

(Spring 2017)

PREREQUISITES: WP1010 Academic Writing

CATALOG DESCRIPTION: Dance history from the early 20th century to today. Key personalities, companies, currents and trends are examined in their particular aesthetic, artistic, ideological and socio-political contexts. Critical perspectives on history including new ideas on the nature of historiography that move away from the concept of a ‘universal history’ to an idea of history that includes overlapping, contradictions, ruptures and omissions.

RATIONALE: Through an examination of the evolution of various trends, the student will be able to make connections between political and social circumstances and how they affected individual practices. The aim is to provide students with the means to contextualize their practice and that of others within a historical framework.

LEARNING OUTCOMES: As a result of taking this course, the student should be able to;

1. Discuss key-figures and issues within 20th -21st century dance history.
2. Examine connections between dance works and their makers within a wider context, taking into account the particular socio-political sphere in which they happened.
3. Demonstrate an understanding of the differences between primary and secondary sources and their application to historical research.
4. Demonstrate ability to engage critically with historical research.
5. Analyze dance practice (including their own) within a larger socio-political context.

METHOD OF TEACHING AND LEARNING: In congruence with the teaching and learning strategy of the college, the following tools are used:

- Workshops
- Lectures, class discussions, video presentations
- Office hours where students can discuss with instructor their concerns over ongoing projects.
- Use of a Blackboard site where lecture notes, assignment instructions, announcements, and other materials related to the module are posted.

ASSESSMENT:

Summative:

Group oral presentation	30%
Essay outline	20%
Final Essay	50%

Formative:

In class seminars and discussions	0
Essay drafts handed in for feedback	

The formative “in class seminar discussions & essay drafts” aim to prepare students for the examination.

The “Group oral presentation ” tests Learning Outcomes 1,4

The “ Essay Outline’ tests Learning Outcomes 2,3,

The Final Essay” tests Learning Outcomes 1,2,3,4,5

INDICATIVE READING:

REQUIRED READING:

Selected chapters from

Adshead-Lansdale, J. and Layson, J. (1994, 2nd ed) *Dance History: an Introduction*. London and New York: Routledge.

Au, S. (2004) *Ballet and Modern Dance*. London: Thames and Hudson.

Banes, S. (1993) *Democracy's Body: Judson Dance Theatre 1962-1964*, Duke University Press.

Bowlt, J. (2008) *Moscow and St Petersburg 1900-1920: Art, Life & Culture of the Russian Silver Age*, Vendome Press.

Brown, J. Midlin N. & Humphrey C (1998, 2nd ed.), *The Vision of Modern Dance: In the Words of Its Creators*, Princeton Book Company.

Carter, A. (ed). (2004) *Rethinking Dance History. A Reader*. London and New York: Routledge, 2004 , σελ. 10-19.

Daly, A. (1994) *Isadora Duncan's Dance Theory*. Dance Research Journal. 26:2, fall 1994, pp. 24-30.

_____ (1995) *Done into Dance*. Middletown, Connecticut: Wesleyan University Press.

Dils, A & Cooper-Albright A eds. (2001) *Moving History/Dancing Cultures: A Dance History Reader*, Wesleyan University Press.

Featherstone,S.(2005). *Postcolonial Cultures*, University of Mississippi.

Foster, S. L (1995) *Choreographing History (Unnatural Acts: Theorizing the Performative)*, Indiana University Press.

_____ (1988) *Reading Dancing: Bodies and Subjects in Contemporary American Dance*, University of California Press.

Franco, S & Nordera M (2007) *Dance Discourses: Keywords in Dance Research*, London: Routledge.

Partch- Bergsohn, I. (2002) *The Makers of Modern Dance in Germany*, Princeton Book Company.

_____ (1994). *Modern Dance in Germany and the*

United States: Crosscurrents and Influences. Switzerland: Hardwood Academic Publishers.

Pritchard, J & Marsh, G. (2010) *Diaghilev and the Golden Age of the Ballets Russes 1909-1929*, V&A Publishing.

INDICATIVE MATERIAL:
(e.g. audiovisual, digital material, etc.)

REQUIRED MATERIAL: to be uploaded on Blackboard

RECOMMENDED MATERIAL: to be uploaded on Blackboard

COMMUNICATION REQUIREMENTS:

Use of proper English for all written and oral assignments.

SOFTWARE REQUIREMENTS:

Microsoft Word, Blackboard CMS.

WWW RESOURCES:

Links to be provided through Blackboard

INDICATIVE CONTENT:

1. Introduction to the concept of 'history' and historiography, understanding primary and secondary sources and key debates in the evolution of a 'dance history'.
2. Ruptures with traditions: Ballet in the 20th Century: Ballets Russes and Sergei Diaghilev, Balanchine, Forsythe
3. Forging new territories: Loie Fuller, Ruth St Denis-Ted Shawn, Isadora Duncan.
4. Dance and total theatre, modern dance in Europe: Ausdruckstanz: Mary Wigman, Rudolf Laban, Kurt Jooss.
5. Dance and new Frontiers: the Modern Dance in the USA: Martha Graham, Eric Hawkings, Doris Humphrey and Jose Limon.
6. Against Narrative: Merce Cunningham and John Cage.
7. To do, to act to perform, not dance: Post Modern Dance.
9. Dance theatre, physical theatre, and New Circus.
10. Dance in a Global and Multiculturalism World: Re-examining the idea of 'Contemporary' dance in a Postcolonial Context.