

## 2018 PROFESSIONAL DEVELOPMENT FUND APPLICATION

**Name:** Latanya d. Tigner

**Department:** Theater, Dance and Performance Studies

**Email Address:** ldtigner@berkeley.edu

**Phone Number:** ( ) 510.377.5166

**Amount Requested:** \$ \$4,508

**Short Title of Proposal:** Barbados Dance Research and Study Travel Grant

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\* The "Short Title" for your proposal should be a unique way that the Committee can refer to your project. For example: "Nigeria Travel Grant Primary Schools Second Language" would be helpful, "Boston Conference Expenses" would not.

**Abstract (2-3 sentence description of proposal):**

Support is requested for costs associated with attending the Errol Barrow Centre for Creative Imagination 3rd Biennial International Dance Conference, and a subsequent research project on Afro-Caribbean dance to extend my work from hip hop dance in the Bay area to a wider circle of Afro-diasporic dance practice in Barbados from May 22-29, 2018. The topic for this year's conference is "Decolonizing Bodies: Engaging Performance. My subsequent research and study encompasses regional sacred and secular Barbadian dance traditions. The opportunity to tie my dance practice to a broader platform of research based in African-Diasporic dance forms in the Caribbean has profound implications for my own performance practice as much as that of my role as a teacher and a mentor for students at the University of California, Berkeley.

# UNIVERSITY OF CALIFORNIA, BERKELEY

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April 8, 2018

To the Professional Development Committee:

I humbly submit this application to support my summer research project on Afro-Caribbean dance to extend my work from hip hop dance in the Bay area to a wider circle of Afro-diasporic dance practice in Barbados. Funding this project would allow me to attend the Errol Barrow Centre for Creative Imagination 3<sup>rd</sup> Biennial International Dance Conference May 23-26, 2018 in Barbados, and to continue my regional research and study of sacred and secular Barbadian dance from May 26-29.

My attendance at the conference is by invitation of the conference organizers with the purpose of engaging multidisciplinary scholars and practitioners from around the world to contribute to dynamic discussions and cultural encounters on the topic “Decolonizing Bodies: Engaging Performance.” Practitioners will “interrogate the established structures and the creative individual, as well as philosophical and educational processes, towards the search for decolonization of the body and the form; and by so doing effect a decolonization of knowledge specifically in dance but generally across disciplines.”

My participation in the “Decolonizing Bodies: Engaging Performance” conference’s panels, workshops, and keynote speaker offerings will expand and fortify my pedagogy for the course African Dance in Hip Hop, which already works to decolonize bodies in motion, as well as decolonize contemporary thought around what is considered dance and who is considered a dancer within academia. In addition, I will be able to incorporate the discussion and practice of how rituals play out in Hip Hop and African dance, and how is the discourse and performance of cultural difference negotiated spatially and physically in academic settings.

The dance pedagogy I practice honors and uses the body’s knowledge to activate cellular and spiritual memory to gain access to new, yet familiar kinetic languages; it builds connections between black geographies specifically, spanning centuries of stored and restored, sacred and secular movement traditions. My dance praxis is performance as research, dance historiography, dance diasporas; it is the dance of liberation, resistance, and mindfulness to reclaim that which is lost to appropriation. Decolonization.

The second part of my research and study in Barbados involves me connecting with Dr. John Hunte of the Barbados Dance Project. I will work with Dr. John Hunte to cultivate several interviews and learning sessions with other dance and cultural leaders. These individuals will facilitate my

examination of popular dances of Barbados and their similarities to African American forms through the lens of possible West and Central Africa origins. In addition to taking studio classes, I will attend community gatherings, church services, house parties, and other events to observe how Barbadians dance amongst themselves, oblivious to an outsider's gaze.

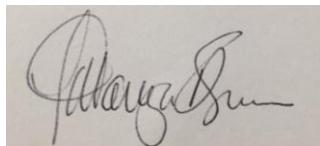
This project supports my professional contribution to the field by a research residency in which I am invited to offer dance sessions. The proposed research/residency offering flows as follows:

- Dance classes offered by me – six (6) 1.5-2 hour sessions (Congolese, Senegalese, New Orleans, Hip Hop)
- Dance classes taken by me at Barbados Dance Project and other community based cultural organizations (sacred and secular Barbadian dance, Contemporary/modern Barbadian influenced dance)
- Will also discuss appropriation and decolonization of dance practices within African diasporic communities
- Additional cultural sharing

#### **Projected Outcomes:**

The opportunity to tie my dance practice to a broader platform of research based in African-Diasporic dance forms in the Caribbean has profound implications for my own performance practice as much as that of my role as a teacher and a mentor for students at the University of California, Berkeley. First, I will be more able to make stronger connections to specific forms of practice for my students, drawing on this experience of practitioners situated in their cultural context. This makes it possible for students of dance practice to substantiate their work in performance in cultural studies, ethnic studies, literature and the arts. This training, thus makes it possible for me to work with a wider range of interdisciplinary connections for students in my future classes. Secondly, I will use the interviews, session videos, and writings to support the learned practices shared in the African Dance in Hip Hop course.

Sincerely,

A handwritten signature in black ink, appearing to read "Latanya d. Tigner".

Latanya d. Tigner  
Lecturer, Theater, Dance and Performance Studies

## Expenses

<b>Professional Development Budget 2018</b>		
		<u>Rate</u>
Airfare roundtrip ticket from SFO to Barbados		\$ 560.00
Conference Registration		\$ 300.00
Per Diem for 8 days x \$128 according to US Dept. of State		\$1,024.00
Lodging for 8 days x \$178 according to US Dept. of State		\$1,424.00
Classes in the community (10 classes x \$20)		\$ 200.00
Misc (source material only available in Barbados)		\$1,000.00
	art, books, audio recordings, video, etc.	
<b>Total</b>		<b>\$ 4,508.00</b>

## 2018 PDF APPLICATION CHECK LIST

Have you remembered to include the following documents with your letter of application?

- Application**, including all supporting documentation.
- Budget breakdown**. Please round up to the nearest dollar amount, and indicate any other sources of funding for the proposed project. Please list items in terms of importance for funding.  
Note: travel costs will be reimbursed and cannot be distributed prior to the trip.
- Letter(s) of Support** (recommended, not required). If you choose to provide letters of support, include them in your application .pdf. If you are applying for course relief, you must include a letter of support from your department chair.
- An updated CV**.

Please email one .pdf document of scanned application materials, including this checklist to [appolicy@berkeley.edu](mailto:appolicy@berkeley.edu). The subject line should include “2018 PDF Application\_NAME.”