

University of Texas at El Paso
Syllabus Spring 2024

History of Dance as a Performing Art
DANC 3303

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Office hours: Thursdays 1:00-2:00 by appointment – A450 (Fox Fine Arts Building)

Class meets online

“...the study of dance history can help us see how movement both reflects and shapes important questions within many cultures about identity, the making of community, aesthetic beauty, the physical training of bodies, economic productivity, and the distribution of power within social groups”. – Ann Albright

Course Description

This course explores the aesthetic legacy of dance as an expressive medium to document, comment and reflect on society. It focuses on the historical developments of ritual, social and concert dances with an emphasis on non-Western cultural influences, understanding dance making, dance movements, identifying major figures and recognizing the body as art. Students will develop a global understanding and appreciation of dance in relation to their own cultural identity.





Key areas of study include: the function of dance in society, historical developments in concert dance, social dances, Non-Western classical, dance as a tool for community activism, the role of the black Diaspora in popular culture and contemporary dance concert forms.

Objectives

1. Facilitate the understanding, contextualization and articulation of dance as a form of human communication in relationship to socio-historical events.
2. Nurture students' discernment of the impact of social factors such as class, identity, race, and gender on the creation of dance and the use of the body as art.

Learning Outcomes

At the end of this course students will be able to:

Student Learning Objectives	Outcome
Distinguish the various periods, cultures, disciplines and genres that contributed to dance as an art form in the 21st century as well as renowned dance makers and practitioners throughout history.	 Global Awareness
Identify the impact of social factors (such as class, identity, race and gender) on dance-making, the relationship to dance and other areas of knowledge, cultures, and the use of the body as art.	 Critical Thinking, Global Awareness
Produce creative research using the aesthetic legacy of dance learned throughout the course as a basis to comment and reflect on their personal embodied cultural experience situated within the global context.	 Problem Solving, Social Responsibility, Global Awareness
Develop an understanding of dance that allows them to speak and write about the form in an articulate and informed manner.	 Problem Solving

Attendance Policy

- Attendance in the course is determined by participation in the learning activities of the course. Your participation in the course is important not only for your learning and success but also to create a community of learners. Participation is determined by the completion of the following activities.
- Reading/Viewing and summarizing all course materials to ensure understanding of assignment requirements. It's the only way to learn about and articulate any history dance included.
- Participating in engaging discussion with your peers on the discussion boards (grading rubric provided in the “grading information” area of each forum)
- Other activities as indicated in the weekly modules.

Deadlines and Late work

Major Writing Assignments

- Major writing assignments will be due on Sundays at midnight (11:59 PM). No late work will be accepted if the reason is not considered excusable.

Quiz and Discussion Assignments

- All quizzes and discussion board assignments will be due on Sundays at midnight (11:59 PM). No late work will be accepted if the reason is not considered excusable.
- Some dancing is required for certain movement assignments. Please open your mind and enjoy the process of embodying the concepts.
- All new lessons will be available on Monday of each week

Course Communication (How we will stay in contact with each other)

Here are the ways we can keep the communication channels open:

- Office Hours: I will have office hours for your questions and comments about the course. My office hours are in-person, however, you can request a virtual meeting and I will send you a Zoom link. Please see the days and times at the top of this syllabus.
- Email: UTEP e-mail is the best way to contact me. I will make every attempt to respond to your e-mail within 24 hours of receipt. **When e-mailing me, be sure to email from your UTEP student e-mail account and please put the course name/number in the subject line.** In the body of your e-mail, clearly state your question. At the end of your e-mail, be sure to put your first and last name, and your university identification number.
- Announcements: Check the Blackboard announcements frequently for any updates, deadlines, or other important messages.

Video technology and access

- Some assignments require students to videotape themselves
- Use your smartphone and then upload the video to a YouTube account.
- If you have questions about uploading video clips to YouTube, the following link provides directions:
<https://support.google.com/youtube/answer/57407?hl=en&co=GENIE.Platform%3DAndroid>
- Make sure you read all course material in advance, so you know your assignment deadlines. Be responsible for your learning.

Guidance on Artificial Intelligence

The use of generative AI tools such as Chat GPT is not permitted in this course. Students must cite any borrowed content sources to comply with all applicable citation guidelines, copyright law, and avoid plagiarism. Instances that violate these guidelines will be referred to the Office of Student Conduct and Conflict Resolution.

Netiquette

As we know, sometimes communication online can be challenging. It's possible to miscommunicate what we mean or to misunderstand what our classmates mean given the lack of body language and immediate feedback. Therefore, please keep these netiquette (network etiquette) guidelines in mind. Failure to observe them may result in disciplinary action.

- o Always consider the audience. This is a college-level course; therefore, all communication should reflect polite consideration of other's ideas.
- o Respect and courtesy must be provided to classmates and to the instructor at all times. No harassment or inappropriate postings will be tolerated.
- o When reacting to someone else's message, address the ideas, not the person. Post only what anyone would comfortably state in a face-to-face situation.
- o Blackboard is not a public internet venue; all postings to it should be considered private and confidential. Whatever is posted on in these online spaces is intended for classmates and professor only. Please do not copy documents and paste them to a publicly accessible website, blog, or other space.

Make-up Work

Make-up work will be given *only* in the case of a *documented* emergency. Note that make-up work may be in a different format than the original work, may require more intensive preparation, and may be graded with penalty points. If you miss an assignment and the reason is not considered excusable, you will receive a zero. It is therefore important to reach out to me—in advance if at all possible—and explain with proper documentation why you missed a given course requirement. Once a deadline has been established for make-up work, no further extensions or exceptions will be granted.

Technical Support

If you do not know how to use Blackboard – go to Tech Support Room 300 at Library immediately. Do not wait until you do not understand until you are having problems. You can contact Help Desk via email, helpdesk@utep.edu, by phone 747-5257. Hours are M-F 7a-8p, Sat 9a-10p and Sun 12-4p.

Alternative Means of Submitting Work in Case of Technical Issues

I strongly suggest that you submit your work with plenty of time to spare in the event that you have a technical issue with the course website, network, and/or your computer. I also suggest you save all your work (answers to discussion points, quizzes, exams, and essays) in a separate Word document as a back-up. This way, you will have evidence that you completed the work and will not lose credit. If you are experiencing difficulties submitting your work through the course website, please contact the UTEP Help Desk. You can email me your back-up document as a last resort.

Incomplete Grade Policy

Incomplete grades may be requested only in exceptional circumstances after you have completed at least half of the course requirements. Talk to me immediately if you believe an incomplete is warranted. If granted, we will establish a contract of work to be completed with deadlines.

Copyright Statement

Some of the materials in this course are copyrighted. The University requires all members of its community to follow copyright and fair use requirements. You are individually and solely

responsible for violations of copyright and fair use laws. The University will neither protect nor defend you nor assume any responsibility for student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies.

Student Conduct/Scholastic Dishonesty/Final Exams and Plagiarism

Refer to the [Handbook of Operating Procedures: Student Affairs](#). Due to the nature of an online class, proper online etiquette is critical. If I suspect plagiarism I will immediately turn your work over to student conduct to have them handle the situation. If found that you indeed commit academic dishonesty it will go on your record.

Students with Disabilities Policy:

If you have or suspect a disability and need an accommodation, you should contact The Cass Office at 747-5148 or at cass@utp.edu or go to Room 106 Union East Building.

Course Drop Policy

According to UTEP Catalog, “At the discretion of the instructor, a student can be dropped from a course because of excessive absences or lack of effort. A grade of “W” will be assigned before the course drop deadline and a grade of “F” after the course drop deadline.” See the Attendance policy above. Therefore, if I find that, due to non-performance in the course, you are at risk of failing, I will drop you from the course. I will provide 24 hours advance notice via email.

Because every student’s circumstance is unique, we encourage students to be as open and honest as possible when encountering unexpected challenges (job schedule change, family issues, etc, as well as to **communicate in advance** potential issues that could affect their commitment to class.

E-mail me as soon as an issue comes up, this is the only way you can get help and possible accommodations while minimizing the impact on your academic progress. While every situation will be assessed by the instructor, the more a student is responsible to communicate in a clear and effective way, the easier it will be to find a positive solution.

Method of Delivery

The course includes readings, lectures, video screenings, movement exercises, a critique and the creation of a final project. You will also have online quizzes (via Blackboard) and four pre-recorded lectures (from week 1 to 4).

Rubrics

All rubrics can be found in the Home Page

Method of Evaluation

Course Work

356 pts.

Weekly assignments:

- Reading summaries, video responses and discussions. Summarize your reading, generate a **meaningful question** after reflecting on your reading, upload it to the forum on Blackboard. **Make sure to upload the summary and question after the reading, and respond to a classmate’s question so you can**

be graded. Summaries should be no less than one page. Questioning the readings and unravelling their meaning is oriented to familiarize you in depth with terminology, vocabulary and concepts that will broaden your vision about dance. All summaries and assignments are due every Sunday at midnight. Articles other than those on the required book will be available online.

344 pts. (320 pts. summaries, 24 pts. video discussions)

Short movement responses (3):

- Created for an assigned date (individually or in group or short and in the moment (improvisation). To evaluate the degree of embodiment and integration of the material.
12 pts. (4 pts. each)

Quizzes (2)

200 pts. (100 pts. each)

- Most questions (10 in total) will be short answer and could include multiple-choice. You'll have 7 hours to complete it once you open the portal.

Dance concert critique

20 pts.

- **(Due W. 5/5)** You will attend a dance concert and select a piece from the program in which you will focus your critique. The length will be 2 pages long (maximum 4 for some more high-achievers). Find the guidelines and rubric of the critique on Blackboard during. See local concert dates at the end of the syllabus to choose a performance from.

Final Creative Project

20 pts.

(Due Wed.-5/5) This final project is two-fold

a) Write an overall reflection of your journey in the topics surveyed (3 pages, Time New Roman, 1.5 spaces). Include at least two academic sources (journals or books only, no random websites please) to support your arguments, **provide the bibliography for your citations in MLA format.**

- Use the following questions as prompts for your project (Please make sure your paper is in a **form of an essay**, not just answering the questions directly in order)

1. How has your vision of dance learning about these artists changed or increased? What new knowledge did you acquire?
2. What has attracted you more from the different periods and genres?
3. Which artist or genre in particular has inspired you the most? Why or why not?
4. In your view, what makes a great dancer or choreographer?
5. How is your culture reflected in the way you move or the way others

- move? Why do you think this factor is important or not?
6. What relationships can you draw between your life experience and the meaning and/or events of the history of the dance?
7. How would you advocate for dance in your community?

b) Produce a creative response based on your written reflection (you could use any discipline from a choreography, visual –painting, video, spoken or musical work or any other expressive medium) of your own inspiration..

You will seek to decipher the influences related to your own aesthetic sense. Situate yourself within this history as a contributing intellectual in accordance with your cultural identity, gender, class and ethnic background.

Upload both assignments to Blackboard. **Due Sunday, May 5th by midnight**

Grading scale:

- Summaries – 320 pts. (20 readings, 16 pts each.)
- Videos – 24 pts. (6 video discussions, 4 pts. Each)
- Movement Assignments – 12 pts. (3 assignments, 4 pts. each)
- Dance critique 20 pts.
- Final Creative Project 20 pts.
- Quizzes – 200 pts (2 quizzes, 100 pts each)

Total Possible Points – 596

- A: 537+
- B: 536 – 477
- C: 476 – 394
- D: 393 – 357
- F: – 356

Course Timeline

- Week 1, 1/16** Summarizing an article
Introduction: What is dance? – Ppt.
Readings:
- Albright-Dils, *First Steps...pp* xiii-xviii
- Week 2, 1/22** Dance: an Evolved Ritual
Readings:
- **From Ritual Dances to the Ancient Period, Ppt.**
 - Albright-Dils, Part II: Bourguignon, *Trance and Ecstatic Dance*, pp 97-102

- Video viewing: New Zealand – Haka, Haitian voodoo, Turkey – dervish dance, Candomble

Week 3, 1/29 World and Folk Dances

Readings:

- Dance in World Cultures. Ppt.
- Rivera, *Ballet Folklórico: Celebrating Heritage and Creating Identity Through Dance* (pp 19 -25)
- Albright-Dils: Part I: Sklar: *Five Premises for a Culturally Sensitive Approach to Dance*.
- Video viewing: Kabuki, Beijing Opera, Ballet de Amelia Hernandez.
In addition to the summaries - After watching the Folklórico performance and reading Rivera's article comment on the forum about: How dance helps to shape cultural identity and sense of belonging?

Week 4, 2/5 Dance and the Production of Distinction

Ballet a Timeline – Ppt.

Readings:

- Albright- Dils, Part I: Kealiinohomoku, *An Anthropologist Looks at Ballet as a Form of Ethnic Dance*, pp 33-43.
- Video viewing: Grand Pas de Quatre, Giselle (Romantic Ballet - excerpt), Pas de deux - Swan Lake (Classical Ballet) Petit Mort by Jiri Kylian (Contemporary Ballet).

Week 5, 2/12 Dance and Gender

Readings:

- Albright- Dils, Part II: Garafola, *The Travesty Dancer in Nineteenth-Century Ballet* pp 210-217.
- Video viewing/discussion: Dance Against Censorship: Belly Dance (documentary)
In addition to the summaries - After watching the documentary, briefly discuss your reaction to the Egyptian professor's issue on the forum.

Week 6, 2/19 Modern dance – The Democracy of the Body

Readings:

- Albright/Dils: Graff, *The Dance is a Weapon*, pp 315-322
- Isadora Duncan, *The Dancer of the Future*, pp 171-176.
- Video viewing: Lamentations, Graham The Unsung, Jose Limon, Isadora's work
- **Movement Assignment #1** - Create a 40 seconds dance reaction (short choreography or improvisation) based on Isadora's manifesto – Upload the video Sunday by midnight

Week 7, 2/26 Dance and Diaspora

Readings:

- Albright/Dils: Dixon-Gottschild, *Stripping the Emperor: The Africanist Presence in American Concert Dance* pp 332-341
- Kiddy, Elizabeth, *Carnival in Brazil and The Caribbean* –article.
- Video viewing: Carnival in Trinidad, Brazil, Italy,
In addition to the summaries - Compare and contrast the carnivals in Trinidad, Brazil, and Italy(what do they have in common or what differs? can you identify the impact of the Africanist presence in any of them?)

Week 8, 3/4

○ **Quiz #1 – Midterm (Sunday, 3/8)**

Week 9, 3/11 **Spring Break**

Week 10, 3/18 Experimental Trends in Dance

Readings:

- Albright-Dils: Stein, *Butoh: Twenty Years Ago We Were Crazy, Dirty, and Mad* pp 107 – 125
- Ambrosio, Chapter 6: *Modern Dance / Post Modern Dance/Dance Theatre Today*, pp 78-84
- Video Screening: Butoh, Yvonne Rainier –Trio A, Trisha Brown – Man Walking Down the Side of a Building

Week 11, 3/25 Dance in Popular Culture

Readings:

- Ambrosio, *Jazz, Dance, Musical Theatre and Tap Dance* pp 123-130.
- Albright-Dils, Winter, *Juba and American Minstrelsy*, pp. 250-255
- Video Screening: Bob Fosse, Gregory Hines, Fred Astaire, Nicholas Brothers (video clips)
Black Face in Hollywood. – TCM documentary
In addition to the summaries -After watching the documentary, about Black Face briefly discuss your reaction to the issue of minstrelsy on the forum.

Week 12, 4/1 Dance in Popular Culture (cont.)

Readings:

- Ambrosio, *Social Dance* pp 143-146
- Video Screening: The Freshest Kids: The History of the B Boy (documentary)
In addition to the summaries -After watching the documentary, about break dance discuss the socio-economic issues of surrounding the creation that dance style.
- **Movement Assignment #2** - Create a 40 counts dance with your favourite social dance with a partner (you can reach out to a classmate, or anyone outside).

Week 13, 4/8 Latest Trends in Social Dance

Readings:

- Marshall, Pacini, *Reggaetón*
- Lehman, Steve, *Is Tik-Tok changing the way we dance?*
- **Movement Assigment #3:** Create a Tick-Tock video commenting on a specific social issue. Upload it to Blackboard. **In addition to the summaries -**

Week 14, 4/15 Latest Trends in Social Dance (cont)

Readings:

- Myung, Alice, *Korean Pop Dance: What Belongs to Who?*
- Torres, Neri et al: Nagano, Taro, *Dancing Bachata in a Globalized Context: Songs that can be Danced* pp 122- 131.

Week 15, 4/22 Latest Trends in Social Dance (cont.)

- Video Screening: Dancehall
-After watching the documentary, briefly discuss your reaction to the issue of cultural appropriation on the forum. Generate a question and respond to a classmate

Week 16, 4/29

Final Ethnographic Project due

- Final Exam - 5/3

Important Dates

Midterm – 3/8

Spring Break – 3/11

Final Project – 5/5

Dance Critique 5/5

Final Exam – 5/3

Readings

Required

- Dils, Ann, Cooper Albright, Ann, *Moving History/Dancing Cultures: A Dance History Reader*, Wesleyan, 2013 (available online in the UTEP library)
- All other articles will be available on Blackboard

Recommended

- Ambrosio, Nora, *Learning About Dance: Dance as an Art Form and Entertainment*, Dubuque: Kendall/Hunt, 2008.

- Lynne Hanna- Judith, *To Dance is Human: A Theory of Non-Verbal Communication*, The University of Chicago Press, 1987.