Overview: This course will explore the history of dance throughout the ages from the perspective of the 21st C with an emphasis on primitive, ancient, classical and the Western development of Dance as an Art from within the cultural context of various periods. Therefore, this course seeks to introduce several methodological approaches in students’ quest for knowledge about the history of dance in order to satisfy the “Thinking Historically” component of Common Inquiries in the G.E. curriculum.

Course Description: This course explores the history of dance through 21st C eyes: beginning with the roots of dance in primitive culture; ancient Hebrew dance; classical Greek and Roman dance theatre; the Early Christian Era; the Middle Ages and Renaissance (Sacred and Popular); Baroque dance; Romantic; Modern, and Post-Modern, including feminist theory. (Includes Folk, Court, Social, Vintage, Popular, Ballet, Modern & Post-Modern, Jazz, Tap, and Musical Stage). Historical epochs will be explored with an emphasis on dance in culture. Weekly papers are outlined below.

Course Objectives: To understand the place of Dance in Culture (Sacred and Popular):
1. Folk-- for the people – (Religious, Recreational and Multi-cultural)
2. Social – for couples – (Power of the Court & Socializing)
3. Ballet – for the highly skilled - (Entertainment)
4. Modern – for expression and natural movement/Post Modern & Performance Art
5. Musical Stage – Jazz, Tap, & Street Styles – (Entertainment & Recreation)
6. Apologetics—to give an apologetic of your stand as a Christian dancer in the academy and in culture based on the history of dance through the ages (2. below*)

Course Evaluation:
1. Paper #1 – written – midterm=25% (Dance History leading to the Renaissance)*
2. Paper #2 – written – final=25% (In the form of a take-home 10-15 page paper)*
3. Papers=25% (2-3 pages/week on each topic as outlined on ff page)**
4. Discussion & Preparation for class=25% (seminar style).
5. Required participation (by dept) in either the Fall Dance Concert or Spring Fringe.

Classroom Policies: In adherence to college policies, the student shall be allowed abs according to the student handbook, regarding lecture/discussion courses. It must be noted that 25% of the grade is based on #4 above and daily grades are based on this 25%. Students must inform the professor if they will be missing Exams, Papers or Concerts ahead of time, in order to make up these requirements. (See student handbook).

Academic Dishonesty: The Westmont Student Handbook defines academic dishonesty as plagiarism, cheating, or falsification. Violations will be handled according to college policy, which can be accessed on the Westmont web site. Academic dishonesty is failure to live up to standards of integrity expected of the scholar and Christian, regardless of personal cost. In our community, we have a responsibility to hold each other accountable to a lifestyle of integrity that reflects high moral standards and Christ-honoring behaviors. Documentation of your scholarly work is essential!! (MLA)
Texts:

Primary: *Old and New Testament (NRSV), Egyptian Hieroglyphics*, pictures of cave paintings and “found” pieces of pottery, sculpture, friezes and architecture depicting dance from pre-history as evidence of dance in Primitive and Ancient time (Greek and Roman). Note: These have been gleaned over a period of three Europe Semesters when teaching this course 1985, 1989, 1995 and one Mayterm 1991. Plato’s *Republic* (description of dance for aesthetics and education), Aristotle’s *Short Physical Treatises* (description of breathing and movement), works by the Early Church councils for and against dance in liturgy and in popular culture, Renaissance and Baroque *Court Manuals* on “How to Dance”, Sermon notes from the Romantic/Revolutionary Period on the “Scandalous Waltz”, 19th and 20th c Fundamentalist tracts against popular social dance.

Plus additional readings from The Society of Dance History publications on news ways of understanding dance in culture through 21st c eyes.


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<th>Religious Views (17th through 19th Century) Kraus 6 (2/22)</th>
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Week 9
- Modern Dance (Early Years) **
- Modern (Second-Generation)
- Modern (Post-Modern) & Video 8

Kraus 7 (3/7)
Thomas 3-6
Adshead 10-12

Week 11
- Modern Ballet (Early Years) **
- Ballet (Middle Years)
- Ballet (Post-Modern) & Video 9

Kraus 8-9 (3/28)
Thomas 7
Carter 8

Week 12
- Modern Dance-contemporary **
- Beyond Post-Modernism & V 10

Kraus 10 (4/4)
Thomas 8 Cart 10

Week 13
- Jazz, Vintage & Musical Theatre **
- Video 11

Kraus 11-12 (4/11)
Carter 9 & 12

Week 14
- 21st C Aesthetics, Theory & Criticism **
- Feminist Theory

Adshead 13-14 (4/18)
Thomas 10

Week 15
- Study Day (4/25)

Kraus 13, 17-19
Adshead 14/Carter 15

Week 16
- Final Take-Home Paper on 20-21st C

(by 5 pm Thurs 5/1) *

Weekly Questions **

Wk 1 for wk 2: After reading Adshead and Thomas, read Kraus & Chapman and comment on how you now view dance history from a topical and cultural point of view, rather than strictly from a chronological point of view. Consider this quote from Oscar Wilde “The one duty we owe to history if to rewrite it” (papers are due the ff week).

Wk 2: In Chapter 2 of Carter, the author makes this statement: “The writing of history is the writing of stories about the past. . .” Continue reading this paragraph (p11-12) and compare/contrast Biblical narrative (O. T.) with Kraus & Chapman Chap 3 – Ancients.

Wk 3: After reading Adshead 2 and Charter 3 on Sources, define source criticism and read Kraus Chapter 4 through these “eyes”. Comment on employment strategies (p 30).

Wk 4 due 5: Take a look at Kraus’s categories on p 7 and comment on the new language of traditional dance as beyond and within living memory in Adshead’s 2 chapters.

Wk 5 due 6: Reverse the order of “viewing” dance from Kraus’ point of view on the Baroque & Romantic periods, read Kraus first and then the chapters in Adshead & Thomas. Comment on all of the dances of this period and how each text differs or is similar in its outlook. What are some of the political issues at work that affect dance.

Wk 6 due 7: After Reading Kraus, Chapter 6, comment on whether you believe his sources to be accurate; and then, distinguish between is primary & secondary sources.

Wk 7 due 8: Review the questions above and write a cohesive 5-8 page paper on the “Stories of Dance” vs. “The History of Dance” based on your readings and discussions.
Wk 8 due 9: Reading Kraus first, again, Chapter 7, compare and contrast the sociological and psychological themes of the early Modern Dancers (Duncan, Denishawn, Wigman & Graham) found in Adshead, Thomas & Roseman’s *Dance was Her Religion*.

Wk 9 due 10: Begin with Carter and Thomas’s accounts of Ballet in the 19-20 c and compare this with Kraus’s broader overview. Compare the early modern themes with the ballet themes of the same period in America.

Wk 10 due 11: Compare the doc. on Denishawn with Ted Shawn’s autobiography.

Wk 11 due 12: Read the Graham autobiography and the Wigman biography. Create an in-depth analysis of their work during the same time period—similarities & differences.

Wk 12 due 13: (No class-please turn paper in to my office by class time—Inauguration Day) Compare Kraus Chapter 11 with Carter Chapter 9 with respect to the sociological issues of African-American Dance. Similarly, compare Kraus 12 with Carter 12 on the subject of Vernacular Dance, reading Kraus first in both cases.

Wk 13 due 14: Discuss the various feminist issues in all 3 texts using the following methodologies for discussion: Feminist Framework for Dance History, Feminist Challenge to Historical Evidence, Issues of Representation, Materialist Approach, Post-Structuralism—reading Adshead first, filling in additional concepts and ideas about these topics from Thomas.

Wk 14-15 due 16: (Study Day 4/25) Work on final paper due (5/1): Using Kraus 13, & 17-19 as a basis for current practices, discuss the following issues facing 21st C Dance: What are some of the crises in Dance as a Public Art? What is the role of Dance in Higher Education today? What is the relevance of Dance Research and Criticism for the future? Consider Adshead’s pathways to studying dance history as you answer these questions; and how does this relate to research, criticism and dance aesthetics (see also Thomas’ Appendix on aesthetics)

Summary Statement: Why is it necessary (according to Carter’s Intro) to Rethink Dance History (which is the point of this course). Back up these conclusions with a statement of what you knew about dance history at the beginning of the course and how this course has changed your own view of the past, present and future of the history of dance through the lens of 21st C eyes.