

SUBVERSIVE IDENTITIES IN PERFORMANCE: BRIDGING THEORY/CONNECTING PRACTICE



**Roll it Gal: Decentering Colonial and
Patriarchal Ideas of Respectability in Dance
Curriculum in Higher Education**

A PRESENTATION BY ...

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FEMINISM AND WOMANISM IN CARIBBEAN PERFORMANCE

- “Women [artists performing a Caribbean aesthetic] exhibit differential consciousness and utilize a form of differential social activism to enact social change in a multiplicity of contexts, at micro and macro levels.”
- (Phillips, Reddick-Morgan and Stephens, 273)







ROOTS AND CULTURE

“THE HIP WINE”

- <https://www.youtube.com/watch?v=uUcvOHK8INQ>
- Celebrating multicultural feminist identities and transnational feminism espousing the hip wine (circular rotation of the hip)
- A radicalized and innovative ontological model that decenters the politics of respectability, redefining identity and citizenship.

OPPOSITIONAL CONSCIOUSNESS AS PRAXIS

- CaribFunk Technique: The technique is a fusion of Afro-Caribbean traditional and social dances, classical ballet, modern and fitness elements.
- <https://vimeo.com/115039523>
- (0:25 – 2:00)

FEMINISTS IN FOCUS

□ AUDRE LORDE: “THE EROTIC AS POWER AND BIOMYTHOGRAPHY”

Lorde, Audre. "Uses of the Erotic: The erotic as Power." *Sister Outsider: Essays and Speeches*. Freedom, CA: Crossing Press, 1984. 53-59.

□ GLORIA ANZALDÚA: “THE MOTHER TONGUE AND AUTOHISTORIA”

□ <https://thoughtjam.wordpress.com/2009/01/02/gloria-anzaldua-borderlandsla-frontera-the-new-mestiza/>

GUIDING QUESTIONS

- HOW DOES ONE PERFORM THIS CULTURAL EXPRESSION THAT IS A SYMBOL OF AGENCY AND EMPOWERMENT?
- HOW CAN WININ' FUNCTION AS THE EPICENTER OF RACIAL AND CULTURAL CONTENTION IN THE COURSE AND CONSTRUCTION AND EMBODIMENT OF IDENTITY ROOTED IN CULTURAL EXPRESSION?

THEMES (TO EXPLORE)

THEME 1: “TALKING BACK IN DEFENSE TO WOMEN DEMANDING RESPECT FOR WOMEN”

THEME 2: “WOMEN’S EMPOWERMENT”

(PHILLIPS, REDDICK-MORGAN, STEPHENS, 261)

THEME 3: DEFENSE AGAINSTS RACISM, SEXISM, CLASSISM, AND THE POLITICS OF RESPECTABILITY

GUIDING QUOTE

- “THE HIP WINE SERVES AS AN “OPPOSTIONAL CULTURAL REALM ROOTED IN THE SOCIOPOLITICAL AND HISTORICAL EXPERIENCES AND CONSCIOUSNESS OF” (PHILLIPS, REDDICK-MORGAN, STEPHENS, 253) CITIZENS FROM BELOW.

WHAT DOES THIS MEAN (PEDAGOGICALLY?)



- I AM INTERESTED IN HOW THIS MOVEMENT/CULTURAL EXPRESSION DECENTERS IDEAS ABOUT THE BODY, APPROPRIATENESS, AND RESPECTABILITY IN EURO-AMERICAN CONTEXTS AND TRADITIONS IN CURRICULUM.

GUIDING QUESTION

- HOW CAN THIS MOVEMENT WHICH IS GROUNDED IN A FEMINIST AND WOMANIST APPROACH PROVIDE “MEANING IN WAYS THAT ARE RELEVANT TO THEIR EVERYDAY EXPERIENCES AND ASPIRATIONS, AND HOW [CAN] THESE MEANINGS SUBSEQUENTLY INFORM THE LARGER MEANINGS OF FEMINISM AND WOMANISM FOR THE ENTIRE CULTURE?”
- (PHILLIPS, REDDICK-MORGAN, STEPHENS, 258)

PEDAGOGICAL METHODS

- BIOMYTHOGRAPHY (LORDE): A GENRE THAT WEAVES TOGETHER “MYTH, HISTORY, AND BIOGRAPHY.”
- AUTOHISTORIA (ANZALDÚA): A GENRE THAT INCLUDES MIXED MEDIA: PERSONAL NARRATIVE, TESTIMENIO, FACTUAL ACCOUNTS, CUENTO (FAIRY TALE), AND POETRY

PEDAGOGICAL METHODS CONT'D

- PERFORMANCE ETHNOGRAPHY: A THEATRICAL REPRESENTATION OF ONE'S PARTICIPANT OBSERVATION.
- CULTURALLY RELEVANT/RESPONSIVE PEDAGOGY: Culturally relevant teaching is a term created by Gloria Ladson-Billings (1994) to describe “a pedagogy that empowers students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills, and attitudes.”

CULTURALLY RESPONSIVE PEDAGOGY

- “Geneva Gay stresses that culturally relevant pedagogy is imperative because it uses, “The cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning more relevant to and effective... It teaches to and through strengths of these students. It is culturally validating and affirming.” Gay identifies the power of caring as being one of the most important components of culturally relevant pedagogy.”
- <http://www.learnnc.org/lp/pages/4474>

ARTISTS (INSPIRED BY)

- DESTRA GARCIA: *I DARE YOU*
- <https://www.youtube.com/watch?v=ihTEZB81Kyl>

ARTISTS INSPIRED BY CONT'D

□ ALISON HINDS: *ROLL IT GAL*

□ <https://www.youtube.com/watch?v=GL-fdbp4yJM>

ARTISTS (INSPIRED BY)

- BEYONCÉ KNOWLES-CARTER: *GIRLS RUN THE WORLD*
- https://www.youtube.com/watch?v=VBmMU_iwe6U
- (3:29 -4:01)

ARTISTS (INSPIRED BY)

- NICKI MINAJ: *TRINI DEM GIRLS*
- *Choreography by Tricia Miranda*
- <https://www.youtube.com/watch?v=qJaTxaulAMo>
- (1:12 – 2:00)

CONCLUSION

- I ARGUE THAT THE HIP WINE IS: A politic of freedom that creates a new space for women and other marginalized people to empower themselves. The pedagogical methods that I introduce promoting the hip wine allows students to construct their own identities thus demonstrating that the hip wine serves as a new inquiry in feminist pedagogy in dance curriculum.

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