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Spring '10 TR 2-3:50

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appointment

## TFMS 258 DANCE IN HISTORY

*A good education consists in knowing how to sing and dance well.*

Plato, Laws

*By looking at different dance forms, sport, theatre, or everyday movement patterns as cultural realities whose kinesthetic and structural properties have meaning, possibilities emerge for articulating and clarifying our experiences of who we, and others, are.*

Cynthia Novack, "Looking at Movement as Culture"

*Dance changes with every body that dances; it changes with the time, the country, even the weather; it does not have one history but many.*

Rhoda Grauer, Dancing

### **COURSE OBJECTIVES:**

**To** undertake an inquiry into the nature of dance as an art form and as an expression, reflection, and constituent of culture.

**To** survey the variety and chronological development of selected world dance forms with an emphasis on 20th century American theatrical dance forms and the diverse cultural traditions from which they have evolved.

**To** compare and contrast the ways in which dance functions in different societies and epochs. Dance functions, for example, as an emblem of cultural identity; an expression of religious worship, cultural mores, and social order; as the creation of individual artists; as a classical art; and as a medium of cultural clash or fusion. Within any given society, dance may serve several functions, and in all societies, dance, like all cultural forms is in a constant process of change.

### **METHODS:**

Course content will be organized around a collection of readings and viewings that examines the role and significance of dance in selected historical and cultural contexts. Though the approach will be nonchronological, historical connections and progressions will be examined. The key texts, *Moving History/Dancing Cultures*, and *Dancing Many Drums*, will be supplemented by selected readings from other sources. Readings will include representative work from the fields of dance anthropology and cultural studies as well as dance history, theory, and criticism. Videotaped material will be used extensively as a second "text" resource. A seminar format will be encouraged with discussion focussing on, and amplifying, readings and live or taped dance performance. Student discussion leaders will be assigned. Presentation of students' research projects will comprise a vital component and will serve to amplify readings and video material. Experiential learning activities will be included. Attendance of at least one live dance event off campus is required and students are strongly encouraged to view--and participate in--any and all dance events available to them on or off-campus.

## **MATERIALS**

### **Required Readings:**

Primary texts:

Dils and Cooper Albright, *Moving History/Dancing Cultures*

DeFrantz, *Dancing Many Drums*

(Available at the Campus Store. One copy may be on reserve in the library.)

Supplemental readings will be handed out or distributed electronically.

If due dates do not appear on the attached calendar, due dates will be assigned when readings are handed out in class. (See Assignment Calendar)

### **Viewing Dance Performance**

Potential field trips:

Jan 24 – Levy Dance (contemporary/technology) Dance Place 4pm

Jan 29-30 Cloud Gate Dance Theatre of Taiwan, Kennedy Center, fri-sat 8pm

Feb 2-7 – Alvin Ailey Company, Kennedy Center, matinees 6-7

Feb 5-6 – Mark Morris (contemporary) George Mason, Fri-Sat 8pm

Feb 14 or 21 Flamenco Festival Lisner Auditorium 7pm

Feb. 27-28 – Cynthia Oliver/Coco Dance Theater “ruptured calypso” Dance Place

Mar. 14 – Edgeworks (African American male contemporary) Dance Place

April 2-4 Contradiction Dance (contemporary) Round House 4<sup>th</sup> 2pm

Apr. 11 – Contra Tiempo (contemporary/salsa) Dance Place

We will choose from among these as a class. You may wish to attend some of these on your own as well!

#### **Dance on Video/Film:**

Dance videos shown in class will be available on reserve in the library. If you miss a class viewing, it is your responsibility to view the tape in the library. Viewings will be selected from the following tapes (in full or excerpted): You may wish to draw on this list for your own research as well.

*Ailey Dances*

*America Dances (social dance 1847-1948)*

*American Dance Festival: A Conversation with Asian American Choreographers*

*American Indian Dance Theatre: Finding the Circle*

*American Dance Guild Gala Retrospective Concert: New Dance Group*

*An Evening of Dance and Conversation with Martha Graham*

*Anna Sokolow, Choreographer*

*Asian, Asian-American Perspectives on Dance*

*The Ballerinas*

*Il Ballerino: the Art of Renaissance Dance*

*Bamboozled*

*Bill T. Jones: Dancing to the Promised Land*

*Butoh: Dance of Darkness*

*The Children of Theatre Street*

*Dance Black America*

*Dance on the Wind*

*Dancing (eight cassettes)*  
*Dido and Aeneas, Mark Morris*  
*The Drums of Winter: Uksuum Cauyai*  
*Early Dance, Pleasures of the Dance*  
*Eiko and Koma: Land*  
*Ethnic Notions*  
*European Tanztheatre*  
*Evening of Dance and Conversation with Martha Graham*  
*Fonteyn and Nureyev: Perfect Partners*  
*Free to Dance (three cassettes)*  
*Griot New York (Garth Fagin)*  
*Le Gratie d'amore*  
*Hair*  
*The Hard Nut*  
*Honi Coles and Cholly Atkins*  
*Il Ballerino*  
*I'll Make Me a World*  
*Isadora Duncan: Technique and Repertory*  
*Kathekali Dance Drama*  
*JVC Video Anthology of World Dance*  
*Khemr Court Dancers*  
*The Marriage of Dance & Video*  
*Mary Wigman: When the Fire Dances Between Two Poles*  
*Masters of Tap (or) Baby Laurence, Jazz Hooper*  
*Paris is Burning*  
*Pilobolus Dance Theatre*  
*Points in Space (Cunningham)*  
*Rennie Harris: Pure Movement*  
*Riverdance*  
*Road to the Stamping Ground (Nederlands Dans Theatre)*  
*Rize*  
*Sanskrit Drama (and/or) Seraikella Chhau: Masked Dance of India*  
*Sleeping Beauty*  
*Speaking of Dance: Donald McKale*  
*Steppin'*  
*Strictly Ballroom and/or Mad Hot Ballroom*  
*Swan Lake (classical and contemporary versions, inc. Bourne's)*  
*Swing Kids*  
*Tango*  
*(Trailblazers of Modern Dance?)*  
*Twist*  
*Troy Games (London Contemporary Dance)*  
*With My Red Fires and New Dance (Doris Humphrey)*  
*Women's Work*

**General Requirements:**

1. Attendance - Your presence in class is required. Promptness is also important. Absences in

excess of two--"excused" or "unexcused"--will impede your progress and damage your grade.

2. Participation in discussion - Your willingness and ability to take an active role in contributing to class discussion and serving as discussion leader will determine 25% of your final grade.

3. Reading - If you don't keep up with reading assignments, you won't do well on requirements #2 and #5.

4. Short papers – There will be four short (2-3 pages) papers: 1) describing a dance performance (due 2/11), 2) contextualizing a dance performance (due 3/11), 3) critiquing/evaluating a dance performance (due 4/3), and 4) a response to a dance performance, which includes description, contextualization, and critique. (due 4/8) (15% of grade)

5. Research Project - Students will organize and present an individual or group research project on specific topics of their choosing, ideally following the broad themes or umbrella topics from the list provided below. \* Active projects involving teaching and/or performing are encouraged. This project may involve the use of extensive library resources, and students should beware of procrastination. The quality of your work on this project will determine 30% of your final grade.

6. Exams - There will be two exams plus a cumulative final. The results will determine 30% of your final grade.

7. Events - Students will be expected to attend at least two live professional dance performances. At least two class field trips will be scheduled for the convenience of those needing transportation. Attendance at other dance events and viewing of dance on video or film is encouraged!

If you are experiencing difficulties in any of these areas during the semester, or just want to discuss the class, please do not hesitate to schedule a meeting! E-mail mmtaylor or call X4237.

This is *your* class. Do your share to make it a positive learning experience for all!

\* Research Project: Suggested Umbrella Topics for Presentations:

- Dance, Environment, and Notions of Nature
- Dance as an Emblem of Cultural/Ethnic/National Identity
- Dance as a Medium of Cultural Fusion or Clash
- Dance as the Creation of Individual Artists
- Dance as Interdisciplinary Performance
- Dance, Gender, and Views on the Body

**TFMS 258 DANCE IN HISTORY  
ASSIGNMENTS AND EVENTS CALENDAR (As of 1/12/10)**

- 1/19 Introductions  
1/21 *Moving History* pp. xiii – 16 and 30-32  
Viewing: *Dancing-Power of*, Graham excerpt
- 1/26 Desmond, “Embodying Difference,” and Fraleigh “Dance and Dualism”  
1/28 *Moving History* pp. 33-43, Foster “The Ballerina’s Phallic Pointe” and Garofola, “Ballet: Reinvention and Continuity over Five Centuries”  
Viewing: *Dancing- Dance of Realm, Center Stage, Early Dance*
- 2/2 Foster “Dancing Bodies”  
2/4 *Moving History*, pp. 44-55 and 342-349  
Viewing: ballet (various) Martha Clark, Bourne’s *Swan Lake, Hard Nut*
- 2/9 *Dancing Drums*, pp. 3-39 and *Moving History*  
2/11 *Moving History*, pp. 144-151 and 332-341, *Dancing Drums* pp. 233-252 **Paper #1 due**  
Viewing: *Dancing: New Worlds, Dance Black America, Vaudeville*
- 2/16 *Dancing Drums*, pp. 39-58, *Moving History* pp. 250-255  
2/18 *Dancing Drums*, pp. 59-80 and 269-287  
*Free to Dance #1, Ethnic Notions*
- 2/23 *Moving History*, pp. 271-287, *Dancing Drums*, pp. 81-104  
2/25 *Moving History*, pp. 288-299 and Wolf, “Reinstating Corporeality” **Exam #1**  
*Dancing: Social Dance, New Worlds, Individual & Trad., Isadora Duncan*
- 3/2 TBA  
3/4 *Moving History*, pp. 315-22 and *Dancing Drums*, pp. 105-139  
Viewings: *Dancing: Ind. & Trad, New Dance Group, Trailblazers*
- 3/9 *Dancing Many Drums*, pp.289-316 and Aschenbrenner, “Katherine Dunham: Reflections on the Social and Political Contexts of Afro-American Dance”  
3/11 *Moving History*, pp.300-314 and Foster, “Dancing Bodies” **Paper #2 due**  
Viewings: *Free to Dance #2, Humprey, Wigman, Graham, Trailblazers*
- 3/15-19 **SPRING BREAK**
- 3/23 *Moving History*, pp. 350-367  
3/25 *Moving History*, pp. 404-438  
Viewings: postmodern (various), *On the Edge, Dido, EuropeanTanztheatre*
- 3/30 **ADVISING (no class)**  
4/1 *Moving History*, pp.376-383 and 174-190  
Viewing: *Eiko &Koma: Land, On the Edge, Asian-American Choreo.*

- 4/6 *Moving History* pp. 439-454
- 4/8 Valis Hill, "Tap Dance in America: A Short History" **Paper #3 due**  
*McKale, Bill T. Jones, Urban Bush Women, Baby Lawrence, Rennie Harris*
- 4/13 *Moving History*, pp. 103-173 and 389-403
- 4/15 *Moving History*, pp. 114-127 and 238-249  
*Native American Dance Theatre, Kathekali, Bharta Natyam*
- 4/20 TBA (presentations?) **Exam #2?**
- 4/22 TBA (presentations)
- 4/27 TBA (presentations)
- 4/29 TBA (presentations)
- 5/10 FINAL: Friday 2:00-4:15

Supplementary TFMS events:

Experimental Documentary Film Festival - Feb 4-Mar 3 (Monday evenings 8p.m.) Cole Cinema

*Cabaret* performances – March 3-5 and 10-12 at 8:00 p.m. and March 6 and 13 at 2:00 p.m.  
 Bruce Davis Theater