

COURSE UNIT (MODULE) DESCRIPTION

| Course unit (module) title | Code |
|-------------------------------------|------|
| Šokis, kultūra ir visuomenė Azijoje | |
| Dance, Culture, and Society in Asia | |

| Lecturer(s) | Department(s) where the course unit (module) is delivered |
|--------------------------------|--|
| Coordinator: Kristina Dolinina | Institute of Asian and Transcultural Studies, Vilnius University |
| | University str. 5, LT-01513 Vilnius |

| Study cycle | Type of the course unit (module) |
|-------------|----------------------------------|
| | Optional |

| Mode of delivery | Period when the course unit (module) is delivered | Language(s) of instruction |
|-----------------------|---|----------------------------|
| Lectures and seminars | Spring semester | English |

| Requirements for students | | | | | | | | | |
|---|--|--|--|--|--|--|--|--|--|
| Prerequisites: English language proficiency (level B2 | | | | | | Additional requirements (if any): None | | | |
| required) | | | | | | | | | |

| Course (module) volume in credits | Total student's workload | Contact hours | Self-study hours |
|-----------------------------------|--------------------------|---------------|------------------|
| 5 | 133 | 34 | 99 |

Purpose of the course unit (module): program competences to be developed

This course introduces students to the fundamentals of cultural and dance/movement anthropology and explores key performative traditions across Asia, with particular focus on South Asia. It examines dance as a cultural and social practice through which communities express identity, belief, and change. Students will learn to analyze dance within its historical, political, and religious contexts, and to recognize how embodied practices shape cultural meaning and social relations. By engaging with classical and contemporary sources, students will develop critical perspectives on embodiment, ritual, gender, globalization, and cultural hybridity. The course aims to enhance intercultural understanding and analytical skills, equipping students with tools to interpret performative cultures in Asia through both theoretical and contextual lenses.

| Learning outcomes of the course unit (module) | Teaching and learning methods | Assessment methods |
|---|---|---|
| Students will get acquainted with social and cultural contexts from historical perspective and their influence on the performative culture of the region. | Lectures, group discussions and presentations, analysis of case studies and performance | Active participation in the seminars, testing, Q/A sessions, group and individual |
| Students will be able to identify and describe major performative and dance traditions in Asia within their cultural and historical contexts. | excerpts. | presentations, individual case study analysis. |
| Analyze the relationship between body, movement, and society using theoretical | | |
| frameworks from anthropology and performance studies. | | |
| Understand different styles of performativity in the region, identify structural and technical | | |

| elements and interpret dance as a form of cultural |
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| expression, ritual communication, and social |
| commentary. |
| Will learn to understand how changes in societies, |
| historical, ideological and political transitions can |
| influence the cultural practices and performative |
| appearances and will be able to apply this |
| knowledge to other case studies. |
| Students will get introduced to basic classical texts |
| and contemporary critical literature on the |
| subject. |

| | | | Con | tact h | ours | Self-study work: time and assignments | | | |
|--|---|---------------------------|--------------------------|---------------------------|--|--|----------------------|---------------------------------|--|
| Content: breakdown of the topics | | T ut or ial s | Se m in ar s | Ex er ci se s | La b or at or y w or k | In te rn sh ip / w or k pl ac e m e nt | C o nt ac t h o ur s | Self- stud y hou rs | Assignments |
| 1. Theoretical framework: introduction to the regions socio-cultural, religious, political and historical contexts | 2 | | | | | | 2 | | Attendance. |
| 2. Theoretical framework: Anthropology of movement, ethnography of performance, and critical frameworks for studying dance in cultural context (Dance History, Dance Philosophy, Dance Ethnography, Dance Analysis, Performance Studies) | 2 | | 2 | | | | 4 | 10 | Participation in class activities on regular basis; reading of academic literature (Vatsyayan, 2011: pp. 1-19; Vatsyayan, 1974: pp. 1-20); preparing for seminar assignment (Drid, 2004: pp. 1-40; Barz, Cooley2008: pp. 3-41, 108-140; Ashcroft, Griffiths, Tiffin, 1995: pp. 321-354; Chakravorty, 2006); Q/A session. |
| 3. Ritual, Religion, and the Sacred Body: Ritualized movement and performance in Hinduism, Buddhism, and Indigenous traditions of Asia; dance as devotion and offering | 4 | | | | | | 4 | 4 | Participation in class activities on regular basis; reading of academic literature (Bose, 2001; Coomaraswamy, 1918: pp. 18-37, 56-66); Q/A session. |

| 4. Dance as Cultural Heritage and National Identity: Modernity, nation-building, and revival movements; how dance shaped postcolonial and nationalist discourses in India, Sri Lanka, and Southeast Asia 5. Knowledge transition and everyday practice: inscribing the body | 2 | | | 2 | 2 | Participation in class activities on regular basis; reading of academic literature (Soneji, 2012: pp. 112-160; Walker, 2010); Q/A session. Participation in class activities on regular basis; reading of academic literature (Zarrilli, 2000: pp. 65-100); Q/A session. |
|--|---|---|--|---|----|---|
| 6. Gender, Power, and Performance: The dancing body and gender identities; courtesan traditions, female agency, and the politics of representation. | 2 | | | 2 | 4 | Participation in class activities on regular basis; reading of academic literature (Dutt, Munsi, 2010: pp. 185-209; Soneji, 2012: pp1-26; Vatsyayan, 2011: pp. 93-99); Q/A session. |
| 7. Classical traditions | 2 | 2 | | 4 | 10 | Participation in class activities on regular basis; reading of academic literature; preparing for seminar assignment (Vatsyayan, 1974); Q/A session. |
| 8. Folk dances | 2 | 2 | | 4 | 10 | Participation in class activities on regular basis; reading of academic literature; preparing for seminar assignment (Vatsyayan1976); Q/A session. |
| 9. Tradition and modernity: Global contexts, Popular Culture and Contemporary Transformations Movement, Migration, and Diaspora: Transnational circulation of dance forms; embodiment, identity, and hybridity in diasporic South Asian and East Asian communities | 2 | | | 2 | 4 | Participation in class activities on regular basis; reading of academic literature (Chakravorty, 2009, 2011; Katrak, 2011: pp. 1-25; Dankworth, David, 2014: pp.13- 36); Q/A session. |
| 10. Dance, Politics, and Resistance: Performance as activism and protest; community dance, feminism, and postcolonial critique in Asian contexts | 2 | 2 | | 4 | | Participation in class activities on regular basis; reading of academic literature (Chakravorty, 2009, 2011; Katrak, 2011: pp. 1-25; Dankworth, David, 2014: pp.13-36; Reed, 2003); Q/A session. |
| 11. Project: field work or case study. | 2 | 2 | | 4 | 30 | Reading of academic/methodolog ical literature on field work (Ashcroft, |

| 12. Preparation for the exam. | | | | | | 23 | preparing and presenting case study. Reading critical |
|-------------------------------|---------|----|---|--|------------|----|--|
| | | | | | | | literature. |
| | Total: | 24 | 1 | | 34 | 99 | |
| | . Jtai. | | 0 | | 5 4 | 33 | |

| Assessment strategy | Weigh | Deadline | Assessment criteria |
|----------------------------|-------|--------------------|---|
| | t,% | | |
| Class work | 40 % | During semester | During the semester students will have to be active in the lectures and seminars, ask questions, comment, read the given literature, involve into the discussions, etc. Depending on the number of students and their interest, some presentations will be done in groups or individually on chosen performative classical or folk tradition. |
| Fieldwork/case study/essay | 60 % | At the end of | |
| and presentation | | the semester | Students will need to prepare and present fieldwork/case study/essay on the chosen (preferable South Asian) tradition or performative event—live or from the internet. The assessment is based on student's ability to accurately and creatively apply theoretical knowledge in the analysis of a selected object, the accurate use of terminology, originality and validity of the analysis. |
| | | | 10 (excellent). Excellent, exceptional knowledge and abilities. 95-100% of questions answered correctly. |
| | | | 9 (very good). Very good knowledge and abilities. 85-94 % of questions answered correctly. |
| | | | 8 (good). Knowledge and abilities are above average. 75-84 % of questions answered correctly. |
| | | | 7 (average). Average knowledge and abilities; there are a few not essential mistakes. 65-74 % of questions answered correctly. |
| | | | 6 (satisfactory). Knowledge and abilities are below average; there are mistakes. 55-64 % of questions answered correctly. |
| | | | 5 (weak). Knowledge and abilities meet the minimum requirements. 51-54 % of questions answered correctly. |
| | | | 4, 3, 2, 1. Minimum requirements are not met. |

| Author | Year of public ation | Title | Issue of a periodical or volume of a publication | Publishing place and house or web link |
|------------------------|-------------------------------|---|--|--|
| Compulsory reading | | | | |
| Vatsyayan, Kapila | 1976 | Traditions of Indian Folk Dance | | New Delhi: Clarion Books |
| Vatsyayan, Kapila | 2011 | Asian Dance. Multiple Levels | | Delhi: B.R. Rhythms |
| Coomaraswamy, Ananda | 1918 | The Dance of Śiva. Fourteen Indian Essays. | | Available https://archive.org/details/da nceofsivafourt01coomuoft/p age/n5 |
| Williams, Drid | 2004 | Anthropology and the Dance. Ten Lectures | | Urbana and Chicago: University of Illinois Press |
| Buckland, Theresa Jill | 2006 | Dancing from Past to present Nation, Culture, Identities | | The University of Wisconsin Press |

| Barz, Gregory; Cooley, J. Timothy | 2008 | Shadows in the Field. New Perspectives for Fieldwork in Ethnomusicology | | Oxford University Press |
|--|------|--|---|--|
| Vatsyayan, Vatsyayan | 1974 | Indian Classical Dance | | New Delhi: Publication Division |
| Chakravorty, Pallabi | 2011 | Global Dancing in Kolkata | In A Companion to the Anthropology of India | Available in www.academia.edu |
| Chakravorty, Pallabi | 2006 | The limits of Orientalism: Classical Indian Dance and the Discourse of Heritage | In Reorienting Orientalism | Available in www.academia.edu |
| Chakravorty, Pallabi | 2009 | Moved to Dance: Remix, Rasa, and New India | In Visual Anthropology | Available in www.academia.edu |
| Dutt, Bishnupriya; Munshi, S. Urmimala | 2010 | Engendering Performance. Indian Women Performers in Search of an Identity | | New Delhi: Sage Publications https://www.researchgate.ne t/publication/298699119_En gendering_performance_Indi an_women_performers_in_s earch_of_an_identity |
| Walker, E. Margaret | 2010 | Revival and Reinvention of India's <i>Kathak</i> Dance | In MUSICultures | Available in www.academia.edu |
| Zarrilli, Phillip | 2000 | Kathakali Dance-Drama. Where the Gods and Demons Come yo Play | | Routledge |
| Zarrilli, Phillip | 1984 | "Doing the Exercise": The In- Body Transmission of Performance Knowledge in a Traditional Martial Art | Asian Theatre Journal, Vol. 1, No. 2 (Autumn, 1984), pp. 191-206 (18 pages) | https://www.jstor.org/stable /1124564 |
| Reed, Susan | 2003 | The Politics and Poetics of Dance | Annual Review of Anthropology. 27. 503-532. | DOI:10.1146/annurev.anthro. 27.1.503 |
| Ashcroft, Bill; Griffiths, Gareth; Tiffin, Hellen | 1995 | Post-colonial Studies Reader | | London and New York: Routledge |
| Bose, Mandakranta | 2001 | Speaking of Dance. The Indian Critique. | | New Delhi: D.K. Printworld |
| Optional reading | | | | |
| Walker, E. Margared | 2014 | India's Kathak dance in Historical Perspective | | Ashgate (www.academia.edu) |
| Dankworth, E. Linda; David, R. Ann | 2014 | Dance Ethnography and Global Perspectives. Identity, Embodiment and Culture | | Palgrave Macmillan |
| Soneji, Davesh | 2012 | Unfinished Gestures. Devadasi, Memory, and Modernity in South India | | Chicago and London: The University of Chicago Press |
| Katrak H. Ketu | 2011 | Contemporary Indian Dance. New Creative Choreography in India and the Diaspora | Studies in International Performance | Palgrave Macmillan |

| Mishra, Susheela | 1992 | Some Dancers of India | New Delhi: Harman |
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| | | | Publishing House |
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