

DANC 10: TOPICS IN DANCE HISTORY

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Summer 2025
Units:	5
Hours:	5 lecture per week (60 total per quarter)
Advisory:	Not open to students with credit in H P 70.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Area 3: Arts & Humanities
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Student Learning Outcomes

- Describe the influences of a historical period in dance and its impact on the culture during that particular era.
- Describe the social and political impact of a particular dance professional during the historical period in which they worked.

Description

A comprehensive study of the evolution of theatrical dance in the western world from the 16th century through the present day. Includes the eras of French court ballet, ballet d'action, romantic and classical ballet, modern, post-modern, and contemporary dance styles. Examines topics in dance as an art form, including origin and history of major styles, traditions, trends; outstanding artists and works; practice in observing and understanding dance in a historical and cultural context. Analysis of dance as an expression of social order, power, classical art, a medium of cultural fusion, and as an expression of individual artists.

Course Objectives

The student will be able to:

1. Examine and discuss the evolution of dance as a performing art in western culture from the 16th century through the present day
2. Recognize the important movements and figures in dance history
3. Identify and analyze the origin and evolution of different styles and forms of contemporary dance
4. Discuss the relationship of dance to other forms of artistic expression
5. Identify and discuss ways in which dance serves as a medium of cultural fusion
6. Examine the function and impact of dance on the lives of individuals and societies
7. Demonstrate the application of knowledgeable criteria for reflective performance critique and evaluation
8. Evaluate the effects of dance on present-day American culture
9. Illustrate a simple time-line of the emergence of dance forms and figures from the 16th century to present day using multi-media techniques

Course Content

1. Examine and discuss the evolution of dance as a performing art in western culture from the 16th century through the present day
 - a. Early roots in French court ballet in the 16th century
 - i. Secular functions
 - ii. Mixture of art, politics, and entertainment
 - iii. Baroque dance and the reign of Louis XIV
 - iv. Dancers as noble amateurs
 - b. The rise of professionalism in the 17th century
 - i. Academie Royale de Danse established to train dancers in 1661
 - ii. Transition from court to proscenium stage
 - c. Development of the Ballet d'Action in the 18th century
 - i. Unfolding a story in movement
 - ii. Drama replaces propaganda
 - iii. Paris Opera establishes Paris as the center of the ballet world
 - d. Romanticism and its influence on 19th century ballet
 - i. Emergence of pointe technique, the tutu, the illusion of weightlessness and effortlessness
 - ii. Themes dealt with supernatural, usually feminine, creatures; sylphides, water nymphs, fire spirits, peris, demons
 - e. Classical ballet peaks in the early 20th century
 - i. Influence of Russian ballet
 - ii. The ballet Russes
 - iii. Emphasis on technical virtuosity and visual spectacle
 - f. Emergence of neoclassical ballet, modern, and jazz dance in the 20th century
 - i. Dance begins to ally itself with progressive movements in the visual arts
 - ii. Innovative stage and costume designs evolve
 - g. Post-modern dance of the 1960s and 1970s
 - i. Reaction to the compositional and presentation constraints of modern dance
 - ii. Judson dance theater
 - iii. Experimental choreography of Tharp, Bausch, and others
 - iv. Rise of postmodernist choreographic processes produce a wide range of dance works in varying styles
 - h. Influential styles, dancers, and choreographers from the 1980s to present
 - i. Tanztheater
 - ii. Butoh
 - iii. Performance art
 - iv. Site-specific choreography
 - v. Upsurge in popularity of dances of the past
 - vi. Use of technological advances including cinedance and video dance
 - vii. Hip-hop and street dance
 - i. Construction of a simple time-line of the emergence of dance forms from the 16th century to present day using multi-media techniques
2. Recognize the important movements and figures in dance history
 - a. Lives and works of major dance artists
 - b. Classical Ballet: Vaslav Nijinsky, Rudolph Nureyev, George Balanchine, Mikhail Baryshnikov, and others

- c. Modern dance: Isadora Duncan, Martha Graham, Merce Cunningham, Alvin Ailey, and others
 - d. Early jazz dance: Jack Cole, Lester Horton, Katherine Dunham, and others
 - e. Contemporary jazz dance: Matt Mattox, Luigi, Bob Fosse, Joe Tremaine, Lynn Simonson, Mia Michaels, and others
 - f. African dance: KanKouran Dance Company
 - g. Musical theatre: Bob Fosse, Gene Kelly, Fred Astaire, and others
 - h. World dance: Katherine Dunham, and others
 - i. Hip-hop: Wade Robson, Dan Karaty, Brian Friedman, and others
3. Identify and analyze the origin and evolution of different styles and forms of contemporary dance
- a. History of classical ballet
 - i. Roots in the courts of 15th century Italian Renaissance, France during the reign of Louis XIV and Russia
 - ii. Transition from courts to avenue of public entertainment
 - iii. Publication of codified steps and training in first ballet academy, Paris 1661
 - iv. Growth of major ballet companies in Europe and then the United States
 - v. Recognized as both art and expression of physical ability
 - vi. Evolution in the west of classical, neoclassical, and contemporary ballet
 - vii. Brought to America by George Balanchine in 1934
 - b. History of modern dance
 - i. Emergence of modern dance as a form of resistance to traditional classical ballet
 - ii. Significance to the beginning of the Industrial Revolution
 - iii. Evolving to incorporate new music, new movement styles, and new philosophies
 - iv. Highly interpretive choreography, focus on alignment, oppositional movement, raw emotions, and systematic breathing
 - c. History of jazz dance
 - i. Origins in African American vernacular dance in late 1800s
 - ii. Roots traced to moves being created by the slaves as physical and emotional outlet
 - iii. Cross breed of American culture, European jigs, and the music and movement tradition of African slaves
 - iv. Jazz music inspiring first documented jazz dance choreography
 - v. Transition from night clubs to studio instruction, to Broadway shows and musicals
 - d. History of social dance
 - i. Roots in primitive cultures to celebrate birth or mourn death
 - ii. 14th to 16th century processional and partner dances, flirtation and conversation
 - iii. 17th century: the Waltz, Vienna, focus on graceful movement of couple
 - iv. Late 18th century blend of group and couple dancing; contra dances, cotillions, square dances
 - v. The 19th century polka, pavan, Mazurka, Polonaise, Two step
 - vi. Development of ballroom dance styles, including waltz, foxtrot, tango, swing, paso double, cha-cha, rhumba
 - e. History of hip-hop dance
 - i. Originated in New York City during the late 1960s and early 70s as marginalized subculture of artistic forms
 - ii. Inspired by complex rhythms and down-to-earth movement style of African dancing
 - iii. Influences from modern, tap, swing
 - iv. Lacking professional dance technique but possessing a natural instinct for movement
 - v. Development of popping, locking, and breaking
4. Discuss the relationship of dance to other forms of artistic expression
- a. Relationship of the development of dance to the development of art, music, and literature in each major historical period
 - b. Distinctive costumes significant of each major period and the effect on the dance movement
 - c. Collaborative efforts of authors, artists and musicians of 19th and 20th century dance, including Feuillet, Mallarm, Lord Byron, Perrault, Degas, Picasso, Dulac, Chanel, Bakst, Chopin, Debussy, Tchaikovsky, Satie, Stravinsky, Glass, Cage, and others
5. Identify and discuss ways in which dance serves as a medium of cultural fusion
- a. Dance in the royal courts of the world
 - b. Fusions of western and non-western styles of dance
 - c. Influences of non-western dance forms on western choreography
6. Examine the function and impact of dance on the lives of individuals and societies
- a. Dance as a means of worship, a form of ritual, and a means of nonverbal communication
 - b. Dance as an outlet for self-expression and personal creativity
 - c. Dance as a form of social affirmation, a means of preserving culture, and strength of a society
 - d. Dance as a therapeutic medium for rehabilitation
 - e. Dance as a form of social interaction
7. Demonstrate the application of critical thinking skills and knowledgeable criteria for reflective performance critique and evaluation
- a. Exposure to dance criticism
 - b. How to look at dance
 - c. How to evaluate dance
 - d. Analyze various dance techniques
 - e. Vocabulary of dance terms
 - f. Research a specific choreographer, work, or company, and demonstrate in a written essay its contribution to the field
8. Evaluate the effects of dance on present-day American culture
- a. Different uses of dance depending on age, ethnicity, gender, and social status
 - b. Compare dances of today with a period of the past, noting differences and similarities
 - c. The power of dance and its social and political uses
 - d. American theatrical dance fueled by a mixture of native and imported elements
9. Illustrate a simple time-line of the emergence of dance forms and figures from the 16th century to present day using multi-media techniques
- Lab Content**
- Not applicable.

Special Facilities and/or Equipment

When taught as an online distance learning or hybrid section, students and faculty need ongoing and continuous internet and email access.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

Tests on class lectures
 Critique of performances
 Final exam on lectures, notes, and discussions
 Biography of famous artists
 Weekly homework assignments
 Class participation
 Chronological time-line project
 Research and planning of individual creative projects

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture
 Electronic discussions/chat

Representative Text(s) and Other Materials

Au, Susan. Ballet and Modern Dance, 3rd ed.. 2012.

Although this text is older than the suggested "5 years or newer" standard, it remains a seminal text in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Weekly reading assignments from text and online sources ranging from 40-60 pages per week.
2. Homework assignments: weekly literary compositions in response to lectures on various performances, eras, styles, biographies.
3. Essays: historical periods, artists, styles, and performances.
4. Research: planning and composing individual creative projects.
5. Weekly discussion posts: online research, including The Paris Opera and Ballet Russes (sample).
6. Formal critique: demonstrating the application of knowledgeable criteria for reflective performance critique and evaluation.
7. Time-line project: illustrate a simple time-line of the emergence of dance forms and figures from the 16th century to present day using multi-media techniques.

Discipline(s)

Dance