New Course Request

Check Appropriate Boxes: Undergraduate credit [x] Graduate credit [ ] Professional credit [ ]

1. School/Division THEATRE/DANCE
2. Academic Subject Code THTR-D
3. Course Number 300 (must be cleared with University Enrollment Services)
4. Instructor: CAROLYN HAYE-JOHNSON
5. Course Title DANCE HISTORY: AN AMERICAN PERSPECTIVE
   Recommended Abbreviation (Optional): DANCE HISTORY
   (Limited to 32 Characters including spaces)
6. First time this course is to be offered (Semester/Year): FALL 2009 OR SPRING 2010
7. Credit Hours: Fixed at 3.0 or Variable from to
8. Is this course to be graded S-F (only)? Yes [x] No [ ]
9. Is variable title approval being requested? Yes [ ] No [x]
10. Course description (not to exceed 50 words) for Bulletin publication: This course will trace the history of ballet, modern dance, jazz, tap, social dance, flamenco and middle eastern dance and explain how each became embraced by American audiences. Included will be the merging of dance forms in musical theatre and in film.

15. WILL SEEK APPROVAL FOR IN THE NEAR FUTURE.

11. Lecture Contact Hours: Fixed at 3.0 or Variable from to
12. Non-Lecture Contact Hours: Fixed at or Variable from to
13. Estimated enrollment: 20 of which 20 percent are expected to be graduate students.
14. Frequency of scheduling: 2 PER YEAR
15. Will this course be required for majors? N/A
16. Semester: SPRING
17. Justification for new course: REQUIRED FOR DANCE MINOR THAT THE DEPARTMENT
18. Are the necessary reading materials currently available in the appropriate library? YES
19. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials. SEE ATTACHED
20. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.
21. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: [Signature] Date 1-27-09
Department Chairman/Division Director

Approved by: [Signature] Date 3-17-09
Dean

Dean of Graduate School (when required) Date
Chancellor/Vice-President Date

University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.
New Required Course for the Dance Minor

Dance History: An American Perspective – THTR-D300 (3 credit hours)

Texts: Articles or chapters will be read from the following texts:
  - This text covers Ballet, Modern Dance, Jazz and Tap.
  - This text covers Middle Eastern Dance.

**Justification:** Dance History: An American Perspective will be a foundational, academic course for Dance Minors. It is essential for dancers and choreographers to be knowledgeable about the roots of their art form and how it has changed throughout time. This enables them to make appropriate choices concerning performance and choreography characteristic for period pieces representing a particular time and place. This course will give the students an understanding of how dance has been performed in various cultures throughout history. In addition, it will deepen students’ knowledge about the function and value of dance which seems imperative since IUSB currently offers several dance classes each semester that are filled to capacity.

Further justification for offering this course includes its listing by the National Association of Schools of Dance (NASD) as an important area of study. This can be found in their handbook for 2009-2010, under Appendix II.B., Advisory Statement on Undergraduate Minors in Dance, page 130. Section C. states “minors require 15-24 semester hours and involve a range of dance studies from areas such as performance, choreography, theoretical studies, and history.” This course will fulfill the history expectation.

**Course Description:** This course will trace the history of Ballet, Modern Dance, Jazz, Tap, Social Dance, Flamenco and Middle Eastern Dance, and explain how each came to be embraced by American audiences. Included the merging of dance forms in Musical Theatre and in Film.

**Brief Outline of Course and Activities:**
Students will examine the roots of dance genres in the United States and the cultures that they grew out of, the changes that occurred throughout time, and how they are participated in and received by Americans today.

1. **Students will read texts and articles on Dance History.**
   a. Students will discuss the various types of dance and cultures.
   b. Students will write brief, reflective essays on various types of dance.
   c. Students will observe films of various types of dances at different periods in history and discuss how the dances have evolved.

2. **Quizzes and Examinations will be given to assess the students’ learning**
   a. Quizzes will be given periodically throughout the semester.
   b. Students will be given a written midterm exam.
   c. Students will write a research paper.
d. A final exam will be given.

**Assignment Percentages:**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Reflective essays</td>
<td>10%</td>
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<tr>
<td>Quizzes</td>
<td>10%</td>
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<tr>
<td>Research Paper</td>
<td>20%</td>
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<tr>
<td>Midterm Exam</td>
<td>30%</td>
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<tr>
<td>Final Exam</td>
<td>30%</td>
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**Grading Scale** Final grades will be based on the final point total:

- A = 93-100%
- B+ = 87-89.9%
- C+ = 77-79.9%
- D+ = 67-69.9%
- A- = 90-92.9%
- B = 83-86.9%
- C = 73-76.9%
- D = 63-66.9%
- B- = 80-82.9%
- C- = 70-72.9%
- D- = 60-62.9%
- F = 0-59.9%

**Goals and Objectives:**

1. The student needs to understand the historical and theoretical underpinnings of her chosen field.
2. The student will be able to speak and write with credibility on the subject.
3. The student will be able to share this knowledge with others.
4. The course will equip the student with information from the textbook and scholarly articles as to the justification for dance in American society.
5. It will enable awareness of dance historians who have written or presented on the topic.
6. It will offer the student familiarity with scholarly books and periodicals on dance history.
7. It expands the students’ perspective on the many ways dance can enhance and be a viable part of our American culture.
8. It gives the student creative ideas for choreographic themes for concerts.

**Academic Honesty:**

All students are expected to adhere to ethical standards as stated in the IUSB Code of Ethics at: [http://www.dsa.indiana.edu/Code/](http://www.dsa.indiana.edu/Code/).

**Disabilities:**

Please contact me or the Raclin School of the Arts office concerning any disabilities or medical information that you need to share with me. You may also call Disabled Student Services at (574) 237-4479 for more information.

**Religious Observances:**

If you have special religious observances, contact me so arrangements can be made according to your need.

**Course Outline:**

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Introduction to the course</th>
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<tr>
<td></td>
<td>Ballet is Ethnic</td>
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<td>The Roots of Ballet (16th and 17th centuries)</td>
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<td>Week 2</td>
<td>Ballet in the 18th century: a move to Russia</td>
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|        | Ballet in the 19th century: Russia and Denmark’s contributions | • Petipa choreographs for the Russian Imperial Ballet  
• Bournanville creates the Royal Danish Ballet  
• Bolshoi Ballet  
• Kirov Ballet |
| Week 3 | Ballet comes to America | • New York City Ballet  
• Dance Theatre of Harlem  
• American Ballet Theatre  
• Joffrey Ballet |
| Week 4 | Modern Dance | • American forerunners  
  o Ruth St. Denis and Ted Shawn  
  o Isadora Duncan  
• Germany’s Contributions  
  o Mary Wigman  
  o Kurt Joos  
  o Rudolph Laban |
| Week 5 | Modern Dance during America’s Great Depression | • Euro-American contributors  
  o Martha Graham  
  o Charles Weidman  
  o Doris Humphrey  
• African American contributors  
  o Katherine Dunham  
  o Pearl Primus  
• Mexican contributors  
  o José Limon |
| Week 6 | Alvin Ailey; Modern Dance Infiltrates the Ballet World; Current Modern Dance Companies |  |
| **Midterm Exam** |  |  |
| Week 7 | Jazz Dance Origins | • African Dance and European Ballet  
• Asadata Dafora (Dancer) |
|        | Understanding African Dance |  |
|        | Jazz: The craze of 1920’s America |  |
| Week 8 | Contributors to Jazz Dance | • Pepsi Bethel, Jerome Robbins, Jack Cole, Liz Williamson, Luigi, and Ben Vereen  
• Jazz in Broadway musicals |
|        | Tap Dance Origins | • African Dance and Irish Gypsy and Irish Non-Gypsy  
• Minstrel Shows, Vaudeville and |
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<tr>
<th>Week 10</th>
<th>Flamenco: Spanish and Gitano Roots</th>
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<tr>
<td></td>
<td>Flamenco comes to America: 1920’s-1930’s</td>
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<td>Flamenco Today</td>
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<td>Week 11</td>
<td>Middle Eastern Dance: Origins</td>
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<td>Middle Eastern Dance in America</td>
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<td>Week 12</td>
<td>Social Dance: From Folk Dance to the Ballroom</td>
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<td>Prominent Dances in America</td>
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<td>Week 13</td>
<td>Merging of Dance Genres for Musical Theatre</td>
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<td>Dance in the Movies</td>
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<td><strong>Research Paper Due</strong></td>
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<td>Week 14</td>
<td>The Present and Future of Dance</td>
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<tr>
<td>Week 15</td>
<td>The Present and Future of Dance Continued</td>
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<td>Week 16</td>
<td>Final Exam</td>
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**Broadway**
- Juba, The Nickolas Brothers, Bill (Bojangles) Robinson, Fred Astaire, Gregory Hines, Tommy Tune (Native American)
- Vincente Escudero, L’Argentinita, L’Argentina, Carmen Amaya
- Antonio Gades, Sara Baras, Carlotta Santana; Nuevo Flamenco
- Kutchuk Hanem, Little Egypt, La Meri, Wendy Buonaventura and Samea
- Virginia Reel, Waltz, Charleston, Swing, Jitterbug, Twist, Fox Trot, Rumba, Cha Cha, Salsa, Merengue
- Florenz Ziegfeld, Marilyn Miller, George M. Cohan, Agnes de Mille, Jack Cole, Jerome Robbins, Bob Fosse and Savion Glover
- Busby Berkeley, Ruby Keeler, Fred Astaire, Ginger Rogers, Gene Kelly, Cyd Charisse, Leslie Caron, Donald O’Connor, Leslie Brown, Mikhail Baryshnikov and Patrick Swayze
- Hip Hop, TV Competitions, Dance for TV Commercials
- Current Dance Companies and Their Goals for the Future: Ballet Hispanico, Complexions, Luna Negra, Urban Bush Women, Amira Mor: Jewel of the Nile, Red Earth Native American Modern Dance Company and Tap City Youth Ensemble