



## Global Dance History

Spring 2023  
Wednesdays, 11:30 am - 2:20 pm  
Thomas Hunter Hall 700  
In Person  
3 units

### Adjunct Lecturer **Darvejon Jones**

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Response time 24 - 48 hours M-F

Office hours: By appointment via zoom

Prerequisites: Reading and writing proficiency

Instructional Technologies: Google Classroom & Email

### Teaching Philosophy:

Teachers are hermeneuts tasked with delivering education that contributes to enlightening experiences that aid learning. These full vessels, our students, have an infinite capacity for enlightenment. They bring their perception, ancestral knowledge and traumas, and their chosen identities that will enhance the education delivered to them. I, the dance educator, then, have the prodigious task of learning as much about my students as I can within the small amount of time we have together.

Student growth and achievement are of high importance in my classroom. For growth and achievement to come to fruition, the environment must be safe for the student to inquire, take risks, and reflect. In my classroom, we learn about each person and how they best learn. We recognize that we are a community of learners, and as a community, we establish community agreements that will contribute to a safe space founded on mutual respect and understanding. Consistently referencing our community agreement, we build a class that supports a network of learning that spans beyond the classroom. We (teacher and students) strive to create safe physical and digital environments that are culturally sustaining and equitable.

### Course Description:

Readings, lectures, films, discussions of 20th-century ballet, modern, social and popular theatre dance forms; analysis of individual styles and cultural trends.

*"History is not the past it is the present; we carry our history with us. We are our history."  
James Baldwin*

### Learning Targets

- Able to identify the purposes of dances from various cultures in history.
- Able to use the body to explore movement conventions of different cultures in history.

- Learning to differentiate between types of research sources, their relevance, and applications.
- Development of collaborative skills in group work, oral presentation, writing, choreographing/performing.
- Development of individual skills in oral presentation, writing, choreographing and performing.

## Learning Outcomes

Students will:

- Produce dance movement studies for each unit of study.
- Demonstrate a knowledge of the significance of dance across multiple cultures through written mode, oral presentation, collaborative work, choreography, and performance.
- Produce a research paper in which they demonstrate their ability to distinguish between types and qualities of source materials.

## Course Requirements

Weekly attendance will be crucial for student success. In addition to attending class, it will be of equal importance that students participate in in-class discussions, google classroom posts, and submit all assignments on time. When working collaboratively, students will be evaluating themselves and their group members; therefore, when working collaboratively, students will need to remain communicative with group members and the teacher should an unforeseen issue with participation arise.

Respectful interaction with everyone in the room.

Clothing that allows you to move your legs, swing your arms, and move freely.

## Research Paper Guide

Students will write a research paper no shorter than **3 full pages in length**, delving deeper into a dance form discussed in class or of their own interest. Legible font. 1-inch margins. Double spaced. MLA or Chicago style.

Questions to consider when researching dance:

1. What is the dance's location? From where and who is the dance coming?
2. What is the history of the people and place of origin of the dance?
3. What are the cultural influences of the dance?
4. What are the aesthetics and characteristics of the form?
5. Does the dance have a purpose? Do the movements hold significance?
6. What is the musical accompaniment of the dance? What is the music like? What instruments are used?
7. What is worn while performing the dance?
8. Are there gender specificities when performing the dance? Describe them.

A quality research paper will have **at least 2 primary sources and 2 secondary sources**.

**A primary source** is defined as

“a first-hand or contemporary account of an event or topic. They are the most direct evidence of a time or event because they were created by people or things that were there at the time or event. These sources have not been modified by interpretation and offer original thought or new information.” - *Seton Hall University*

Examples of primary sources are newspaper articles, first-hand experiences from yourself or others, laws, memoirs, autobiographies, video footage, and live documentation. Always scrutinize your source. Questions to ask are: is this real? Is this connected to a reputable institution? Is this generally accepted information, or does this appear identically in multiple places; is it widely accepted?

**A secondary source** is defined as

“sources created by someone who did *not* experience first-hand or participate in the events or conditions you’re researching. For a historical research project, secondary sources are generally scholarly books and articles. A secondary source interprets and analyzes primary sources. These sources are one or more steps removed from the event. Secondary sources may contain pictures, quotes, or graphics of primary sources

Some types of secondary sources include: Textbooks; journal articles; histories; criticisms; commentaries; encyclopedias.” - *Harvard Library*

Research Presentation Guide


Create a visual aid for your research paper. May take the form of

- Poster board
- Powerpoint presentation
- Lecture Demonstration (Teaching the class the dance form [*if it is a part of your culture*])

The presentation should be between **5 - 10 minutes and not exceed 12 minutes.**

## Course outline

(highly subject to change)

| date | In-class  | text & viewings for discussion  | In-Class Movement-based assignments | Reading Assignments   | Written assignments (20%)  | due date   |
|------|---|---|-------------------------------------|---|--|--|
| 1/25 | <p>Introductions<br/>Syllabus<br/>Community Agreements<br/>Forming of Groups<br/>What is "global"?<br/>What is "dance"?<br/>What is "history"?<br/>Primary, Secondary, and Tertiary Sources</p> | <p>"Family Resemblance" by Sondra Horton Fraleigh <b>p. 4 - 16</b> (divided among students)</p>   |                                     | <p>Five Premises for a Culturally Sensitive Approach to Dance<br/>By Diedre Sklar</p> <p><b>MHDC, p. 30 - 32 (3 pages)</b></p>                                      | <p>What is your cultural history? Do you know anything about your family's dance traditions? What are they? Do you know how to dance them? Who taught you, or how did you learn them? <b>(250 - 500 words)</b></p> | <p><b>1/31</b><br/>midnight<br/>Google classroom</p> |
| 2/1  | <p><b>North American selections</b><br/><i>Group A presents previous week's reading</i></p>   | <p>"The Irresistible Other" by Sharyn R. Udall; MHDC, <b>p. 238 - 246</b> (divided among students)<br/><a href="#">Native American Dance PP</a></p> |                                     | <p>Political Resistance: The Lakota Ghost Dance and Wounded Knee</p> <p><b>WDC, p. 220 - 228 (8 pages)</b></p>  |  |  |
| 2/8  | <p><b>Mesoamerican selections</b><br/><i>Group B presents previous week's reading</i></p>   | <p><a href="#">Meso American Dance PPT</a></p>  | <p>Limon Guest Artist</p>           | <p><a href="#">History of Mexico.</a></p>   | <p>Describe your experience with the guest artist. What is your connection to Modern Dance? What may have been some influences that may have influenced Limon's choreographic works? <b>(250 - 500 words)</b></p>  | <p><b>2/14</b><br/>Midnight<br/>Google classroom</p> |
| 2/15 | <p><b>South American selections</b><br/><i>Group C presents previous week's reading</i></p>   | <p> South Ameri...</p>   |                                     | <p>Spectacle and Dancing Bodies that Matter: Or, If it Don't Fit, Don't Force It." by Anna Beatrice Scott</p> <p><b>Meaning In Motion, p.259 -268 (9 pages)</b></p> | <p>Have you ever felt out of place in a dance environment? What were the factors that made you feel out of place? <b>(250 - 500 words)</b></p>   | <p><b>2/21</b><br/>Midnight<br/>Google classroom</p> |
| 2/22 | <p><b>African selections</b><br/><i>Group D presents previous week's reading</i></p>  | <p><a href="#">Corporeal Orature</a></p> <p><b>Excerpts from Uprooted Film</b></p>  | <p><b>Guest Artist</b></p>          | <p>"First Premises of An Africanist Aesthetic" by Brenda Dixon Gottschild</p> <p><b>Digging the Africanist Presence in American Performance p. 11 -</b></p>         | <p>How would you define African Dance? Why would you define it that way? How would you compare and contrast African</p>  |  |

|      |  |   |  |  |  |   |   |
|------|--|---|--|--|--|---|---|
| 03/1 | <b>Caribbean selections</b><br><i>Group E presents previous week's reading</i>                                 | Katherine Dunham PPT  | <b>Guest Artist</b>                          | Commonalities in African Dance: An Aesthetic Foundation by Dr. Kariamuwelsh Asante<br><br><b>MHDC, p. 144 - 151 ( 7 pages)</b>                           | 18 (7 pages)<br><br>American Dance with African dance? <b>(250 - 500 words)</b>  | What have you found similar between South American, African, and Caribbean aesthetics? Why do you suppose those similarities exist? <b>(250 - 500 words)</b>  | <b>3/7</b><br><br>Midnight<br><br>Google classroom  |
| 3/8  | <b>European Dance selections</b><br><br><i>Group A presents previous week's reading</i>                        | European Dance PPT  | <b>Guest Artist</b>                          | An Anthropologist Takes a Look at Ballet as a Form of Ethnic Dance by Joann Kealiinohomoku<br><br><b>MHDC, p. 33 - 43 (10 Pages)</b>                     | An Anthropologist Takes a Look at Ballet as a Form of Ethnic Dance by Joann Kealiinohomoku<br><br><b>MHDC, p. 33 - 43 (10 Pages)</b>                     | What are your thoughts about primitivity and folk-ness? Using Kealiinohomoku's definitions, how would the dances of your culture be classified? Do you agree with those classifications? Why or why not? <b>(250 - 500 words)</b> | <b>3/14</b><br><br>Midnight<br><br>Google classroom |
| 3/15 | <b>Dances from the Middle East and India selections</b><br><br><i>Group B presents previous week's reading</i> | Bharatha Natyam _ What Are You? By Avanthi Meduri<br><br><b>MHDC, p. 103 - 114 (11 pages)</b><br><br>Bharatha Natyam vs. Khatak PPT | Create a dance that uses gesticular signals. | From Interculturalism to Historicism: Reflections on Classical Indian Dance (2000/1)<br><br><b>Routledge Dance Studies Reader, p.223 - 232 (9 pages)</b> | From Interculturalism to Historicism: Reflections on Classical Indian Dance (2000/1)<br><br><b>Routledge Dance Studies Reader, p.223 - 232 (9 pages)</b> | What dance style or culture are you interested in researching? Find 2 primary sources & 2 secondary sources about your topic.   | <b>3/28</b><br><br>Midnight<br><br>Google classroom |
| 3/22 | <b>South East Asian Dance selections</b><br><i>Group C present previous week's reading</i>                     | South East Asian Dance PPT  |  | Bali and Java: From Temple to Village, to Court<br><br><b>WDC, p. 35 - 44 (9 pages)</b>  | Bali and Java: From Temple to Village, to Court<br><br><b>WDC, p. 35 - 44 (9 pages)</b>  |   |   |
| 3/29 | <b>Chinese Dance Selections</b><br><br><i>Group D present previous week's reading</i>                          |   |  | Jingu: Chinese Beijing opera - stylized beauty, staged<br><br><b>WDC, p.76 - 89 (13 pages)</b>   | Jingu: Chinese Beijing opera - stylized beauty, staged<br><br><b>WDC, p.76 - 89 (13 pages)</b>   |   |   |

| Spring Break |  |   |                            |  |   |
|--------------|--|---|----------------------------|--|---|
| 4/12         |  |   |                            |  |   |
| 4/19         | <b>Japanese &amp; Korean Dance selections</b><br>Group E present previous week's readings<br><br><b>Research paper draft due</b> | Japanese Noh, Kabuki, and Butoh<br><b>WDC, p. 96 - 112 &amp; 118 - 122</b>                  | Create a dance of darkness | The Many Faces of Korean Dance by Judy Van Zile<br><b>MHDC, 178 - 190 (12 pages)</b>         | What are your thoughts on Korean and Japanese Dance forms? <b>(250 words)</b><br><br><b>4/25</b><br>Midnight Google classroom |
| 4/26         | <b>Polynesian and Pacific Islander Dance selections</b>  | Hawai'i, Aotearoa/New Zealand, Papa New Guinea<br><br>WDC, p. 127 - 135<br><b>(8 pages)</b> | <b>Guest Artist</b>        | Hawai'i, Aotearoa/New Zealand, Papa New Guinea<br><br>WDC, p. 136 - 151<br><b>(15 pages)</b> |   |
| 5/3          | <b>Research presentations</b><br><br><b>Research Paper due date of presentation</b>  |   |                            |  |   |
| 5/10         | <b>Research presentations</b><br><b>Research Paper due date of Presentation</b>  |   |                            |  |   |
| 5/17         |  |   |                            |  |   |

## Grading

Participation (discussions & activities) 50%

*I can not support you when you do not communicate. Always communicate if there is an issue preventing you from participating or attending class. I happily accommodate students that need support.*

Written Assignments 20%

Research paper 20%

Research Presentation 10 %

Hunter College provides the following rubric for grading:

| Quality Points | Grade Definition | GPA Index |
|----------------|------------------|-----------|
|                |                  |           |

|           |                   |            |
|-----------|-------------------|------------|
| <b>A+</b> | <b>97.5-100%</b>  | <b>4.0</b> |
| <b>A</b>  | <b>92.5-97.4%</b> | <b>4.0</b> |
| <b>A-</b> | <b>90.0-92.4%</b> | <b>3.7</b> |
| <b>B+</b> | <b>87.5-89.9%</b> | <b>3.3</b> |
| <b>B</b>  | <b>82.5-87.4%</b> | <b>3.0</b> |
| <b>B-</b> | <b>80.0-82.4%</b> | <b>2.7</b> |
| <b>C+</b> | <b>77.5-79.9%</b> | <b>2.3</b> |
| <b>C</b>  | <b>70.0-77.4%</b> | <b>2.0</b> |
| <b>D</b>  | <b>60.0-69.9%</b> | <b>1.0</b> |
| <b>F</b>  | <b>0.0-59.9%</b>  | <b>0.0</b> |

#### Class Participation

All students are expected to have active engagement/participation in every class. Lack of participation may negatively affect their grade.

#### Lateness Policy

Lateness to class consists of arriving 10 minutes after the beginning of the designated class hour. Lateness to class reduces the amount of participation and active engagement and may affect students' grades. Should a student arrive 10 minutes late to a studio class she/he may not fully participate, but MUST observe the class.

#### Observation Policy

Students are strongly encouraged to attend class and observe when physical injury or noncontagious illness prevents her/him from participating.

#### Incomplete (INC)

The Hunter College policy regarding the grade of INC (Incomplete) is as follows. The grade of INC (Incomplete) may be given, at the discretion of the instructor, only in cases where debilitating injury, illness or other serious personal problems prevent the completion of course work by the end of the semester in which the student is registered for the course. In order for an INC to be awarded, an official contract must be completed and signed by the instructor and the student before the end of the semester. The student is allowed only one semester to complete the designated work; if the terms of the contract are not followed, the INC grade turns into an FIN. If the

faculty member wishes to extend the deadline for the student to complete the coursework beyond one semester, the faculty member and the student must enter into a written contract clearly specifying the deadline. This contract must be written during the semester following the one in which the course was taken. The student must be aware that the INC grade will change to a FIN grade until the work is completed. The written contract must accompany the change of grade form. If a student has not filed a contract with the faculty member but still wishes to complete the work and have a FIN grade changed, the student can appeal to the Senate Grade Appeals Committee. The appeal must include the reason for failing to complete the work and must be accompanied by a supporting letter from the faculty member who issued the INC grade or, if the faculty member is no longer at the college, from the department chair. Appeals with no endorsement will be denied.

#### Credit-No Credit (CR/NC)

Dance majors must earn a grade of C or better in all DAN courses required for the major. Dance Majors may NOT elect the grade of CR/NCR in these courses.

#### Withdrawal

Refer to Hunter College Office of Registrar's Rules and Regulation

#### Academic Integrity Statement

Hunter College regards acts of academic dishonesty (e.g., plagiarism, cheating on examinations, obtaining unfair advantage, and falsification of records and official documents) as serious offenses against the values of intellectual honesty. The College is committed to enforcing the CUNY Policy on Academic Integrity and will pursue cases of academic dishonesty according to the Hunter College Academic Integrity Procedures.”

#### ADA Statement

In compliance with the ADA and with Section 504 of the Rehabilitation Act, Hunter College is committed to ensuring educational access and accommodations for all its registered students. Hunter College's students with disabilities and medical conditions are encouraged to register with the Office of AccessABILITY for assistance and accommodation. For information and appointment contact the Office of AccessABILITY located in Room E1214 or call (212) 772-4857 /or VRS (646) 755-3129.”

#### Hunter College Policy on Sexual Misconduct

In compliance with the CUNY Policy on Sexual Misconduct, Hunter College reaffirms the prohibition of any sexual misconduct, which includes sexual violence, sexual harassment, and gender-based harassment retaliation against students, employees, or visitors, as well as certain intimate relationships. Students who have experienced any form of sexual violence on or off campus (including CUNY-sponsored trips and events) are entitled to the rights outlined in the Bill of Rights for Hunter College.

- a. Sexual Violence: Students are strongly encouraged to immediately report the incident by calling 911, contacting NYPD Special Victims Division Hotline (646-610-7272) or their local police precinct, or contacting the College's Public Safety Office (212-772-4444).



b. All Other Forms of Sexual Misconduct: Students are also encouraged to contact the College's Title IX Campus Coordinator, Dean John Rose (jtrose@hunter.cuny.edu or 212-650-3262) or Colleen Barry (colleen.barry@hunter.cuny.edu or 212-772-4534) and seek complimentary services through the Counseling and Wellness Services Office, Hunter East 1123.

CUNY Policy on Sexual Misconduct Link:

<http://www.cuny.edu/about/administration/offices/ia/Policy-on-Sexual-Misconduct-12-1-14-with-links.pdf>

Please Note:

The teaching/learning process of this course will necessitate some physical contact between the instructor and the students. If there is any reason that you wish not to be subject to such contact, please inform the instructor immediately.

Departmental Attendance/Lateness Policy: All courses given by the Dance Program are subject to an attendance policy that directly affects the student's final grade. The attendance portion of your final grade will be lowered by 10% for EACH successive absence that exceeds the number of absences described below according to the course-meeting schedule. For example, if a student has missed no more than the allowable number of classes, AND the student has produced course work that in all respects merits the grade of an A, the student will be awarded the final grade of A. However, if the same student, having accomplished the same work, missed one more than the allowable number of missed classes; the final grade of A- will be awarded.

Maximum absences permitted before the grade drops:

2 for classes meeting 2x per week

1 for classes meeting 1x per week