
COURSE DESCRIPTION



Thinking Through Gender: On Care

Teacher: Mikki Stelder

Year Group: SNDO 2

Study Year 2018/2019

Period:

Weeks: 1-5

Time: Mondays 14:00 – 16:00

Fridays: 09:30 – 11:15

Hours per week: 3,75hrs

Total Amount of Contact Hours: 18.75hrs

Total Amount of Self Study: 2- 3hrs per week

Contact: m.l.stelder@uva.nl

Study points: Student acquires credits/study points based on minimum of 90% participation in the course (in case of excused absence the minimum required is 70% presence). The full course study points are awarded if student participated in the above mentioned amount *and* in relationship to the quality of participation and development expected for the course.

COURSE CONTENT

In this theory class we will think through gender and identity in different ways. Beginning with an overview of the different ways in which identity, processes of identification and identity politics play a role in the ways in which we relate to ourselves and to the world around us, we then take a closer look at a selection of inspiring conversations between contemporary thinkers on topics for

feminist work in an era of globalization. In class we work together and link the texts and ways of thinking through gender to the concerns, questions, ideas, practices etc. that you bring to class.

For this seminar we will focus on one particular book and archive project entitled *Feminist Freedom Warriors* (2018), in which different scholar-activists from around the globe discuss the relationship between gender, art, politics, identity and community and how their own local contexts influence their perspectives on these issues.. Our sessions are discussion-based. We will explore the multiple ways the ideas and issues in these texts are interlinked *and* their relation to issues, questions, problems and conflicts in our everyday lives and work.

By thinking through gender in this way, we will open pathways to engage with gender in all its complexity in our own work, during the Gender Workshop and beyond. The material provided in this course is a selection for you to continue working on. In this class thinking through gender also means taking theories into different forms of practice, including writing, presenting, discussing, and creative practice.

OBJECTIVES AND ASSESSMENT CRITERIA:

ATTENDANCE and GUIDELINES:

As we are collectively responsible for this seminar and each other inside the classroom, attendance to all classes is mandatory. Please come on time. The door to the seminar will be closed 10 minutes after the start of class. Computers, tablets and cellphones are switched off during our Monday classes, unless otherwise noted. Bring a pen and a designated theory notebook for your notes. If you do need to miss a class due to illness, communicate this to me *before* the start of the session. If you need to miss a session for another reason than illness, you will need to obtain permission from your mentor and/or Bojana and communicate this with me in a timely manner. If you have any special requirements for this seminar, do not hesitate to email me beforehand or speak to me during class.

READING and LISTENING

In this seminar we will develop reading and listening skills that relate theory to our everyday social surroundings and performative practice. Our discussions will be based on texts everyone reads and prepares carefully (See Reader) and video interviews everyone watches and prepares carefully before class. Students are required to have prepared all the assigned readings and viewings before the beginning of each sessions. Preparing the **readings and viewings** for class means looking at the texts and listening to interviews closely: mark parts of the text/interviews you find important, interesting or challenging and write down questions you have about the text/interviews. Bring your questions and notes to class. The readings will take you between 1-2 hours each week.

WRITING

In this seminar we will develop note-taking skills and keep a theory journal, which you will be able to use at a later stage in your career. Each week you are required to keep track of your thoughts and questions about the readings in your notebook.

Your notes will form the basis of a larger zine-making project, which we'll endeavor collectively during class.

REFLECTION ESSAY

On **Monday 18 February**, you will submit an 800-1000 word reflection paper in which you reflect back on the zine making project and relate it to the themes discussed during the seminar. Further instruction about this essay will be given the first day of class.

KARAOKE PRESENTATION

Each Monday session, two assigned students are responsible for selecting and presenting a song (and video clip) that you think relates to themes of that week's texts. Your presentation may not

exceed 10 minutes (including the song). Your choice of song and explanation of your choices will form the entry point into that week's discussion.

ZINE

Starting in Week 2, we will begin working on a zine project with the goal to collectively curate and produce a zine in relation to Thinking Through Gender. Concretely, we will begin by collectively discussing and deciding on a direction for the project. We will then continue to produce visual and textual materials; create a lay-out; write an introduction; and print the zine. We will work on the zine project every Friday, starting week 2.

COURSE READINGS

WEEK 1

Read:

Monday 14 January

Introduction

Linda E. Carty and Chandra Talpade Mohanty, “Introduction: An Archive of Feminist Activism,” *Feminist Freedom Warriors*. Chicago: Haymarket Books. 2018. pp: 1-14.

and

Taveeshi Singh, “Postscript: Towards a Politics of Refusal and Hope.” *Feminist Freedom Warriors*. Chicago: Haymarket Books. 2018. pp 151-154.

Watch in Class:

Feminist Freedom Warriors – A Conversation with Darkmatter’s Janani Balusubramanian and Alok Vaid-Menon

Friday 18 January

Karaoke

Stuart Hall: “Introduction: Who Needs Identity?” (2011). *Questions in Cultural Identity*, edited by Hall and du Gay. London: Sage. pp. 1-17

WEEK 2

Monday 21 January

Karaoke

Read:

Margo Okazawa-Rey: “No Freedom Without Connection: Envisioning Sustainable Feminist Solidarities.” *Feminist Freedom Warriors*. Chicago: Haymarket Books. 2018. pp. 15-34.

and

Angela Y. Davis: “Troubling Explanatory Frameworks: Feminist Praxis across Generations.” *Feminist Freedom Warriors*. Chicago: Haymarket Books. 2018. pp. 35-50.

Friday 25 January

START ZINE PROJECT – Deciding on a Direction**Have a look at**

Emma Dajska, “How to Make a Zine” <http://www.rookiemag.com/2012/05/how-to-make-a-zine/>

and

<https://www.wikihow.com/Make-a-Zine>

WEEK 3**Monday 28 January****Karaoke****📖Read:**

Himani Bannerji. “Materializing Class, Historicizing Culture.” *Feminist Freedom Warriors*. Chicago: Haymarket Books. 2018. pp. 51-70.

and

Minnie Bruce Pratt. “Being in Motion: Building Movements across Generations” *Feminist Freedom Warriors*. Chicago: Haymarket Books. 2018. pp. 71-84.

Friday 1 February

ZINE: START WORKING ON CONTENT FOR THE ZINE IN CLASS

WEEK 4**Monday 4 February****Karaoke****📖Read:**

Amina Mama. “Bridging through Time: Inhabiting the Interstices of Institutions and Power.” *Feminist Freedom Warriors*. Chicago: Haymarket Books. 2018. pp. 85-106.

and

Aida Hernandez-Castillo. “Searching for Truth in Community.” *Feminist Freedom Warriors*. Chicago: Haymarket Books. 2018. pp. 107-130.

Friday 8 February**Watch at Home**

ZINE: BRING FINALIZED CONTRIBUTION, START SETTING THE LAY OUT and WRITE INTRODUCTION

WEEK 5

Monday 11 February

Karaoke

Read:

Zillah Eisenstein. "Towards a New Feminist Politics of Possibility and Solidarity." *Feminist Freedom Warriors*. Chicago: Haymarket Books. 2018. pp. 131-150.

and

Watch at Home:

Feminist Freedom Warriors Interview Gloria Wekker

<http://feministfreedomwarriors.org/watchvideo.php?firstname=Gloria&lastname=Wekker>

Friday 15 February

ZINE – FINISH LAY OUT AND XEROX and FOLD THE ZINE. DISTRIBUTE THE ZINE.

Teaching format:

- technique class
- task directed education
- learning through performance project
- seminar / group work
- stage / work placement
- individual advising
- instruction, self-study, feedback
- peer to peer feedback
- various
- other: please describe

Form of students output:

- process
- product
- presentation

- report
- essay
- (theory) exam
- other: please describe

Assessment by whom:

- teacher
- group
- someone else: please describe

Assessment:

Students will be assessed on the basis of:

- 1) In-class participation and attendance record
- 2) Karaoke presentation
- 3) Collective work on the zine project
- 4) Reflection essay

Which competences the course contributes to (please refer to the end goals/competences in the SNDO study guide):

I CREATIVE POTENTIAL – *The graduate is capable of making choreographic work that expresses their personal artistic vision*

1. The graduate transforms their ideas into choreographic work via research, experiment and reflection.
- 2. The graduate uses their imagination, individuality and inventiveness to create.**
3. The graduate develops their own style based on a clear personal vision, theme and vocabulary of movement.
- 4. The graduate uses knowledge and research methods to develop and deepen their work.**

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5. The graduate places their work in a broader (inter)cultural, social and international perspective, and creates work with meaning that is valuable for art, people and society.

6. During the creative process, the graduate uses the specific qualities of individual dancers

III INVESTIGATIVE AND REFLECTIVE ABILITIES – *Through research and reflection the graduate gains understanding and knowledge about how they function as a professional and can use such insights in an artistic and social context*

13. The graduate has gained insight in their talents and potential and reflects on their personal development in relation to their vision and work.

14. The graduate has an investigative attitude and can undertake (practice-oriented) research.

15. The graduate continually questions their own work and manner of working.

16. The graduate assesses their own and others' work and work method with regard to intentions, artistic value and public perception.

17. The graduate positions themselves and their work critically towards that of their own professional field and social context.

18. The graduate assimilates knowledge of different art disciplines in their development as a dance artist.

IV POTENTIAL FOR GROWTH AND INNOVATION – *The graduate has the ability to constantly develop and deepen their artistic practice and way of working and thereby contribute to the development of their professional field and society*

19. The graduate explores and experiments and uses their findings to further develop their artistic practice.

20. The graduate is open to ideas and acquires new knowledge, insights and skills so they can continue to develop themselves.

21. The graduate is constructive in their approach to diverse professional situations and changing circumstances while asserting their own conditions.

22. The graduate exposes links between cultural and social developments and expression and uses their findings to contribute to their professional field and society.

VI COMMUNICATIVE ABILITY – *The graduate is able to interact within a wide range of professional contexts*

29. The graduate communicates purposefully within an interdisciplinary, intercultural and international work environment.

30. The graduate can articulate and physically express their artistic identity, ideas, ambitions and qualities to parties in and outside the artistic process.

31. The graduate actively seeks to generate publicity and/or opportunities for their work.

32. The graduate asserts their professional needs and values in an adequate way.

VII COLLABORATIVE ABILITY – *Following on from their function, the graduate contributes constructively to the realization of an artistic product or process*

33. The graduate steers others to realize their own artistic goals.

34. The graduate is conscious of their own identity and qualities and uses these effectively when working with others.

35. The graduate realizes their artistic goals by assuming a strategic, flexible and respectful approach to the different roles, responsibilities, interests and qualities that play a part in an (interdisciplinary) collaboration.

36. The graduate offers and accepts feedback in a constructive way.

Conditions:

European Credit Transfer System Dance study programmes at the Academy of Theatre and Dance use a study load system that corresponds with the European Credit Transfer System (ECTS). A full-time HBO study programme of 240 study credits (EC) is equivalent to 1680 hours of study annually, according to the *Wet op het Hoger Onderwijs en Wetenschappelijk Onderzoek* (Act governing Higher Education and Scientific Research) (WHW), in a combination of supervised and unsupervised learning. The study load of the propaedeutic phase amounts to 60 study credits. The total study load of the main phase is 180 study credits, 60 for each of the three study years.

Integral evaluation and granting of study credits Per semester, every dance study programme works with an integrated study range which focuses on programme components from various clusters. For that reason the semester is integrally evaluated. This means that students are awarded study credits on the basis of participation and quality throughout the whole semester and not only per subject. On condition their results are satisfactory, students receive 60 study credits per year (30 per semester).

To be admitted to the integral semester evaluation, a student must have attended at least 90% of lessons. If a student, through absence or illness does not comply with attendance requirements but has booked progress and possesses an adequate work attitude, they can (possibly on the basis of supplementary assignments) still gain entry to the evaluation. However, if their attendance record is less than 70%, they can be barred from participating in the evaluation.

If a student falls ill they must report this to the study programme in good time. In case of lengthy illness or injury, the student should contact the artistic director of the study programme.

In specific situations the artistic director in dialogue with mentor can give permission for authorized absence (colloquially 'excused absence'). Mentor can inform the students on the required procedure in order to obtain authorized absence.

Remarks: