

## **Call for Research Articles**

A Special Issue of Dance Chronicle

### **"Rethinking Dance History Pedagogies: Contents, Methods, and Programs"**

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Deadline for submissions: December 1, 2024.

The field of dance studies has witnessed a shift in debates on dance history over the last three decades. Studies have demonstrated how different traditions, aesthetics, characters, and institutions have contributed over time to the perpetuation and global dissemination of dance practices from the Global North. Equally, local historiographies have analyzed dance heritages that spring from diverse popular cultural practices and, therefore, do not neatly align with dominant movement techniques and categories in so-called Western culture.

Another important development has come from scholars, especially in the Global South, who have worked with decolonial and de-colonial frameworks to critique and resist dance paradigms that claim to be universally valid (Tambutti and Gigena, 2018; Wilcox, 2018; Purkayastha, 2018; Cadús, 2019; Guarato, 2019 and 2022; Vallejos, 2020 and Marques, 2022). These studies have shown how dances from the periphery, ethnic dances, geographies, family dances, and community dances have provided a multifaceted panorama of dance practices and pasts, challenging the tradition of Dance History as a field and/or Dance History courses that tend to focus on Western theatrical forms and include others only when explained through a lens of Western theatrical forms.

However, the field as a whole is still shy about debating what and how historiographical revisions reach the classroom. Introducing dance histories and historiographical debates can be intentional or unintentional, explicit or implicit, decolonial or colonial, with ambiguities and gray areas along the way. We hope that this volume will inspire more awareness around teaching dance pasts. To begin this inquiry, the special issue poses the overarching questions: How do we teach dance history? What conflicts and tensions are presented in the classroom (if at all)? How do historiographical questions inform the teaching of dance history?

Understanding the past as a constitutive element of the present and the projection of possible futures, this special issue invites articles that rethink the contents, programs, and methods we use in classrooms dedicated to the history of dance. What dance legacies and heritages do we define as content? Do institutions that offer dance education reformulate their course programs to deal with the plurality of pasts? What power do institutions have to maintain or transform teaching programs and practices? What methods do we use to help students learn about dance history? We invite contributions meditating on these and other related questions on dance history pedagogies. With this collective focus, this special

issue aims to prompt an urgent rethinking of how we currently teach future generations about dance's past.

Potential topics include but are not limited to:

- Dance history teaching methodologies and curricula
- Course and program review processes
- Contents and works selected as basic references and which epistemologies guide these choices
- Global and local approaches to teaching dance histories
- Orality, corporeality, and textuality as testimonial archives of the dance past
- Tensions between teaching dances' historical contexts versus focusing on dances' aesthetics and techniques
- Disobedience and teaching strategies
- Teaching race, gender, and class within dance history
- Dependence and autonomy in the teaching local dance history from a global perspective
- Abandoned or forgotten pasts in the teaching of dance history

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