Thinking Historically TA 122 Dance History—Specific Outcomes
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General statement
TA 122 Dance History will address the “Thinking Historically” component of the General Education program by utilizing a variety of approaches to “historical texts”. In particular, primary and secondary sources will be approached from the viewpoint of “Rethinking Dance History” with the goal of educating students to think in complex ways about the history of dance from pre-history (before the written word) through the present. A variety of subfields will include art history, past and current cultural history (including feminist theory as it applies to dance), and religious history.

Goals
Students will learn to think in more complex ways about the past as it relates to dance—they will think contextually by considering dance as a genre as it relates to pictorial, kinetic and narrative sources. They will also develop a greater appreciation for dance history as it relates to the present 21st C.

Outcomes
1. Students will read primary and secondary sources historically and culturally.
2. Students will understand the context of dance art, kinetic tradition and narrative.
3. Students will understand the interpretation of context within these various sources.
4. Students will articulate, through discussion and writing, how dance history is relevant for the 21st C. (How the past is relevant for the present)

Specific Examples
1. Students will be able to:
   1.1 ask and answer basic questions about historical sources such as cave paintings, sculptures and pottery with dancing figures from prehistoric sources: W1: After viewing the Video on visual dance traditions and observing pictorial dances on caves, friezes, pottery; describe dance from a cultural point of view rather than a chronological point of view. Who were the people and why were they dancing?

   1.2 ask and answer questions about narrative sources such as the Old and New Testaments, Tracts and Sermon Notes from the 19th century regarding the waltz: W5: Reverse the order of “viewing” dance from Kraus’ point of view on the Baroque Romantic periods by comparing it to Adshead & Thomas: comment on the anti-dance sermons and tracts on the scandalous waltz and how this affected the view of all dances as sinful during the Fundamentalist Movement.

   1.3 assess how their own background shapes their interpretation of these sources W1 & 15: Why is it necessary 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 (your statement from Week 1 and how you view it at Week 15).
2. Students will not simply be able to “tell a story” about the dances of the various Ages, but will understand that the ways in which historians tell the story is shaped by the context (artistic, cultural, intellectual, spiritual) They will recognize that interpretations of dance history are subject to change. **Wk 12:** By reading Carter’s *Rethinking Dance History* (2004), they will rethink the sociological issues of African-American Dance as it was first presented in Kraus (2000) and compare it to Carter’s view of context. They will recognize from this example, that interpretations of history are subject to change. They will understand the term “historiography” and its implications.

3. Students will be able to develop these skills by making connections between the writings of the male gender regarding dance during the Renaissance and Baroque periods to the writings of the feminist theorists of the 20th and 21st centuries. **Wk 13:** Discuss the various issues in all 3 texts using the following ideas: **A Feminist Challenge to Historical Evidence and Issues of Representation.** How can making this connection, open the students’ eyes to their own view of women and their place in dance history and respect for both genders in the world? Students should be able to appreciate what separates us from the past and avoid “presentism” as a result of this course.