COURSE CALENDAR DESCRIPTION

This course surveys the wide range of theories, methods, and issues that have animated historical research on dance and movement practices.

INSTRUCTOR(S)

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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tr>
<td>Callison, Darcey B W</td>
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<td><a href="mailto:callison@yorku.ca">callison@yorku.ca</a></td>
<td>York Ext. 22463</td>
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SPECIAL FEATURES

Office Hours: Thursday 3:30 – 4:30
(please make an appointment by email to assure Prof. is in his office and not in another meeting)

"History is just one damn thing after another” A. J. Toynbee (1889 – 1975)

Course Outline: In academia History is understood as the study of the past and Historiography is the critical examination of Historical literature. Focusing on the history of the dancing body, this course addresses such topics as the use of Objects and Archives in historical research, Preserving Choreography, Canadian Dance History, Gendering History and the ‘idea’ of an Embodied History.

Expanded Course Outline: Through in-class discussions, readings, presentations guest Historians and course assignments students will engage theoretically and in practice with primary source materials in order to assemble, question and frame historical knowledge. The course asks students to consider such questions as: What ethical concerns arise when writing a history? How do you decide which history to write? What does it mean to ‘dance’ a history? Where is the body in dance history? Might it be possible to write an embodied history? What does the history of dance have to teach us about the ever-changing meaning(s) of the body; and aesthetics, fashions, political agendas, societal values, gendered identities, nationalities and culture? Why dance history? Why Canadian dance history?

TOPICS AND CONCEPTS

Required Readings:

This book is available for purchase at the York University Bookstore, or on Amazon.ca. Also, the book may be accessed on-line through York’s eLibrary but please note: the eLibrary copy includes time limitations,
copyright issues, restricts the number of viewers at any one time and does not always allow full or convenient access. Purchasing the book eliminates these restrictions and challenges.

**Pepper, Kaija., and Allana Lindgren. Renegade Bodies: Canadian Dance in the 1970s. Toronto: Dance Collection Danse Press/Presse, 2012.**

This book is published and distributed by Dance Collection Danse for $40.00 but, the prof will have copies available the first week of classes for $34.00 (including GST). Also, a copy of the book is on two-hour reserve in Scott Library.

Additional **Required Readings** and a week by week through-line of readings and assignments can be accessed on the course Moodle page. Students will need to use their York University Passport Accounts to access these essential resources. It is advised that students print all additional required readings as many e.resources are available for a limited time only. If you have trouble accessing Moodle or York’s e.resources please contact Computing at York or ithelp@yorku.ca for assistance.

**On Thurs. Nov. 2 Opera Atelier Co-Artistic Director, Jennette Lajeunesse-Zingg will be visiting the Dance History class and leading a Baroque Dance colloquium/workshop for all MA and PhD students in Dance Studies. Students are encouraged to prepare for this workshop by attending a performance of Opera Atelier’s Marriage of Figaro as a group on Wed. November 1st. Group tickets for 10 or more are $15.00 for full time students.**

**GRADED ASSESSMENT**

**EVALUATION:**

Two In-class ‘Informal’ Prompts: (5% each) 10%

Artefact of the Month Project: 20%

Presentation: 25%

Intention Abstract Assignment and Final Paper: 45%

Please note: full attendance, thoughtful preparation, effective time management and consistent contributions throughout the term are essential characteristics for successful participation in Grad seminars; and these characteristics are included in the overall evaluation of each assignment.

Two In-Class ‘Informal’ Prompts: Each student is responsible to present two prompts between September 14th and October 19th: only one prompt per week. Building on the week’s required readings, a prompt suggests a historical research question and a method for answering that question. Prompts must reference at least one of the current week’s required readings but, are not limited to course readings.

A successful prompt is succinct and includes:

1. one history research question (about 20 words)
2. a method to answering the question (about 30 words)

Prompts will be read to the class and in-turn the class will ask questions to help hone the history question and the research method. Times for prompts are limited to a maximum of ten (10) minutes including questions and discussion. Prompts do not need to be perfect but they do need to be thoughtfully presented and discussed. The written question and method are to be handed-in in the same class as the presentation (hard copy only, one prompt per class). Prompts are a chance to practice research-thinking and to generate theoretical discourse, to deepen our understanding of the readings and to hone what it means to think and research as a dance historian. (5% each) 10%

Artifact of the Month Assignment: The following statement is from Dance Collection Danse’s web-pages:

**The Artifact of the Month** series introduces our online visitors to treasured and fascinating items at Dance Collection Danse (DCD).
Focused on Canada’s theatrical dance history, DCD’s collection dates back to the mid-1800s and includes materials such as costumes, props, backdrops, choreographic notes, photographs, moving images, playbills, journals, notation scores, correspondence, business records, newspaper clippings, scrapbooks, designs, oral history recordings and books. Here, we present a featured artifact with accompanying related imagery narrated by a podcast.

Welcome to Canada’s colorful dance heritage!

Ms. Amy Bowring, Director of Collections and Research for Dance Collection Danse wrote the above quote and is visiting the Dance History class on Thurs. Sept. 21st to talk about her work and DCD’s collections. After her talk, each student is to visit her at Dance Collection Danse on their own time (149 Church St. #301, Toronto, ON M5B 1Y4) and select an artifact to research and write about. Ms. Bowring will have artifacts available to select from and each student must research a different artifact. To prepare for this assignment please visit DCD’s ‘Artifact of the Month’ web-pages and review examples of the kind of insights and writing style required for historical journalism. The project will be discussed further with Ms. Bowring on Sept. 21st.

Due: Thurs. Oct. 19th: Artifact of the Month assignments will be read to the entire class to generate questions and discussions. Additionally, students should be prepared to share the questions their research generated, or the challenges they encountered when researching the artifact. Max. 600 words, Font Size 12, Times New Roman, Double Spaced, be sure your article has a title, that your name is on each page and that pages are stapled together. No title page, hard-copy due in class and a digital .doc copy sent to callison@yorku.ca on Thursday October 19th. 20%

Presentation: Each student is responsible for introducing and presenting an historically recognized Canadian choreography or dance event. This presentation may be thought of as an interactive lecture. Students may use Power-Point presentations, DVDs and will have access to the Internet. As well, if it makes sense, students are encouraged to include a physical component in their presentation (i.e. teach a couple gestures from the choreography). The purpose of the presentation is to introduce and develop our knowledge of Canada’s dance history. Situating the event/choreography in the era for which it was generated, students may want to include an historical overview of the politics, fashions, values and cultural point-of-view(s) that their subject addressed directly or indirectly. Presenters may answer such questions as: What impact did the choreography or event have on dance in Canada? What might this event or choreography tell us about dance values then and in Canada today? What movement vocabulary, physical sensibility or embodiment knowing was promoted by the event/choreography? What were the challenges, successes, failures and outcomes associated with the subject? What gaps are there in our knowledge of the subject? How was/is the event or choreography situated within scholarly international dance discourses?

• The topic of this presentation must be approved by the prof in class on Thursday Oct. 12th. But students are encouraged to discuss their ideas with the prof before Oct. 12th.
• After class on Oct. 12th each student emails callison@yorku.ca a short concise statement outlining what their topic is and agreements.
• Each presentation should include time for the class to ask questions and for a short discussion guided by the presenter.
• Each presentation is 40 minutes, including questions and discussion.
• Each presentation includes a handout that provides additional support materials/ideas and lists of the resources utilized to research and produce the presentation. The handout is not the presentation. Max. two (2) pages, and students are encouraged to be as creative or as formal as they want. The handout is an academic document but, there are many ways to collate and disseminate knowledge on a page. Please give your presentation a title. Handouts should be sent as a .pdf file to callison@yorku.ca by 6 pm on the Wednesday prior to the student’s presentation. The handout will be uploaded to the course Moodle page and all students are encouraged to print a copy for class. 25%

INTENTION ABSTRACT: On Thursday November 9th students will read their intention abstracts to the entire class and in turn the class will ask questions to help hone the abstract. The format for this intention abstract assignment follows traditional conference application guidelines: 1) two-hundred and fifty (250) word abstract outlining the theme for the students’ final paper, 2) a fifty (50) word bio focusing on the student’s dance and academic history and 3) a bibliography, with a minimum of three (3) books and two (2)
articles that the student intends to utilize when writing their final paper. Maximum one page, Font Size 11, Times New Roman, Single Spaced, be sure to include a working title and your name. Hard-copy due in class and digital .doc copy sent to callison@yorku.ca on Thursday November 9th.

This assignment’s evaluation is woven into the final paper, please see below.

**FINAL ESSAY:** select a topic that reflects course themes, materials, readings or discussions and write an academic paper. Students should feel free to select a topic that is of interest to them or a topic relevant to her or his MA / Ph.D. research. Please note, this is not a literary review. Students should approach this assignment as an academic paper that could be delivered at a conference titled Dance History:

**Historiography, the Body and Performing Dance in Canada.**

- **MA** students, maximum 12 pages, plus a title page, a final abstract (150 words) and a full bibliography of works cited: total MA 15 pages
- **PhD** students, maximum 18 pages, plus a title page, a final abstract (150 words) and a full bibliography of works cited. PhD students are required to write three (3) short annotations (50 words each) for three sources in their bibliography. Single spaced annotations should be placed in the bibliography: total PhD 21/22 pages
- All Final papers double spaced, Font 12, Times New Roman, MLA, standard academic formatting. Please be sure the pages are numbered and the author’s name is on each page. Due: any time before or by noon on Monday Dec. 11th (one week after last official class). Hard copies should be dropped off at office #317 Accolade East Building by noon: if prof is not in his office please slide under the door and send an email letting him know the paper has been delivered. On the same day send a .doc copy to callison@yorku.ca. Late penalties will be applied.

**ADDITIONAL INFORMATION**

**Course Through-line / Required Readings:**

**Week 1:** September 7 - INTRODUCTION

  7. The Limits of Historical Knowledge


- Pepper, Kaija., and Allana Lindgren. Renegade Bodies: Canadian Dance in the 1970s. Toronto: Dance Collection Danse Press/Presse, 2012
  
  Introduction. Pp ix AND

**Week 2:** September 14 - ABOUT DANCE HISTORY

  2. “Nothing But a String of Beads”: Maud Allan’s Salomé Costume as a "Choreographic Thing"

**Week 3:** September 21 – GUEST: AMY BOWRING, DIRECTOR OF COLLECTIONS AND RESEARCH FOR DANCE COLLECTION DANSE

  4. The Raw Materials

  6. Theatrical Multiculturalism: Les Faux-Follets at the Charlottetown Festival
**Week 4:** September 28 – VISITING CLARA THOMAS ARCHIVES AND SPECIAL COLLECTIONS in ROSS LIBRARY 5:00 – 6:30 pm

Today class meets in the Ross Library for an introduction to the Clara Thomas Archives and Special Collections. Focusing on the archive’s dance collections, archivist Katrina Cohen-Palacios will lead the class through the process necessary to access and work/research with the collection.

(RE)MEMBERING CHOREOGRAPHY 6:45 – 8:00


1. The Manitoba Indian Brotherhood Commissions a Ballet: The Ecstasy of Rita Joe

**Week 5:** October 5 - GENDERING DANCE HISTORY

- VIEW: La La La Human Steps: La La La Human Sex – the complete version (54:35 min.)

5. Pavlova and her Daughters: Genealogies of Contingent Autonomy

**Week 6:** October 12 - CULTURE(ing) DANCE HISTORY


1. Dancing the Canon in Wartime: Segeyev, de Valois, and Inglesby and the Classics of British Ballet. Pp 13
2. Reframing the Recent Past: Issues of Reconstruction in Israeli Contemporary Dance
3. Joined-up Fragments in A Wedding Boquet: Ashton, Berners and Stein
4. Kaddish at the Wall: The Long Life of Anna Sokolow’s “Prayer for the Dead”

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Week 7: October 19

DUE: ARTIFACT OF THE MONTH ASSIGNMENT 5:00 – 6:15

Students read their assignment to the entire class in an informal conference-like format. Hard copies due in class and please send a .doc copy to callison@yorku.ca

DANCE EDUCATION HISTORY(s) 6:30 – 8:00

- Dance is Art; No Its Recreation: The Institutionalization of Dance at the University of Calgary.

OCTOBER 26, NO CLASS: FALL READING WEEK

Week 8: November 2 - GUEST: JEANNETTE LAJEUNESSE ZINGG, CO- ARTISTIC DIRECTOR of OPERA ATELIER: A BAROQUE DANCE WORKSHOP IN STUDIO F

- La Cosmografia del Mimor Mondo: Recovering Dance Theory to Create Today’s Baroque Practice

Week 9: November 9

DUE: INTENTION ABSTRACT ASSIGNMENT 5:00 – 6:30

Students read their assignment to the entire class in an informal conference-like format. Hard copies due in class and please send a .doc copy to callison@yorku.ca

FORWARD LOOKING-BACK HISTORY 6:45 – 8:00

- Touchstones of Tradition and Innovation: Pas de Duex by Petipa, Balanchine and Forsythe. Pp 175
- The Space of 15 — A Collective Memory Pp 213
- Odom, Selma. Has shared three links to short articles she wrote for the Routledge Encyclopedia of Modernism: Jacque Dalcroze / Eurhythmics and Hellerau.

Week 10: November 16 – GUEST DANCE HISTORIANS, CAROL ANDERSON, SEIKA BOYE and SELMA ODOM.

- First Moves: Founding The York University Dance Program Pp 127
- The Space of 15 — A Collective Memory Pp 213
- Odom, Selma. Has shared three links to short articles she wrote for the Routledge Encyclopedia of Modernism: Jacque Dalcroze / Eurhythmics and Hellerau.

Week 11: November 23 – PRESENTATIONS
Week 12: November 30 – PRESENTATIONS

Week 13: December 7 – PLEASE KEEP THIS DATE AVAILABLE IN CASE THERE IS AN EMERGENCY AND WE NEED AN EXTRA CLASS TO FINISH. THIS TIME WILL BE USED ONLY IN THE VERY UNLIKELY CHANCE THERE IS AN EMERGENCY.

York University Library Dance Research Home Page
http://researchguides.library.yorku.ca/dance

York University Library Dance Research Guide for Streaming Videos
http://researchguides.library.yorku.ca/c.php?g=679407&p=4792443

MLA Standard Academic Formatting
https://owl.english.purdue.edu/owl/section/2/11/

Additional Resources
Dance Heritage Coalition http://www.danceheritage.org/

New York Public Library for the Performing Arts
http://www.nypl.org/locations/lpa/jerome-robbins-dance-division

National Resource Centre for Dance http://www.surrey.ac.uk/library/nrcd/

Counterpart collections in other locations
SIBMAS – International Association of Libraries and Museums of the Performing Arts
http://www.sibmas.org/English/sibmas.html

Columbia University Libraries Oral History Research Office
http://www.columbia.edu/cu/lweb/indiv/oral/about.html

Library and Archives Canada
http://www.collectionscanada.gc.ca/about-us/index-e.html

Canadian Dance Legacy Projects
Collection Danse Exhibitions: (Pages in History and Encore! Encore!)
Dancing our Stories: Personal Narratives from Dance Animation and Community Dance Projects in Canada
Danny Grossman Dance Company Greatest Hits
Encore! Encore!
Endangered Dance: A National Dance Heritage Forum
Fondation Jean-Pierre Perreault
Grassroots Archiving: A National Preservation Strategy for Dance
Local Heroes: Ontario Dance Legacy
Login: dance/se 2000 Symposium
Lost/Last Dance Symposium
Murray’s One Man Show (Murray Darroch)
Peggy Baker Dance Projects: The Choreographer’s Trust
School of Contemporary Dancers (Winnipeg): A Living Legacy
Toronto Dancing Then & Now
Toronto Heritage Dance
Vanishing Acts

Examples of Dance Legacy Projects Elsewhere
America’s Irreplaceable Dance Treasures: The First 100
American Dance Legacy Institute
An American Ballroom Companion: Dance Instruction Manuals ca. 1490-1920
Beyond Isadora: Bay Area Dancing 1915-1965
Bold Leadership in Dance Education
Diaghilev’s Ballets Russes – various celebrations of centenary, 2009 Estate Project
George Balanchine Foundation Archive of Lost Choreography
Merce Cunningham Trust
Synchronous Objects for One Flat Thing, reproduced
Dancing at 100: Celebrating a Century of Dance at the University of Michigan 1909-2

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.
Moodle @ York University