

SYLLABUS

TITLE: History of the Arts in Puerto Rico
CODE: ART 210
PREREQUISITE: N/A
CREDITS: 3 credits | 45 hours contact | 1 term

DESCRIPTION

The History of the Arts course presents a panoramic view of various artistic disciplines in the context of contemporary Puerto Rico. The course is aimed at students interested in learning about the aesthetic currents, historical background, and socio-cultural frameworks that give rise to the artistic manifestations taught on campus. With a focus on Theater, Dance, Visual Arts, and Music, the course seeks to enhance the appreciation and knowledge of these media while testing the boundaries between disciplines.

JUSTIFICATION

In order to achieve a comprehensive humanistic education, it is important to study and learn about artistic expressions in the contemporary world. The arts have always been associated with the social context in which they are generated. They represent a force that seeks to destabilize, portray, or question their environment. This course critically approaches the process and production of art in our immediate environment (Puerto Rico and the Caribbean) from the early twentieth century to the present so that students can enrich their cultural information bank, thus pointing to the complex relationships between art, identity, and society. During the course, students are expected to develop skills related to critical analysis and appreciation of the diversity of media in order to foster judgment and aesthetic sensibility. Likewise, the course seeks to stimulate creative ability and emergent thinking.

COMPETENCES

The course develops in the student the following competences:

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

OBJECTIVES

At the end of the course, students will be trained to:

1. Demonstrate a broad understanding of contemporary artistic manifestations in Puerto Rico.
2. Identify and establish connections between trends in contemporary art.
3. Know the basic elements that comprise the various artistic disciplines in our campus.
4. Acquire tools that promote the appreciation and interpretation of the production of art and culture.
5. Get to know the artists who work within the traditional boundaries of the disciplines.
6. Analyze works that have become an important milestone in the history of art in Puerto Rico.
7. Discuss and elaborate on the vital role of art in today's world.
8. Enhance their creative and reflective skills.

CONTENT

- I. Introduction to artistic and cultural manifestations in Puerto Rico
 - A. Traditional Artistic Expressions
 - B. Contemporary Discourses
 - C. Controversies and Debates in the Art Field
- II. Theater
 - A. Development of Puerto Rican Theater: From the Puerto Rican Athenaeum to the Fine Arts Center
 1. Alejandro Tapia y Rivera's "La Cuarterona".
 - B. Playwriting and the Festivals of the Institute of Puerto Rican Culture

1. "La carreta" by René Marqués
 2. "Vejigantes" by Francisco Arriví's
 3. "La pasión según Antígona Pérez" by Luis Rafael Sánchez
 4. "El gran circo eucraniano" by Myrna Casas
- C. New playwriting: Roberto Ramos Perea, José Luis Ramos Escobar, Sylvia Bofill, and others
 - D. Theatre collectives: Anamú, Taller de Histriones, Agua Sol y Sereno, Las nietas de Nonó
 - E. The mask and the puppets: Deborah Hunt, Y no había luz, and others
 - F. Identity, gender, migration, and race: Miriam Colón, Teresa Hernández, and Javier Cardona

III. Dance

- A. Brief History of Dance in Puerto Rico: the most outstanding companies and choreographers
- B. Puerto Rican Ballet: La bruja de Loíza, by García y Délano, others
- C. Tradition and Experimentation: Petra Bravo, Awilda Sterling, and Viveca Vázquez
- D. Dance Companies: Ballets de San Juan, Calichi, Ballet Concierto, Andanza, Pisotón, Taller de Coreógrafos, and others

IV. Visual Arts

- A. Foundational Artists: José Campeche and Francisco Oller
- B. Advances in Modern Art: Julio Tomás Martínez, Julio Rosado del Valle, Olga Albizu, Carlos Raquel Rivera, Luisa Géigel, Myrna Báez, and others
- C. Institutions: Institute of Puerto Rican Culture, School of Visual Arts, San Juan Biennial, Ponce Art Museum, Puerto Rico Art Museum, Museum of Contemporary, and others
- D. Development of Engraving: Lorenzo Homar, Rafael Tufiño, José Alicea, Consuelo Gotay, and others
- E. Sculpture and Experimentation: Rafael López del Campo, Rafael Montañez Ortiz, Antonio Navia, Jaime Suárez, Melquíades Rosario, Elizabeth Robles, and others
- F. Photography and Art: Jack Delano, Héctor Méndez Caratini, Frieda Medín, Adál Maldonado, Máximo Colón, and others
- G. Internationalization of Puerto Rican Video Art: Mari Mater O'Neill, Beatriz Santiago Muñoz, Marisol Plard Narváez, Quintín Rivera Toro, and others
- H. Performance: Rafael Ferrer, Freddie Mercado, Ivette Román, Bernat Tort, Mickey Negrón, and others
- I. Urban Murals: Rafael Trelles, Alexis Díaz, Colectivo Moriviví, and others

V. Composition and Popular Music

- A. Starting points: from the areito to bomba, plena, and Puerto Rican country music
- B. Innovators: Juan Morel Campos, Manuel G. Tavárez, José I. Quintón, Felipe Gutiérrez Espinosa, Rafael Hernández, Tite Curet Alonso, and others
- C. Institutions: the Puerto Rican Athenaeum, Puerto Rico Conservatory of Music, Puerto Rico Symphonic Orchestra, and the Corporation for Musical Arts
- D. Nationalist school: Jack Délano, Héctor Campos Parsi, Amaury Veray, Luis A. Ramírez and others.
- E. Avant-garde and Experimentation: Rafael Aponte Ledée, Francis Schwartz, and others
- F. Popular Genres: tropical, Nueva Canción, rock, salsa, protest songs, metal, reggaeton, and others.

METHODOLOGY

The following active learning methodology strategies are recommended:

- Conferences
- Discussion of assigned texts and works
- Video and sound projections
- At least one guided visit and/or tour to a museum or gallery
- Extracurricular presentations (theater play, performances, etc.)
- At least one practical creative workshop of one or more units

EVALUATION

Compositions	20%
Partial works	40%
Participation	20%
Oral Presentation	<u>20%</u>
TOTAL	100%

LEARNING ASSESSMENT

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

BIBLIOGRAPHY

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- Balbina Fernández, C. C. (2014). "Performance Art. Qué es Performance Art?" in Estudios De Performance: Performatividad En Las Artes Escénicas, New York: OMM Press.
- Boal, A. (1980). "Teatro Del Oprimido". Mexico D.F.: Nueva Imagen.
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- Lloréns, H. (2007). "Hacking Away@Convention: Calle 13 as Cultural Hackers, Sinner as Alternative Identity" in Sargasso: 93-113.
- Lugo, D. (ed). (2002). "Saqueos, Antología de Producción Cultural." San Juan: Editorial Noexistente.
- Márquez, R., Villafañe, M. & Martorell, A. (1996). "A-saltos: El Juego Como Disciplina Teatral: Manual De Teatreros Ambulantes." Puerto Rico: Cuicaloca.
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- Martínez Tabares, V. (2004). "The Freedom of the Mask: An Interview with Deborah Hunt" in Sargasso: 97-109.

- Naverán, I. & Écija, A. (2013). "Lecturas Sobre Danza Y Coreografía." Madrid: Artea, 2013.
- Quintero Rivera, Á. (2005) "Salsa, Sabor Y Control: Sociología de la Música "tropical"." Mexico: Siglo Veintiuno de España Editores.
- Ramos Perea, R. (1989). "Perspectiva de la Nueva Dramaturgia Puertorriqueña." San Juan: Ateneo Puertorriqueño.
- Ritter, J. (2005). "I Have to Feel it First..." An Interview with Artist Awilda Sterling-Duprey on the Creative Process" in Sargasso (2004-05): 57-75. Print.
- Rivera, N. (2009). "Con Urgencia: Escritos Sobre Arte Puertorriqueño Contemporáneo." San Juan: La Editorial de la Universidad De Puerto Rico.
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- Rivera, N. (2016). "Hinca Por Ahí: Escritos sobre las artes y asuntos limítrofes." San Juan: Ediciones Callejón.
- Rivera, R. Z. & Marshall, W. (eds.) (2009). "Reggaeton." Durham: Duke University Press.
- Sloat, S. (2010). "Making Caribbean Dance: Continuity and Creativity in Island Cultures." Gainesville: University of Florida, 2010.
- Vázquez, V. (2013). "Coreografía Del Error: Conducta De Viveca Vázquez = A Choreography of Error: Viveca Vázquez' Conduct." San Juan: Museo de Arte Contemporáneo de Puerto Rico.

VIDEOS

Almodóvar, R. "Un Impulso Insurreccional: La Plástica Puertorriqueña en los Años 50."

San Juan: Producciones Vejigante, 1993.

Fritz, S., dir. "Myrna Báez: Los Espejos del Silencio." Video. San Juan: Maga Films, 1989.

Fritz, S., dir. "Puerto Rico: Arte e Identidad." Video. San Juan: Hermandad de Artistas Gráficos de Puerto Rico, 1991.

González Sepúlveda, O., dir. "The Distorted Island: Heavy Metal Music and Community in Puerto Rico." Video. San Juan: Puerto Rico Heavy Metal Studies, 2015.

ELECTRONIC RESOURCES

Mascando Inglés by Viveca Vázquez, <http://hidvl.nyu.edu/video/000549587.html>

"You Don't Look Like" by Javier Cardona, <http://hidvl.nyu.edu/video/000512616.html>

<http://cargocollective.com/arnaldorodriguezbague/PISOTON-antes-de-todo-genero>

Find more information resources related to the course topics on the library page <http://biblioteca.sagrado.edu/>

REASONABLE ACCOMMODATION

To obtain detailed information on the process and the required documentation, you must visit the corresponding office. To guarantee equal conditions, in compliance with the ADA (1990) and the Rehabilitation Act (1973), as amended, all students who need reasonable accommodation services or special assistance must complete the process established by the Vice Presidency for Academic Affairs.

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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