

DANC 218 CAPOEIRA ANGOLA - Spring 2017

Capoeira / Afro-Brazilian Dance and Martial Art

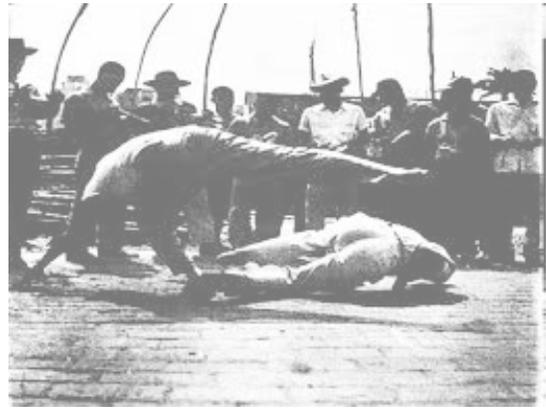
Robins Center Dance Studio

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Office Hours by appointment

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Description

Capoeira Angola is a dynamic art form from the African-Diaspora, a unique combination of Afro-Brazilian culture, music, dance and martial art. Capoeira's origins draw from the practices of African slaves in Brazil who developed forms of cultural resistance against their oppressors that were rooted in African traditions and aesthetics, while adapting a syncretic relationship with Portuguese culture. Growing out of oppression from the overt force of slavery, colonialism and imperialism, the form employs cunning and strategy over force, and is expressed in theatrical play. Once outlawed and now the unofficial national 'sport' of Brazil, Capoeira Angola deals with self-preservation, with social justice as an integral aspect of its contemporary practice and philosophy. In this course, capoeira will be looked at as a counter-hegemonic art form, a tool towards building knowledge-of-self through multicultural dialogue, while recognizing the roots, the value and the use of African-Diasporic arts.

Methods

A significant portion of the course will be devoted to actively learning the movement vocabulary, the songs and musical traditions, and the philosophy of capoeira practice, with an awareness of how it has changed from its inception to its global practice today. This core knowledge connects practitioners of capoeira across cultures throughout the world, and students will work to find an embodied knowledge of the art.

In addition, readings and videos will be assigned to investigate the historical development and the cultural context capoeira has emerged from. Divergent perspectives on the contested origin and ownership of capoeira will allow for a multidimensional understanding of the form. The nature of the practice will also be explored within the historical context of the slave trade to Brazil from the sixteenth through the nineteenth century.

Required performances will play a crucial role in developing a class culture, exposing students to a variety of performance experiences. Students will consider the use and purpose of art in relationship to its cultural context. We will discuss the relationship between and validity of objective and subjective points of view.

A notebook will be maintained detailing each student's individual journey through the material covered over the semester, as they seek to find their own voice while studying the

form. Through the practice, students will engage with their peers in both physical and verbal dialogue.

Goals and Objectives

1. To develop the students own movement style.
2. To explore responsive creativity through improvisational relationships.
3. To develop presence of mind and body, understanding the difference between intellectual, physical and embodied knowledge.
4. To distinguish and apply subjective and objective points of view and critical perspectives through personal responses, both oral and written.

Outcomes

Students will:

1. Increase kinesthetic and spatial awareness in relationship to others.
2. Understand the basic development and social context of capoeira's history.
3. Learn to participate in the *roda* or circle where the game of capoeira is played, applying musical and movement components of the art form.

Excerpts From Texts -Video – Lectures (selections subject to change)

Text:

Downey, Greg. *Learning Capoeira, Lessons in Cunning From an Afro-Brazilian Art*.
New York City, NY: Oxford University Press, 2005.

Lewis, J. Lowell. *Ring of Liberation: Deceptive Discourse in Brazilian Capoeira*.
Chicago, IL: The University of Chicago Press, 1992.

Rosa, Cristina F. *Brazilian Bodies and Their Choreographies of Identification: Swing Nation*.
Palmgrave Macmillan, 2015.

Talmon-Chvaicer, Maya. *The Hidden History of Capoeira: A Collision of Cultures in the Brazilian Battle Dance*. Austin, Texas: University of Texas Press, 2008.

Video:

Deadly Arts of Brazil
Brazil: An Inconvenient History

Possible Guest Artist Instructors: Mestre Valmir (FICA-Salvador Bahia Brazil), Contra Mestre Fabio Melo (FICA-DC), Roberto Sharpe (NYC).

Requirements

20% PARTICIPATION

mental focus, physical presence, verbal participation, personal improvement, attendance

This is a collaborative educational environment-your contribution matters and will help define the space!

- Be focused, attentive and ready to train when you walk in the studio.
- Be open-minded, willing to try on new or unfamiliar material.
- Actively contribute to the positive energy of the class and develop a strong studio ethic
- come with questions and ready engage with classmates.

Attendance

- Arrive to class on time
- unexcused absences will impact your grade
- *students are responsible for material covered when absent*
- Injuries and absences are to be discussed or e-mailed prior to the start of class.
- Injured or under-the-weather students may watch and take detailed notes. Notes will be typed and turned into the instructor the following class.

Injuries

Students should participate fully in all of the class activities unless prevented by injury. Prior/chronic injuries or medical conditions are to be discussed at the beginning of the semester.

Dress

Wear class appropriate clothing: pants or sweatpants, shirts that can be tucked into pants, bare feet in dance studio, shoes for out-doors.

REQUIRED PERFORMANCES AND RESPONSES 20%

Mark your calendars! These performances are required. Any conflicts, or possible conflicts, must be discussed by January 11th. Two page responses must be turned in the class following the performance. Response guidelines will be provided before the performances. **Students are required to retrieve their tickets at the Modlin Center Box Office by presenting their student ID, one month before the performance date (unless the performance is in the first month of class).**

REQUIRED PERFORMANCE 1:

Thursday, January 19 **Bale Folclorico da Bahia, Bahia of All Colours** 7:30 p.m., Carpenter Theatre, Dominion Arts Center. STUDENTS MUST TAKE A SHUTTLE FROM THE MODLIN CENTER

REQUIRED PERFORMANCE 2:

Saturday, January 28 **Yosvany Terry + The Afro-Cuban Sextet** 7:30 p.m., Alice Jepson Theatre, Modlin Center for the Performing

REQUIRED PERFORMANCES 3:

Friday, February 17 at 7:30 p.m. **Cory Henry + the Funk Apostles** Camp Concert Hall, Booker Hall of Music

CLASS DEMONSTRATION:

Sunday, April 2 at 3:00 p.m.
Global Sounds Concert
Camp Concert Hall, Booker Hall of Music

REQUIRED PERFORMANCE 4:

Thursday, April 13 at 7:30 p.m. **Gerald Clayton + The Assembly, Piedmont Blues** Carpenter Theatre, Richmond CenterStage.

OUT OF CLASS SESSIONS AND REPORTS 20%

Four times over the semester students will be required to hold an out of class session with another student from class. Records of these sessions will be documented and turned in, guidelines for each session provided in class.

READING RESPONSES 15%

Text and Video

Short reading assignments or video will be given to students weekly. Students are expected to be familiar with the material for in class discussions. Two times in the semester students will submit responses to the readings or video.

FINAL NOTEBOOK 10%

Final notebooks will contain the following:

- journals
- Syllabus, songs, terms
- guest artist responses
- record of out of class sessions
- performance responses
- reading and video responses

JOURNAL 5%

All students will keep a journal with weekly entries on class content related to movement music and songs, as well as student observations on the class or on personal development. This journal is a record of the student's process through the material, and will vary with each individual, Journals should be brought to class everyday for notes on lectures and discussions.

MIDTERM 5%

FINAL 5%

GRADING SUMMARY

20%	Participation
20%	Performances and Responses
20%	Out of Class Sessions
15%	Reading Responses
10%	Final Notebook
5%	Journal
5%	Midterm
5%	Final

To be successful in this course, you should expect to devote an average of 10-14 hours each week preparing for class, participating in class sessions, studying course related materials, and completing course assignments.

PRELIMINARY WEEKLY SCHEDULE / SPECIFIC READINGS AND VIDEO T.B.A.

Week One

Mon. January 9 - Introduction *ginga/negaca, esquivia/negativa-role*

Wed. January 11 - *PERSONAL MOVEMENT HISTORY/GOALS* *o sim sim sim, o nao nao nao*

Week Two

Mon. January 16 - MLK Jr. Holiday Observance NO CLASS

Wed. January 18 - NO CLASS

REQUIRED PERFORMANCE 1:

Thursday, January 19

Bale Folclorico da Bahia, Bahia of All Colours

7:30 p.m., Carpenter Theatre, Dominion Arts Center

Week Three

Mon. January 23 - Performance discussion/response due *au/cocorinha,*

Wed. January 25 - *jogo de dentro, jogo de fora*

REQUIRED PERFORMANCE 2:

Saturday, January 28

Yosvany Terry + The Afro-Cuban Sextet

7:30 p.m., Alice Jepson Theatre, Modlin Center for the Performing Arts

Week Four

Mon. January 30- Performance discussion/response due *meia lua de frente, rasteira*

Wed. February 1 - journal check-in *adeus adeus eu ja vou*

Out of class session 1

Week Five

Mon. February 6- Out of class session 1 report due *rabo-de arraia, cabecada*

Wed. February 8 - *Sai Sai Catarina*

Week Six

Mon. February 13 - video/reading response 1 due

Wed. February 15 - *beira mar io io, beira mar ia ia*

REQUIRED PERFORMANCES 3:
Cory Henry + the Funk Apostles
Friday, February 17 at 7:30 p.m.
Camp Concert Hall, Booker Hall of Music

Week Seven

Mon. February 20 - Performance discussion/response due *armada / queixada*

Wed. February 22 - *lemba e lemba*

Out of class session 2

Week Eight

Mon. February 27 - Out of class session 2 report due / REVIEW

Wed. March 1 - Midterm

Week Nine

SPRING BREAK - March 3-12

Week Ten

Mon. March 13 - Structure of the *roda queda de rins/tesoura*

Wed. March 15 - Structure of the *bateria foi na beira do mar*

Out of class session 3

Week Eleven

Mon. March 20- Out of class session 3 report due

Wed. March 22 - journal check-in

Out of class session 4

Week Twelve

Mon. March 27 - Out of class session 4 report due Preparation for Global Sounds

Wed. March 29 - PREPARATION FOR GLOBAL SOUNDS

CLASS DEMONSTRATION
Global Sounds Concert

Sunday, April 2 at 3:00 p.m.
Camp Concert Hall, Booker Hall of Music

Week Thirteen

Mon. April 3 - Performance discussion/response due

Wed. April 5 REVIEW OF NOTEBOOK MATERIALS

Week Fourteen

Mon. April 10 - video/reading response 2 due

Wed. April 12 - movement and music review

REQUIRED PERFORMANCE 4:

Gerald Clayton + The Assembly, Piedmont Blues

Thursday, April 13 at 7:30 p.m.

Carpenter Theatre, Richmond CenterStage

Week Fifteen

Mon. April 17 - FINAL NOTEBOOKS DUE - *Roda*

Wed. April 19 - Semester Wrap

Final at scheduled time

* Syllabus subject to change, depending on progression through course material