

I. CATALOG DESCRIPTION

A. Department Information:

Division: Humanities and Social Science
Department: Speech and Performing Arts
Course ID: DANCE 200
Course Title: Dance History and Appreciation
Units: 3
Lecture: 3 Hours
Prerequisite: None

B. Catalog and Schedule Description:

A comprehensive survey of dance from primitive time through the 20th century. Emphasis will be placed on historical perspectives revealing dance as an emerging art form. Course material also includes the relation of dance to religion and myth, as a reflection of cultural and social attitudes and mores, and its relation to other art forms.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One

III. EXPECTED OUTCOMES FOR STUDENTS:

Upon completion of the course the student should be able to:

- A. Demonstrate knowledge about the development of dance within the context of its historical setting in Western Europe and the U.S. from ancient times to the present;
- B. Identify and analyze the significant historical events in dance and their impact on the interaction between dance and other fine arts and socio-cultural developments;
- C. Develop an aesthetic and critical awareness of all dance based on its relationship to its larger historical framework, and to be able to distinguish between appreciation, understanding, and personal preferences;
- D. Describe how his/her own dance practices relate back to the dance world and current aesthetics.

IV. COURSE CONTENT:

- A. Dance in early cultures and pre-Christian civilizations
 1. Dance as universal phenomenon
 2. Dance as ritual
 3. Religion and festival of uses of dance
- B. Dance in the Middle Ages
 1. Significant historical events
 2. Mystery, miracle, and morality plays
 3. Dance of Death and Feast of Fools
- C. Renaissance Dance
 1. Significant historical events and their effect on dance
 2. The first notation of dance: Orchesography by Arbeau
 3. Current dance forms: galliard, pavane, volta, courante, and sarabande
 4. Use of Roman myths and legends
 5. Catherine de Medici's influence
- D. History of Ballet (1700-1900)
 1. Significant historical events and their effect on dance (Baroque)
 2. Development of professional dancers
 3. Development of the proscenium arch stage
 4. Louis XIV/Lully and Rameau
 5. The Romantic Period (1800's)
 6. Important dancers from the period: Taglioni, Grahn, Cerrito, Elssler
 7. Important choreographers: Taglioni, Bournonville, Perrot
 8. Important ballets: La Sylphide, Giselle

9. The Classical Period (late 1800's to 1900)
10. Changes in ballet's form
11. Marius Petipa and his works: Nutcracker, Swan Lake, and Le Corsaire
12. The role of Tchaikovsky
- E. Ballet of the 20th century: Russia, Britain, and the United States
 1. Significant historical events and their effect on ballet
 2. Important choreographers: Fokine, Nijinsky, Massine, Nijinska, Balanchine
 3. Important developments in ballet
 4. The role of the other arts in ballet choreography
 5. The growth of ballet in the U.S.: Balanchine and the New York City Ballet
 6. Contemporary ballet
- F. Theatrical forms of social dance
 1. Significant historical events and their effect on dance
 2. The development of social forms in the U.S.
 3. Dance Marathons and Tea Dances
 4. The growth of competition ballroom dance
- G. African-American dance forms
 1. Significant historical events and their effect on dance
 2. Minstrelsy
 3. Vaudeville
 4. The development of tap and jazz
 5. The move to Broadway
- H. The Musical Comedy
 1. The development of the Film Musical
 2. Styles of dance employed
 3. Role of dance in the film
 4. Current uses of dance in film
- I. Modern Dance: Turn of the Century
 1. Historical events and their effect on dance
 2. Early pioneers: Duncan, Fuller, Wigman, Joos, St. Denis, and Ted Shawn
 3. Early movement theories: Dalcroze, Eurythmics, and Laban
- J. Modern Dance: The next two generations
 1. Humphrey, Weidman, Graham, Hawkins, Holm, and Horton
 2. Cunningham, Taylor, Limon, Nikolais, and Lewis
- K. Postmodern Dance: 1960's and 70's
 1. Historical events
 2. Relationship to other art forms
 3. Rainer, Halprin, Tharp, Grand Union, Gordon
 4. Jones, Pilobolus
- L. Contemporary Dance
 1. Changes in ballet
 2. Performance Art
 3. Multicultural influences
 4. Changes in Modern/Postmodern dance
- M. The Viewer's Critical Eye
 1. Movement observation
 2. Development of aesthetic vision

V. METHODS OF INSTRUCTION

- A. Lectures by instructor
- B. Viewing of videos on dance history, dancers, dance aesthetics, dance companies, and dance works
- C. Class discussions
- D. Guest lecturers when possible
- E. Attendance of dance or other movement practice events

VI. TYPICAL ASSIGNMENTS:

- A. Movement research paper: Select two historical time periods. Research the key dance developments of the two periods, then compare and contrast the two movement styles and discuss the influence those time periods have on dance movements today.
- B. Attend a local dance production: As you watch the event, analyze the movements depicted from the perspective of the course. Prepare a 4-6-page paper in which you describe the historical style of the dance and analyze the performance distinguishing between appreciation, understanding, and personal preferences.

VII. EVALUATION(S):

- A. Methods of Evaluation:
 1. Objective or subjective examinations to evaluate students' understanding of course material. Sample test questions:
 - a) All of the following are Renaissance dance forms except:
 - i) galliard
 - ii) pavane
 - iii) courante
 - iv) bournonville
 - b) Compare and contrast the contributions of Massine and Balanchine in 20th century ballet.
 2. Subjective evaluation of written work. Students will be evaluated on their ability to apply course concepts to dance performances they observe throughout the semester.
- B. Frequency of Evaluation:
 1. At least two exams testing for comprehension and analysis of material learned
 2. At least two research/analytic papers evaluating dance movement. in relation to social, cultural, and economic changes

VIII. TYPICAL TEXTS:

Anderson, Jack. Ballet and modern dance: A concise history (2nd edition). Princeton Book Company, 1992.

IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None