

BY UTSHAA BASU '25

## GLOBAL DANCE: ENCOUNTERING GLOBAL DANCE AT CC

One of the more compelling offerings in this block has been DA341: Encountering Global Dance. Taught by Professor Pallavi Sriram, the Assistant Professor of Dance Studies, the course centers the study of dance works from both the US and international contexts, focusing on questions around forms and aesthetics.

According to student Avery Carrington, 24', the course follows a largely discussion-based format, with certain Fridays dedicated to dance and movement time. Carrington believes this time to be vital, as it helps him connect with his classmates, the professor and the class content. He also attests to the transformative effect of this class on peer dynamics, saying: "We were all very awkward until we had more vulnerable and authentic moments through dance."

Carrington also speaks to the global nature of the class, stating: "The professor led the class with the intention of upholding the global dance framework," with the class covering dance in areas of Asia, Americas, Europe, Africa, "just like, all over the world." He proceeds to compare DA341 to other courses he has taken: "I have found myself in classes where the name is filled with buzzwords or words that didn't really end up applying to how

the class went. In 'Encountering Global Dance', we actually engage with global dance." Reign Commodore, 24', says, "Sometimes when you take a global class, it focuses on the west." They find the global nature of the class "very engaging and uplifting."

Furthermore, Abby Le, 25', a Vietnamese student, speaks to the difference in classroom culture under a professor with an international background: "Pallavi understands that we come from different backgrounds and it is crucial to acknowledge and embrace the different/unique perspectives each of us bring into the discussion." Abby then expands on the class content, stating that she has learnt a lot more than "just analyzing dance work", attributing this to the detailed discussions around "race, cultures, and postcolonial studies."

When asked about how this class impacted him, Carrington admits that it prompted him to pick up a second minor in dance, in lieu of dropping his creative writing major. "This class is very much attuned to how I feel as a person, and now I want to pursue dance and movement as a significant part of my life," says Carrington. He highly encourages that everybody take a class with Professor Sriram.



BY SAIGOPAL RANGARAJ '23

## ASIAN STUDIES: ASIAN STUDIES REVISED MAJOR REQUIREMENTS

The Asian Studies program at Colorado College provides students with the opportunity to study the world's most populous continent and its diverse peoples and nations through an interdisciplinary lens covering Asian languages, religions and more. The Asian Studies program offers three 12 unit major tracks – East Asia, South Asia or Global Asia. The first two tracks focus on a sub-region of Asia, while the third offers students the flexibility to study Asia and its connections to the world and to Asian diaspora communities. Each of these interdisciplinary major tracks requires students to take courses in Literature & Arts, Humanistic Inquiry, and Social Science Inquiry. Students majoring in Asian Studies will be required to conduct independent research and write a thesis. The major also provides students the flexibility to take language courses, either Japanese or Chinese (Mandarin) which are offered at CC or an approved Asian language course at an accredited institution. Students can also opt for an interdisciplinary minor in Asian Studies. The minor requires 6 blocks of Asia focussed courses in at least two disciplines.

While CC offers a broad range of Asia-focussed courses, the Asian Studies Program provides students with the opportunity to study abroad through CC blocks away, as well as partner programs in the region. For example, the blocks that students can take include DA230: Performance Away: India and the CC in China Program which offers language classes over Blocks 7 & 8. Previous blocks abroad have traveled to Bali, Hong Kong and Japan to name a few locations that one can explore while studying the major. Partner programs are another great opportunity to study in Asia. These include the ACM program Japan Study program affiliated with Waseda University, ISDSI's Sustainable Development in Thailand program, or Kansai Gaidai's Experience Japan program. A full list of all study abroad courses can be found on the Center for Global Education and Field Studies' website.

Study Abroad programs can be an exciting time to explore a new culture or language, but they come with added financial burdens and uncertainty. The Asian Studies program provides students with the opportunity to have

a more immersive language study experience by providing grants for students pursuing advanced language study. The Prize for Asian Language Studies provides students with a \$500 grant to support the cost of attending the CC-approved language study program.

The opportunities to study Asia do not end in the classroom. The Asian Studies Program also supports independent work by students interested in Asia and Asian diasporas. The GAYLORD PRIZE for independent study/research in Asian Studies provides students with a grant of up to \$1200 to conduct independent research and other projects that enhance understanding of the Asian region and Asian diasporic experiences.

The Asian Studies Program at Colorado College aims to provide students with the resources and skills to study Asia and push the academic frontier on knowledge generated about this amazing continent. Take the plunge by attending a talk, signing up for a class, or getting in touch with a professor. We can't wait to see how you define your Asian studies journey!

BY ESA CHEN '25

## MOVIE REVIEW: SPIRITED AWAY

Spirited Away is a 2001 Japanese animated film directed by Hayao Miyazaki and animated by Studio Ghibli. Chihiro Ogino is a ten-year-old girl. She is traveling with her parents to move to a new house. However, her father gets lost while driving and goes in the wrong direction. She and her parents mistakenly enter an abandoned amusement park. A witch, called Yubaba, runs an enormous local bathhouse which is the place where the eight million spirits of Japan such as the "stink spirit" are served to take the baths. There is a rule in this theme park: anyone who does not work in the town will be turned into a pig and be eaten. Chihiro's parents are punished for eating the food on the table without the consent of the shopkeeper and become pigs. In order to save her parents, Chihiro, with the help of the Spirit of the Kohaku River, Haku, the assistant of Yubaba, is hired and gets a job in the bathhouse. However, the price of the contract of a job is: the name will be taken away by Yubaba. As a result, Chihiro is given a new name "Sen." In the process of working in the bathhouse, Sen grows from a spoiled little girl who can't do any work to a resilient and capable girl with inner strength. At the same time, Sen with her kindness begins to gain the respect of the other people in the bathhouse. A pure relationship between her and Haku also starts to emerge. To save her parents and the people who are important to her, facing various difficulties and dangers, Sen makes her decisions independently and tries her best to learn and do work. The movie unfolds with her psychological changes.

The abandoned theme park that Chihiro and his parents stumble into mirrors Japan's economic changes, which is **Japanese asset price bubble** from 1986 to 1991. During the period of

the Japanese asset price bubble, many amusement parks with restaurants, playgrounds, hotels, hot springs, and other facilities were built. After the Japanese economic bubble burst, these theme parks closed down without people visiting. Before Chihiro and his parents enter the forest to the abandoned theme park, there is a place where the asphalt road is connected to the dirt road with a thick tree on the side. There are abandoned **Torii**, a gate at the entrance of the Shinto shrine, and many little rock houses by the roots of the trees. Chihiro's mother said that the little house is called **Hokora**, a miniature Shinto shrine, the home of the Kami, which are the spirits or deities. On the way to the domain of spirits, there will be Hokora by the roadside. In the movie, there are many stone shrines under the tree roots, which means that the nearby stone shrines were forced to be



amusement park closed down, the gods returned to live in the theme park where Chihiro and her parents enter. In addition, The houses of spirits are torn down, which means that spirits have no house. Chihiro's family is on their way to moving to a new place, and the family had no home at the time. Therefore, this means that only wandering people without homes will come to that abandoned amusement park.

In the bathhouse where Chihiro works, there are many staff members. The staff is divided into two kinds of animals, the male workers are the spirits of frogs, and the female workers are the spirits of slugs. This setting implies director Hayao Miyazaki's satire of Studio Ghibli. Since the owner of the Ghibli company is a businessman, his

requirements for the artworks are for profit. However, Miyazaki is an artist, so he often disagrees with his boss. According to an interview with director Hayao Miyazaki, frogs represent important people from all walks of life, who rely on Studio Ghibli to gain benefits and make money. Slugs are staff in Studio Ghibli, and in 2000, most of the Ghibli staff were women, working as painters. Often these women are new to society and therefore receive lower wages. In Miyazaki's eyes, these

painters are doing hard work, but they have not received corresponding rewards and payments. Therefore, in the movie, women are represented by slugs or bugs, as food for frogs, symbolizing the use of money-making objects, and they are lured by people who are greedy for profit. Frogs managed the company and forced the little slugs to work hard. Why are the representatives all animals? The reason is that Hayao Miyazaki believes that these capital-controlled people have lost their humanity, so they are represented by animals. However, through the setting of Chihiro working hard in the strange world, proving herself, and finally getting back to the real world, Hayao Miyazaki encouraged those painters of Studio Ghibli to believe that they can also prove their value through their own strength, just like the protagonist Chihiro. The film also reflects social realities, alluding to Japan's entertainment industry. In order to earn a small amount of money, countless boys and girls are forced to serve Japanese dignitaries in some places to help them make profits. This is as narrated in the film, countless staff in the bathhouse serve the customers, Japanese spirits, to take a bath.

In Spirited Away, Hayao Miyazaki wants to express that after people are in society for a long time, they will gradually be attracted by the interests and rights, and forget their real identity and name. This is corresponding to the movie setting of working in the bathhouse and gradually forgetting one's name. At the end of the film, Chihiro remembers her name and returns to the real world with her parents. The name symbolizes self. Therefore, one must not forget one's own name and not lose self. When the names Chihiro and Haku were erased, their original identities and lives were also erased. If you lose your name, you will not be able to find your way home. If you lose yourself in life, if you cannot do what you want to do, but do what others want you to do, then your life is not your own life, not a life of your dreams and beliefs.