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 Form within the cultural context of various periods by presenting a variety of historical subfields such as art, economic, social and religious history. Therefore, this course seeks to introduce several methodological approaches in the 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. Students will learn that a wide variety of historical “texts” include visual sources, kinetic traditions handed-down through the ages and the written word.

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. The course will explore the place of dance in culture with particular emphasis on learning the skills of historical research, criticism and analysis. (Specific weekly assignments address this process—see ff pages).

Goals: Students will learn to think in complex ways about the past by thinking about dance history in the context of culture and will learn a greater appreciation of history.

Course Outcomes:
1. To understand dance within the context of visual, kinetic and narrative sources.
2. To learn skills of historical research by reading both primary and secondary sources.
3. To learn the skills of source criticism for both primary and secondary sources.
4. To be able to analyze the authors’ assumptions and question their reliability.
5. To be able to interpret the past by “Rethinking Dance History” for the 21st C.

Course Evaluation:
1. Paper #1 – written – midterm=25% (Dance History leading to the Renaissance).
3. Papers=25% (2-3 pages/week on each topic as outlined on ff pages).
4. Discussion & Preparation for class=25% (seminar style).
5. Required participation in attending a concert in a specific historical genre.

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 (class discussion). 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,* cave paintings and “found” pieces of pottery, sculpture, friezes and architecture depicting dance from pre-history as evidence of dance in Primitive and Ancient times. Plato’s *Republic* (description of dance for aesthetics and education), Aristotle’s *Short Physical Treatises* (description of breathing and movement), 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 and sermons against popular social dance, and new studies in feminist theory as it relates to dance in the 21st century.


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Week 7  Religious Views (17th through 19th Century)  Kraus 6  
Fundamentalist  Tracts & Sermons  Thomas 1 & 2  
Week 8  Midterm Paper #1 (Primitive-Romantic)  Q on doc #2 ff  
Week 9  Modern Dance (Early Years)  Kraus 7  
Modern (Second-Generation)  Thomas 3-6  
Modern (Post-Modern) & Video 8  Adshead 10-12  
Week 11  Modern Ballet (Early Years)  Kraus 8-9  
Ballet (Middle Years)  Thomas 7  
Ballet (Post-Modern) & Video 9  Carter 8  
Week 12  Modern Dance-contemporary  Kraus10  
Beyond Post-Modernism & V 10  Thomas 8 Cart 10  
Week 13  Jazz, Vintage & Musical Theatre  Kraus11-12  
Video 11 & Proceedings  Carter 9 & 12  
Week 14  21st C Aesthetics, Theory & Criticism  Adshead 13-14  
Feminist Theory & Proceedings  Thomas10  
Week 15  Discussion of Summary Statements  Kraus 13, 17-19  
Study Day (4/30)  Proceedings  Adshead 14/Carter 15  
Week 16  Final Take-Home Paper on 20-21st C  Q on doc #2 ff  

Questions: Day 1  What is your view of Dance’s Place in History—written in class.*  

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 is 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.  

Week 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 but in particular the scandalous waltz and how the sermons and tracts of these times affected all dances culturally.

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

Wk 7 due 8: Review the questions above and write a cohesive 5-8 MIDTERM paper: “Stories of Dance” vs “The History of Dance” (see Question on doc #2 to ff).

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 by looking at the cultural issues.

Wk 10 due 11: Compare the video 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. What is the difference between autobiography and biography? (Authors)

Wk 12 due 13: 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. How do these two accounts change they way in which you view African-American Dance?

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 4/30) Work on final paper due TBA Finals Week. 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? (Also Adshead). What is the relevance of Dance Research and Criticism for the future?

Summary Statement: Why is it necessary (according to Carter’s Intro) to Rethink Dance History, based on your research, source criticism and analysis of the genre, authors and cultural audience? Back up these conclusions with a statement of what you knew about dance history at the beginning of the course (due Week 1) 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.* (due Week 16 at the end of your paper).