

**MEDIA, MUSIC AND PERFORMANCE STUDIES (DAMS)  
ACADEMIC YEAR 2023-2024  
HISTORY OF DANCE**

General information	
Year of the course	II Year
Academic calendar (starting and ending date)	II Semester (26/02/2024 – 15/05/2024)
Credits (CFU/ETCS):	9
SSD	L-ART/05
Language	Italian
Mode of attendance	Attendance is regulated by Article 4(2) of the Study Course Regulations

Professor/ Lecturer	
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Department and address	Palazzo Ateneo piazza Umberto I, I floor
Virtual room	Teams: gi1ksbo
Office Hours (and modalities: e.g., by appointment, on line, etc.)	The teacher will receive in the hour following the lessons

Work schedule			
Hours			
Total	Lectures	Hands-on (laboratory, workshops, working groups, seminars, field trips)	Out-of-class study hours/ Self-study hours
225	63		162
CFU/ETCS			
9	9		

<b>Learning Objectives</b>	The course aims to study the aesthetic and cultural specificities of dance from its origins to today.
<b>Course prerequisites</b>	No prior knowledge is required.

<b>Teaching strategie</b>	Lectures with the support of video materials. Lessons will be held exclusively in presence, as required by the University guidelines.
<b>Expected learning outcomes in terms of</b>	
<b>Knowledge and understanding on:</b>	
<b>Applying knowledge and understanding on:</b>	The student will have to be able to appropriately identify the main authors, genres, styles, movements that characterize the history of dance.
<b>Soft skills</b>	<ul style="list-style-type: none"> <li><i>Making informed judgments and choices</i></li> </ul>

	<p>The student must be able to autonomously evaluate the characteristics and specificities of the history of European dance, critically applying the methods of analysis discussed in class.</p> <ul style="list-style-type: none"> <li>• <i>Communicating knowledge and understanding</i> The student must have acquired the ability to describe, with terminological richness and argumentative rigour, in oral and written form, the main issues relating to the history of dance.</li> <li>• <i>Capacities to continue learning</i> The student must have developed the necessary tools to broaden their education and autonomously deepen their knowledge of the history and aesthetics of European dance.</li> </ul>
<b>Content knowledge</b>	They will be able to deal with some methods of analyzing the choreographic text and to analyze it independently. Will be able to critically read bibliographic, iconographic and videographic materials.
<b>Texts and readings</b>	<p><u>Mandatory texts:</u></p> <ol style="list-style-type: none"> <li>1. Elena Cervellati, <i>Storia della danza</i>, Torino, Pearson, 2020</li> <li>2. Elena Cervellati, <i>Théophile Gautier e la danza. La rivelazione del corpo nel balletto del XIX secolo</i>, Bologna, CLUEB, 2007</li> <li>3. Elena Randi, <i>Protagonisti della danza del XX secolo</i>, Roma, Carocci, 2014</li> <li>4. Elena Randi, <i>La grande stagione del balletto russo</i>, Roma, Dino Audino, 2022</li> <li>5. Alessandro Pontremoli, <i>La danza 2.0. Paesaggi coreografici del nuovo millennio</i>, Roma, Laterza, 2018 (accessibile in versione ebook)</li> </ol>
<b>Notes, additional materials</b>	<p>Roberto Giambrone, <i>Pina Bausch. Le coreografie del viaggio</i>, Macerata, Ephemera, 2008</p> <p>Elisa Guzzo Vaccarino, <i>La danza d'arte. Balanchine, Cunningham, Forsythe</i>, Roma Dino Audino, 2018</p> <p>Concetta Lo Iacono, <i>Il danzatore attore. Da Noverre a Pina Bausch</i>, Dino Audino, Roma, 2007</p> <p>Stefania Onesti (a cura di) <i>Gasparo Angiolini tra Vienna e l'Italia. Antologia di libretti</i>, Kinetés, Benevento, 2022</p>
<b>Repository</b>	Power point presentations, video.

<b>Assessment</b>	
Assessment methods	<p>To ascertain the achievement of the expected learning outcomes, the exam will take place in the following ways:</p> <ul style="list-style-type: none"> <li>• Oral form: The assessment of learning will take place through an individual oral interview based on the reference texts for the exam, aimed at assessing both the student's understanding of the contents and his ability to re-elaborate and argue.</li> </ul>
Assessment criteria	<ul style="list-style-type: none"> <li>• <i>Knowledge and understanding</i> The ability to implement the key passages relating to the evolution of the history of dance on the historical-cultural side will be evaluated.</li> <li>• <i>Applying knowledge and understanding</i> The ability to assimilate information relating to historical-production dynamics will be evaluated in order to apply them to the study of choreographers, ballets, dancer.</li> </ul>

	<ul style="list-style-type: none"> <li>• <i>Autonomy of judgment</i> The student's ability to articulate autonomous judgments and to critically discuss the issues covered in class and in textbooks will be assessed.</li> <li>• <i>Communicating skills</i> The possession of technical language and the ability to build will be evaluated relevant reasoning through effective communication.</li> <li>• <i>Capacities to continue learning</i> The degree of acquisition of the notions provided during the course and through self-study will be measured.</li> </ul>
Final exam and grading criteria	<p>The final vote is expressed in thirtieths.</p> <p>A test in which the students relate to the topics in an approximate manner, do not reconstruct the contexts, express themselves in common and non-specific language and are not able to argue the reasons for what they claim is considered insufficient. A test in which the students describe the concepts, contexts and protagonists in an imprecise manner, by means of a correct but simple exposition and with adequate language, even if limited in the use of specific terms, is considered sufficient (18-21); is considered discrete (22-24) the test in which the students construct the argument with few inaccuracies with reference to the concepts, the protagonists and the cultural and social contexts, through correct language and with the use of specific terms; good (25-27) is the test in which the students substantiate their answers in a circumstantiated manner, citing protagonists and theoretical-critical references, using accurate and specific language, showing that they are transversally oriented in the topics tackled during the course; excellent (28-30) is the test in which the students systematically discuss the topics addressed during the course of the course with references to the historical and theoretical context, with punctual references, demonstrating mastery of the critical language, nonchalance in coherently arguing the reasons for what they claim. Laude is awarded when students demonstrate excellent acquisition of the transversal competences set out in the learning outcomes.</p>
<b>Further information</b>	