

SYLLABUS

TITLE:	Dance: Past, Present, and Future
CODE:	DAN 205
PREREQUISITE	N/A
CREDITS:	3 credits 60 contact hours 1 term

DESCRIPTION

Theoretical course in which the historical panorama of dance is covered. A chronological journey through the foundational contexts of dance is proposed: its main movements, figures, and evolutions. The trends, debates and impact of different aesthetic manifestations will be examined from a critical perspective. The history of dance is studied in relation to the social, geographical, and political background. Students carry out research and written assignments with the purpose of deepening their knowledge of specific periods and the theoretical approach to dance.

JUSTIFICATION

This course supports the development of critical questioning by exposing students to the analysis of the historical, sociological, political, and cultural context in which dance has manifested itself from the ancestral, its popular and folkloric expressions and the formation of aesthetic currents and various modalities of movement. The discipline is recognized from an anthropological perspective informed by cultural studies. This course is fundamental in the artistic, intellectual, and academic development for students. It is necessary to know the past and strengthen historical references in order to question, innovate and propose new ways of sustaining artistic practice in the field of dance.

COMPETENCES

The course develops the following competences in students:

- **Communication**
- **Critical questioning**
- **Research and exploration**
- **Ethical sense and social justice**

OBJECTIVES

After completion of the course, students will be able to:

1. Describe the different forms of dance, their origins, and influences.
2. Identify different historical moments, their manifestations, and most important figures.
3. Cultivate a perspective that considers gender discourses, colonialism, racial debate, and the body as a political space.
4. Demonstrate a critical understanding of aesthetic movements, their cultural impact, and their relevance to culture.
5. Distinguish and use bibliographic sources for historical research, demonstrating an ethical sense around the study and use of historical resources.
6. Reflect and raise questions leading to theoretical research.
7. Develop skills in reading and writing comprehension, and public speaking.
8. Demonstrate a broad understanding of the field of dance history and its contribution to cultural studies, humanities, and art history.

CONTENTS

- I. Why Dance?
 - A. Theoretical perspectives
 - B. Approaches to the history of dance
 - C. Ethical and practical bases of historical research
- II. Antiquity (3,500 AC – 476 DC)
 - A. Archaeological evidence
 - B. Ritual, ancestrality, and ceremonies
 - C. Civilizations: Roman, Egyptian, indigenous, African, Greek
- III. From the Middle Ages to the Renaissance (475 – 1550 AD)
 - A. Court balls 1400-1600
 - B. Louis XIV and the Royal Academy of Dance
- IV. From the Court to the Theatre: The Rise of the Ballet
 - A. Romantic ballet (1829-1850): La Sylphide
 - B. Classical ballet (1870-1900): Swan Lake
 - C. Russian Ballet (1909-1929): The Rite of Spring
- V. Expressions of the Early Twentieth Century (1900-1930)
 - A. The Harlem Renaissance: Jazz and Tap

- B. Pioneers of modern dance in the U.S.: Isadora Duncan, Ted Shawn, and Ruth St. Denis
- C. Pioneers of New Expressions in Germany: Rudolf Von Laban, Mary Wigman, and Kurt Joos
- VI. Modern Dance in the U.S. (1940-1950)
 - A. Martha Graham
 - B. Katherine Durham
 - C. José Limón
 - D. Lester Horton
 - E. Alwin Nikolai
 - F. Choreology (Europe)
 - G. Pina Bausch/ Dance-Theatre (Germany)
- VII. Contemporary and Postmodern Dance in the U.S.
 - A. Merce Cunningham and John Cage
 - B. Grand Union and Judson Church
 - C. Trisha Brown, Steve Paxton, Deborah Hay, among others
- VIII. Puerto Rico 1950 - 2010's
 - A. Ballets de San Juan (1950's)
 - B. *Taller de Histriones*/Gilda Navarra (1970's)
 - C. *Pisotón* (1970's)
 - D. *Rompeforma* and *Encuentros de Danza Moderna* (1990's)
 - E. The pioneers: Myrna Renaud, Viveca Vázquez, Petra Bravo, Merián Soto, and Awilda Sterling
 - F. *Taller de otra cosa*: Teresa Hernández, Alejandra Martorell, Javier Cardona, and Eduardo Alegría
 - G. Improvisation: Karen Langevin, Alicia Diaz, Ñequi González, Noemi Segarra
 - H. New manifestations (2010-2019)
 - I. The combative *perreo* (2019)
- IX. International Dance Artists of Great Influence in the Contemporary World
 - A. Jerome Bel (French)
 - B. Okwui Okpokwasili (EE UU)
 - C. Marianela Boan (Dominican Republic)
 - D. Meg Stuart (Belgium)
 - E. Ralph Lemon (USA)

- F. Maria Hassabi (Cyprus/USA)
- G. Meredith Monk (USA)
- H. Anne Teresa De Keersmaecker (Belgium)
- I. Emily Johnson (Alaska, USA)
- J. Ohad Naharin (Israel)

METHODOLOGY

The following strategies from the active learning methodology are recommended:

- Assigned readings
- Case studies
- Class discussions and presentations
- Written reports and reflections
- Short research projects and reviews
- Use of videos
- Visit to an exhibition
- Attendance to an assigned dance performance

EVALUATION

Participation	30%
Immersion experience	15%
Partial assignments	30%
Final project or exam	25%
Total	100%

LEARNING ASSESSMENT

The institutional assessment rubric is applied to the course's core activity.

BIBLIOGRAPHY

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- memory*. Wesleyan University Press.
- Cohen, S. J., Matheson, K. (1992). *Dance As a Theatre: Art Source Readings In Dance History From 1581 to The Present*. Princeton Book Company.
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- Eleey, P., Bither, P. (2008). *Trisha Brown: So that the audience does not know whether I have stopped dancing*. Walker Art Center.
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Perpener, O. (2005). *African American concert dance: The Harlem Renaissance and beyond*. University of Illinois Press.

Phelan, P. (2017). *Unmarked: The politics of performance*. Routledge.

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Sloat, S. (2010). *Making Caribbean Dance: Continuity and Creativity In Island Cultures*. University of Florida Press.

Thomas, H. (2003). *The Body, Dance, and Cultural Theory*. Red Globe Press London.

Torres, N., Cairo, A., Donelly, L., Crawford-Shepherd, S., & Metzger, N. (2019). *Perspectives On Dance Fusion in The Caribbean and Dance Sustainability: Rituals of Modern Society*. Cambridge Scholars Publishing.

Vázquez, V. (2013). *Coreografía del error: Conducta de Viveca Vázquez = A Choreography of Error: Viveca Vázquez' Conduct*. Museo de Arte Contemporáneo de Puerto Rico.

JOURNALS

- Dance Chronicle
- Dance Research Journal (Congress on Research in Dance)
- Dance Research: The Journal of the Society for Dance Research

For more information resources related to the course's topics, access the library's webpage <http://biblioteca.sagrado.edu/>

REASONABLE ACCOMMODATION

For detailed information on the process and required documentation you should visit the corresponding office. To ensure equal conditions, in compliance with the ADA Act (1990) and the Rehabilitation Act (1973), as amended, any student in need of reasonable accommodation or special assistance must complete the process established by the Vice Presidency for Student Affairs.

- Students participating in the Student Support Program (PAE, in Spanish) shall request their reasonable accommodation in PAE's offices.
- Students who do not participate in PAE shall request their reasonable accommodation at the Integral Wellness Center (*Centro de Bienestar Integral*, in Spanish).

ACADEMIC INTEGRITY

This policy applies to all students enrolled at Universidad del Sagrado Corazón to take courses with or without academic credit. A lack of academic integrity is any act or omission that does not demonstrate the honesty, transparency, and responsibility that should characterize all academic activity. Any student who fails to comply with the Honesty, Fraud, and Plagiarism Policy is exposed to the following sanctions: receive a grade of zero in the evaluation and / or repetition of the assignment in the seminar, a grade of F (*) in the seminar, suspension, or expulsion as established in the Academic Integrity Policy effective in November 2022.

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