und Schönheit/ 1925 Blockbuster silent film promoting dance and Greek Way of Life. At least the first 30 minutes
–<https://www.youtube.com/watch?v=jaZwJIYMriA>

- The Triadic Ballet/ Bauhaus Theater/ Oscar Schlemmer : (30 minutes, reconstruction)
<https://www.youtube.com/watch?v=mHQmnumNngo>

FOR WEEK 4

Watch

- Watch “Rhythm Is It” and be come to class with notes – your thoughts and impressions, both negative and positive.

PDF

- Giersdorf: The Body of the People (Dance in the GDR)

Internet research

- Dance in the Schools Berlin: Tanzzeit : <https://tanzzeit-berlin.de/>
- (Jo Parkes) Mobile Dance Company <https://www.mobile-dance.com/>
- Raphael Hillebrand <https://raphael-hillebrand.com/>
- New masters program at The Place: MA Dance: Participation, Communities, Activism
<https://theplace.org.uk/lcds-courses/madancepca>
- Green Candle Dance Co – long history of varied Comm Dance projects. Explore.
<https://www.greencandle.com/productions/>
- Adugna/Ethiopia: <https://www.makingvideodance.com/adugna/>
- Peru, ballet tradition and also of ballet dancers coming from the favelas.
<https://www.youtube.com/watch?v=pyvLqnMshNI&t=202s>

FOR WEEK 5

- Prepare for first meeting with Prof Reulecke, think about the following for your projects:
 - Idea
 - Collaborative
 - Live? Film? Mixed Media?
 - Community?
-

In Class Presentations: Examples/Ideas

Review the book: Utopia in Performance, Dolan

House/HipHop/Clubs: Comparison to traditionally defined communities

Review: Imagined Communities by Benedict Anderson: Reflections on the Origin and spread of Nationalism – 1983

Review: Susan A Manning: Mary Wigman: Ecstasy and the Demon. How did Wigman begin on Monte Verita and end up choreographing for 1936 Olympics, then survive to teach US students in West Berlin?

Utopia/Dystopia: investigate. Were the hippies the last utopians? What about Earthship communities today?

Interview a community dance artist?

(for German speaker to read and give us a summary) Durs Grunbein –well recognized German poet who grew up in Hellerau: Die Jahre im Zoo

In-depth look at Eurhythmics

Review: Preston-Dunlop: Rudolf Laban An Extraordinary Life

Early Utopias outside of Europe (mostly religious based, USA)

Community Dance: What to do if you want to do more? (Resources investigation)