GENERAL STUDIES COURSE PROPOSAL COVER FORM
(ONE COURSE PER FORM)

1.) DATE: Feb 21, 2011  
2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District

3.) COURSE PROPOSED: Prefix: DAH  Number: 250  Title: Dance in Popular Culture  Credits: 3

   Prefix:  Number:  ; Prefix:  Number:  ; Prefix:  Number:  

4.) COMMUNITY COLLEGE INITIATOR: TINA RANGEL  PHONE:  

ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable are not eligible for the General Studies Program.

MANDATORY REVIEW:

☐ The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).

POLICY: The General Studies Council(GSC-T) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.

AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.

5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:
Core Areas: Select core area...  
Awareness Areas: Cultural Diversity in the United States (C)

6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

7.) DOCUMENTATION REQUIRED
☒ Course Description
☒ Course Syllabus
☒ Criteria Checklist for the area
☒ Table of Contents from the textbook required and/or list of required readings/books
☒ Description of how course meets criteria as stated in Item 6.

8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:
☐ DEC prefix
☒ Elective

Correct CEG listing: DCE Department Elective

Current General Studies designation(s): Hu

Effective date: FL-2011  Course Equivalency Guide

☐ Is this a multi-section course?  ☒ yes  ☐ no

☒ Is it governed by a common syllabus?  ☒ yes  ☐ no

Chair/Director:  
Chair/Director Signature:

Effective Date:
Proposer: Please complete the following section and attach appropriate documentation.

### ASU--[C] CRITERIA

**Cultural Diversity in the United States**

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1. A Cultural Diversity course must meet the following general criteria:

- The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.

2. A Cultural Diversity course must then meet at least one of the following specific criteria:

   a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.

   b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.

   c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.

*Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.

**Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.
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<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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Criteria 1: The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.

Looking through the lens of dance as a socio-cultural practice students endeavor to examine social, economic, political or psychological dimensions of relations between and among gender, racial, ethnic and/or linguistic minority groups within the US through time. In reading primary texts, and viewing primary films, students consider the political, social, economic and cultural climates which produced specific dances. The socio-historic discussion of dance in popular culture highlights contributions of various racial/ethnic groups though citing specific dance elements, aesthetics, and innovations occurring at specific time periods throughout the past century. One primary text and one primary film focus more specifically on the contributions and innovations of African Americans in the earlier part of the century. Thus the complementary nature of the selected writings from each text and films from each video exposes students to a rich perspective of diverse ethnic, linguistic and cultural legacies which contribute to a deeper understanding and awareness of cultural diversity in U.S. society.

Course Description, Course Competencies: 1, 2, 4, 6,7, Course Outline: I, III, IV, V, Giordano Text: TOC and First page of Each Chapter, Stearns and Stearns Text: TOC, Syllabus pg 1. "Course Organization" section, Syllabus pg 7: Final Project Option #3
| Criteria 2.c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. | The course focuses on dance as practice that is both produced by culture and that produces culture. As such, the social, economic, psychological and political dimensions of relations between diverse groups of the U.S. are always in view. How the experience of dance as a social and popular phenomenon moves and grows is inextricably linked to a history that includes negotiations between gender, racial, ethnic and/or minority groups. Today's contemporary society in its diverse manifestations registers these histories by affirming the importance of diverse contributions, as well as creating new paradigms of dance and embodied transfer in contemporary popular dance culture. | Course Description, Course Competencies: 1, 2, 3, 4, 5, 6, 7, Course Outline: I, II, III, IV, V, Giordano Text: TOC and First page of Each Chapter, Stearns and Stearns Text: TOC, Syllabus pg 1. "Course Organization" section, Syllabus pg 7: Final Project Options 1, 2, 3 |
Official Course Description: MCCCD Approval: 06/26/07

DAH250 20076-99999

Dance in Popular Culture

Interdisciplinary approach investigating the role dance plays in shaping American popular culture from the late 19th to the early 21st centuries. Explores social and cultural issues of power, class, gender, age and sexual orientation.

Prerequisites: DAH100.

Go to Competencies  Go to Outline

MCCCD Official Course Competencies:

DAH250  20076-99999  Dance in Popular Culture

1. Describe and demonstrate connections between dance and immigration, industry, politics, fashion, social change, class and gender, other art forms, civic pride, transportation, mass and fine arts media and education. (III, IV, V)

2. Display the ability to visually discriminate trends and styles in the cultural and historic evolution of Dance in America through viewing selected films and videos. (I, II)

3. Develop and awareness of conceptual differences in cultural, entertainment, concert, ritual and educational dance forms. (II, III)

4. Develop their capacity for understanding the many social contexts for dance in 20th and 21st century American popular culture. (IV)

5. Develop and understanding of the influence of dance as a popular and fine art on American cultural norms. (II)

6. Develop a familiarity with the elements of movement/dance and skills in using that knowledge to form individual judgments about dance in social and cultural settings. (II, IV)

7. Understand contemporary trends in dance as a broadly based cultural phenomenon (II, V)

Go to Description  Go to top of Competencies

MCCCD Official Course Outline:

DAH250  20076-99999  Dance in Popular Culture

I. Popular perceptions of dance at the turn of the 20th century

II. The emergence of "art dance"
   A. Dance in vaudeville  B. Dance in Film  C. Dance and television

III. Cultures and their contributions to popular dance form
   A. Dance and religion
   B. Dance in education

IV. Dance as a reflection of social change
   A. Power
   B. Class

http://www.maricopa.edu/curriculum/D-L/076da250.html
C. Gender
V. The Age of Political and Economic Growth
   A. Dance as social ritual
   B. Dance and the emergent technology
Your Instructor and How to Reach Me
Welcome to Dance in Popular Culture on-line. Because the course is on-line, the first and best way to reach me, your instructor, is via e-mail. I check and respond to emails at least once a day (Monday – Friday), unless circumstances prevent this, in which case we will post an announcement to that effect. If you do not hear from me 24 hours after you sent your first email, please send another email.

My email is Megan Todd: megan.todd@asu.edu

Course Organization
Dance in Popular Culture is a one-semester course developed to explore some of the many ways in which dance in (US) popular culture is a site at which social, political, cultural, economic and ideological realities are both reflected, negotiated and at times re-envisioned and re-configured both on and off the dance floor. This course takes as its central focus the relationship of dance and its positioning as a producer of social space as well as a reflection of diverse social realities. Following your required textbook, required film viewing and additional literary excerpts the course is organized according to time periods from the beginning of the 20th century until the present day.

PART 1/Units 1-3: 1900-Early 1930’s
PART 2/Units 4-6: 1932- 1960’s
PART 3/Units 7-9: 1960’s- Late 1970’s
PART 4/Units 10-12: 1980’s- 2010

Within each part, there are readings, viewings and assignments- Please read the syllabus carefully for all guidelines and due dates! Please check the COURSE SCHEDULE at the end of the Syllabus for all due dates. Please check READING AND VIEWING ASSIGNMENT SCHEDULE for all required and recommended work to be completed within each Part and Unit.

Required Textbooks

Available from MCC Bookstore or on-line booksellers. These are the only texts absolutely required; the others below are recommended.

Required Film Viewings

The three required viewings will be available on-line as part of the course. These are absolutely required, others films and videos are also required and detailed under Reading and Viewing
Assignments. Additional videos may be assigned according to class interests toward the end of the course. Films and text listed below are recommended for reference and further studies.

Recommended Videos, Films and Text

In addition to the required readings and required video viewings, I recommend a number of additional sources and videos that provide good examples of some of the issues in popular dance culture and history in the United States of America. Some of the sources are available on-line and others you may view at the media center, purchase from an online sellers or borrow from the library. The films are also available at most video rental businesses.

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<th>Additional Recommended Texts</th>
<th>Additional Recommended Dance Films to Rent or Borrow</th>
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<tr>
<td>- Please consult Giordano pgs. 357-363, “A Select List of Hollywood Movies by Type of Dance”</td>
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How to Do Well in this Course

*Dance in Popular Culture* is a course that takes its subject very seriously. As such, it requires a lot of work from the students: keeping up with the readings, film viewings, posting responses to them, completing four Review Assignments and preparing a final project. At the same time it provides a fascinating window into the relationships among dance, history, identity and changing cultural dynamics of the United States that will enrich your experience and understandings of dance and popular culture.

To do well in the course, here’s what we suggest as a good plan of work for you to follow each week:

1. At the start of each Unit, click on the appropriate weekly Unit number and read the Unit Introduction to the material that appears on the course page. Read any announcements posted by your instructor.
2. Read the assigned text, view the assigned film and, as time permits, any recommended readings, or film viewings focusing on the questions I’ve given you to think about in the online Unit Introduction. Take notes on these questions, as you will be asked to respond to them in writing in the Review Assignments (see below).
3. Click on the Discussion Board question and reflect on it as you do the reading.
4. Post your response by the deadline listed on the course schedule.

Course Assignments: Description and Grade Bases

1. Discussion Board (to post responses to the readings): 10 @ 15 points each, for a maximum 150 points (worth 30% of your grade)

Over the course of the semester, 14 questions will be posted. The first question, the “getting to know you” one, is mandatory for all. To try for the maximum points possible, answer 9 of the remaining 14 questions, according to your interest and schedule.

Your Discussion Board responses should be 250 – 300 words and should include references to the course readings. We are interested in hearing your take on the course materials. What do you think? Responses to the Discussion Board are less formal than the Review Assignments.
Note: you may post to more than 10 questions, but the maximum points possible remains 150. I will dock points for answers that are inappropriate or do not sufficiently address the question asked.

2. Review Assignments: 4 at 60 points each, for a maximum 240 points (worth 48% of your grade)

After the end of each major PART you will turn in a written assignment answering some questions of your choice, from those raised in the online Unit Introductions. You will choose two each from the questions related to the textbook chapters, readings and films for Parts I – IV; thus, you will answer a total of six questions for each Part’s Review Assignment. Each question is worth 10 points, for a maximum of 60 points per assignment. These are open-book and open-site, and are to be completed as Online Writing Assignments (see full guidelines under the “Review Assignments” link).

Tip: think about the questions that most interest you as you do each reading and watch each film, take notes on them, and draft your answers as you go. This will save you a lot of last-minute scrambling, improve the clarity and quality of your thought, and result in a higher grade.

3. Final Projects: 110 points (worth 22% of your grade)

Due July 1st, this project asks you to use a combination of research and imagination to delve into an interesting aspect of dance and popular culture in US America in the last 100 years. Click on the “Final Projects” link for full guidelines.

4. Extra Credit: No extra credit offered during Summer Sessions.

NO LATE WORK WILL BE ACCEPTED UNDER ANY CIRCUMSTANCES SO PLEASE DON’T EVEN ASK.

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Turning in Your Work

All assignments are completed online.

Discussion Board Questions, Review Assignments, should be submitted following these instructions:

1. Type each question before each answer, in a word processing program (Word, WordPerfect, etc.). Be sure to cite your sources, including your textbook and any external sources you choose to consult.
2. Save your work in a local file that you can edit prior to the final submission.
3. Submit your entry via the website under the proper link (Discussion Board/Review Assignments/ Extra Credit), by copying and pasting your text into the textbox. We strongly recommend that you keep all documents as well as confirmation codes to verify your entry.

INSTRUCTIONS FOR UPLOADING YOUR FINAL PROJECT will be posted under the Final Project link as the assignment submission deadline approaches.

AGAIN: If you do not get a confirmation notice and you fail to alert us, we will not accept your work.

Checking Your Grades

You may check your grade and read your instructor’s comments on specific assignments on the course website. Be sure to do so frequently to ensure that you are receiving proper credit for all your work.

Policy on Academic Integrity

We have a zero-tolerance policy on plagiarism in this class.

The definition of "Plagiarism" below is copied from the following website and is included for your reference here.
http://www.monroec.edu/depts/library/credit.htm
Definition of Plagiarism

Learning means finding out what you and other people have discovered about the world. Your first and primary sources are, of course, your own experiences and imagination, although even those, it can be argued, are influenced by the perceptions of those who came before you. When you consciously use those sources created by others, then you need to give credit to those sources. Doing so is not only fair; it is also moral, ethical, legal, and an academic requirement.

Not to give credit, wholly or partially, is to commit plagiarism, which basically means stealing (or literally, "kidnapping") from others. The people who have done the work deserve the credit for it. People who get caught trying to pass off others' work as their own can fail assignments, fail courses, ruin their reputations, and even be taken to court. The legal system "copyrights" the efforts of writers, musicians, and artists, and there have been many cases where the plagiarist paid in hard cash as well as reputation.

What you need to learn is how and when to give credit to sources. While the methods may seem complicated at first, keep in mind that they are, in most cases, fairly traditional, have been learned and used by millions before you, can be found in various sources (print and electronic), and are understood by many people on campus (like your professor and the librarians) who will be glad to help you. You can also seek assistance in the Writing Center.

Your work can be labeled plagiarized if one of the following occurs:

1. A passage is copied word-for-word (or, in music, note-for-note, or, in art, line-by-line) from someone else's work, whether the source is printed, recorded, visual, or electronic, and that source is not given credit in the required ways.
2. A passage paraphrases a source (rewords or restates the content and ideas without using the author's words) without giving credit to the source in the required ways.
3. The work is based on sources but does not give credit to any of them.
4. The work closely follows the organization of ideas or concepts in someone else's work without giving credit to that source.
5. The work has been composed, wholly or in part, by someone other than the person who submits it. This includes collaborative efforts: if a project was generated by several people, all of them must be given credit.
6. The work is "patched together" from one or more electronic sources, none of which are credited. These sources may be downloaded or printed out, or purchased wholly from a "research paper retailer."
(http://www.monroecc.edu/depts/library/credit.htm)

EVEN IF YOU "FORGET" TO CITE A REFERENCE — INCLUDING YOUR TEXTBOOK — IT IS STILL CONSIDERED TO BE PLAGIARISM.

I run periodic spot checks comparing student work with each others', with the work of students in other sections of this class (past and present); and with external sources. So don't do it. Don't even think about doing it, as the MINIMUM consequence is failure in the class, with a designation of Academic Dishonesty as the reason. You could also be expelled.
PART I: Units 1-3: 1900-Early 1930's
Tuesday, June 1: Summer Session 1 begins. Work on Unit 1, and first Discussion Board response.
Wednesday, June 2: DUE: Discussion Board Response 1
Wednesday, June 2: DUE: Discussion Board Response 2
Friday, June 4: DUE: Discussion Board Response 3
Monday, June 7: DUE: Discussion Board Response 4

Tuesday, June 8, by 11:59 p.m.: PART I Review Assignment with questions drawn from online Unit Introductions for Units 1, 2, and 3 (covering textbook chapters 1 and 2, additional required readings and viewings as listed). Click on "Review Assignments."

PART II: Units 4-6: 1932-1960's
Wednesday, June 9: DUE: Discussion Board Response 5
Friday, June 11: DUE: Discussion Board Response 6
Monday, June 14: DUE: Discussion Board Response 7

Tuesday, June 15 by 11:59 p.m.: PART II Review Assignment with questions drawn from online Unit Introductions for Units 4, 5, and 6 (covering textbook chapters 3 & 4 and additional readings and viewings as listed). Click on "Review Assignments."

PART III: Units 7-9: 1960's- Late 1970's
Wednesday, June 16: DUE: Discussion Board Response 8
Friday, June 18: DUE: Discussion Board Response 9
Monday, June 21: DUE: Discussion Board Response 10

Tuesday, June 22, by 11:59 p.m.: PART III Review Assignment with questions drawn from online Unit Introductions for Units 7, 8, and 9 (covering textbook chapters 5 & 6 and additional readings and viewings as listed). Click on "Review Assignments."

PART IV: Units 10-12: 1980's- 2010
Wednesday, June 23: DUE: Discussion Board Response 11
Friday, June 25: DUE: Discussion Board Response 12
Monday, June 28: DUE: Discussion Board Response 13

Tuesday, June 29, by 11:59 p.m.: PART IV Review Assignment with questions drawn from online Unit Introductions for Units 10, 11, and 12 (covering textbook chapter 7 & 6 and additional readings and viewings as listed). Click on "Review Assignments."

WRAP-UP: Final Work
Wednesday, June 30: DUE: Discussion Board Response 14
Thursday July, 1, 11:59 p.m.: DUE: Final Projects

Extra Credit Not Offered During the Summer Session
DAH 250: DANCE IN (U.S.) POPULAR CULTURE Summer I: 2010

DETAILED DAH 250: Reading and Viewing Assignments: Dates Listed Indicate when the Reading and Viewing assignments need to be accomplished by to submit your response to the Discussion Board

PART I
Unit #1: Wednesday June 2
READ:
- Stearns and Stearns: 1: Prologue pg 1-7, Introduction: xvi-xvii
- Giordano: Intro pg xv-xvii

Unit #2: Friday June 4
READ:
- Giordano Text: Chapter 1: pgs 1-37
- Stearns and Stearns: Ch 13 Ballroom Origins, pgs 95-102
WATCH:
- America Dances!: 1897-1919 From Cake Walk to Castle Walk
- The Spirit Moves: Disc 1: #1 Ragtime

Unit #3: Monday June 7
READ:
- Giordano Text: Chapter 2 pgs 39-76
- Stearns and Stearns: Ch 4: Pattern of Diffusion pgs 25-32
WATCH:
- America Dances!: 1920-1929 From the Blackbottom to the Lindy Hop
- The Spirit Moves: Disc 1: #2 Charleston: 1920's, #3 Charleston: 1930's

REVIEW ASSIGNMENT #1: DUE Tuesday June 8

PART II
Unit #4: Wednesday June 9
READ:
- Stearns and Stearns: Ch 39: The Harlem Background 315-320, Ch 40: The Savoy Ballroom pgs 321-327, Ch 41: From Coast to Coast pgs 328-334
WATCH:
- The Spirit Moves: Disc #1: #5 Savoy Routines and Disc 2 All

Unit #5: Friday June 11
READ:
- Giordano Text: Chapter 3 pgs 77-116
WATCH:
- America Dances!: 1930-1939 From Dance Marathons to Lindy Hop/Jitterbug Contests,
- America Dances! 1939-1948 From Romantic Dance to Acrobatic Classics
- *The Spirit Moves: Disc 1: #6 Postwar Trends*
- *You Tube- Dance Marathon 1931, Dance 'Til You Drop: Dance Marathons of 1930's & 1940's, and Lindy Hop- Hellzapoppin (1941)*.

Additional Optional Reading: *Dance Marathons: Performing American Culture in the 1920's and 1930's* by Carol Martin. UP of Mississippi, 1994.

**Unit # 6: Monday June 14**

READ:

WATCH:
- *You Tube clips- Bill Bojangles Robinson Funeral, Nicholas Bros & Bill Robinson in the Broadcast of 1936 (1935), Nicholas Brothers -Lucky Numbers, Nicholas Brothers Tap Dance, Nicholas Brothers in Stormy Weather, Jumpin Jive- Cab Calloway & the Nicholas Brothers, Michael Jackson and Nicholas Brothers (The Jackson Variety Show) and Cheek to Cheek- Fred Astaire and Ginger Rogers 1935 and others*

Additional Optional Film: *Stormy Weather* (1943)

**REVIEW ASSIGNMENT # 2: DUE Tuesday June 15**

**PART III**

**Unit # 7: Wednesday June 16**

READ:

WATCH:
- *You Tube –your choice—Spend some time looking at clips of Elvis, American Bandstand, cha-cha or cha-cha-cha, and the mambo*

Optional-Suggested Film Viewing: *West Side Story* (1961)

**Unit # 8: Friday June 18**

READ:
- Giordano “Chapter 5: The Twist, Doing Your Own Thing, and a Go-Go: 1960-1969, 171-216

WATCH:
- “Chubby Checker- The Twist 1960 American Bandstand”
  (http://espanol.video.yahoo.com/watch/4668329/12479213),
- Look on *You Tube-* for videos of the twist, American bandstand, and any of the dances of the day

Recommended Optional Film *Hair*
Unit #9: Monday June 21

READ:

WATCH:
-You Tube- 70's Dancing, Medley-Saturday Night Fever plus look at at least three more clips of the hustle—American, Latin and New York, instant roller disco classic - gallery piece, and a few Soul Train clips.

Optional Viewing: Saturday Night Fever

REVIEW ASSIGNMENT #3: DUE Tuesday June 22

Unit #10: Wednesday June 23

READ:

WATCH:

Optional Viewing: Wild Styles, Breakin’

Unit #11: Friday June 25

READ:

Unit #12: Monday June 28

READ:

-Kimmelman, Michael. “D.I.Y. Culture: The very forces of Globalism that were expected to Overrun Local Identities are Helping to Shield Them.” New York Times. Art and Leisure section, pg 1, 19. April 18, 2010. (handout)

REVIEW ASSIGNMENT #4: DUE Tuesday June 29

FINAL PROJECT DUE Thursday July 1.
REVIEW ASSIGNMENT GUIDELINES

Four Review Assignments are due throughout the course of the semester, one for each major Part we cover. Here’s what you need to do for each one:

General Guidelines for Writing and Turning in Your Work
1. From the readings and viewings in each Part please select two questions from those posted on the Unit Introduction (see below).

2. Write and word-process a 2-3 paragraph response to each question you choose. Include the question itself at the beginning of each response. Use your own words to demonstrate your understanding of the question and the material itself, and include appropriate examples to illustrate your point. You may include quoted material from the textbook, other sources from our class, or additional readings and films you wish to consult. Be sure to cite these sources — including your textbook — using proper academic documentation (such as footnotes or parenthetical citations). Be aware that the textbook does not support extensive formatting, such as headers and footers, so please avoid these. There are three units for each part, so each Review Assignment will have six responses total.

3. Once you have completed your local copy of the word-processed document, SAVE IT before you post it. We recommend you keep the document along with a record of your confirmation number, until the end of the semester. Without these two items, we cannot trace missing assignments.

4. To post your assignment:
   - Log on to the Review Assignments page
   - Select, copy and paste your text into the textbox
   - Submit it
   - Make a note of your confirmation number.

(As mentioned above, formatting may not hold, so don’t get all fancy.)

Specific Part Coverage and Due Dates
- **Part I**: Select two questions each from Units 1, 2, and 3, covering textbook chapters 1, 2, and additional readings and viewings as listed). **DUE: 11:59 p.m. on Tuesday, June 8.**

- **Part II**: Select two questions each from Units 4, 5, 6, covering textbook chapters 3, 4 and additional readings and viewings as listed). **DUE: 11:59 p.m. on Tuesday, June 15.**

- **Part III**: Select two questions each from Units 1, 8, and 9, covering textbook chapters 5, 6 and additional readings and viewings as listed). **DUE: 11:59 p.m. on Tuesday, June 22.**

- **Part IV**: Select two questions each from 10, 11, 12 covering textbook chapters 7 and additional readings and viewings as listed). **DUE: 11:59 p.m. on Tuesday, June 29.**

FINAL PROJECT GUIDELINES

Below is a selection of Final Project Options, allowing you to combine research and imagination exploring the relationship between dance, history and culture. CHOOSE ONE from among them, and then follow the GENERAL GUIDELINES that appear at the end of this document. Please note: If you would like to propose an individualized project tailored to your specific interests, please send me a written proposal description by Monday June 21st, no later than 5pm. I will send you any further modifications and requirements as well as project approval and/or disapproval no later than Wednesday June 23rd.

FINAL PROJECTS ARE DUE THURSDAY JULY 1, 2010

CHOOSE ONE OF THE FOLLOWING EIGHT PROJECT OPTIONS:

Option 1: Time-Traveling through Dance Imagine that you have signed up for a time-travel tour of three distinct dance genres/time periods of the past century during their heights of popularity. Pay attention to the complex interplay of how
dance is situated culturally in terms of racialized, gendered, sexed, politicized, classed identities in each specific time period. Write a series of communications to the folks at home, detailing your experiences in seeing and/or participating in dance events/performances. These communications can take the form of descriptive letters, or a blog or photo scrapbook containing full descriptions of what you saw and how it affected you (paying attention to the kinds of details only deep research can reveal, to convey the impression that You Were There). What was the dance event/performance about? What was the dress, the dance floor or performance space and venue like? Did anything interesting happen on the dance floor or in the audience? At the end of your trip, reflect on comparisons of dance genres and the social dynamics you've experienced in each time period. Include a full “Works Cited” page as an attachment with your project.

Option 2: Imagery and Dance in US Popular Culture of the 20th/21st Century
Do your own research on imagery and context in at least two dances from 1900 to present in USAmerican history. Find photos, visual media (like posters), or descriptive representations of the imagery that described and promoted these dances. Assemble a PowerPoint presentation that includes a) brief introductions to the dances movements, contexts and socio-historic particulars b) examples of the visual imagery that supported these; and c) a discussion of how the imagery, read together with other aspects of the dance in context, can inform a modern reader about 20th century USAmerican values. Your presentation should be aesthetic, informative, and grounded in historical research. Again, include a “Works Consulted” page or slide.

Option 3: Media Technologies and Dance in US Popular Culture
How are our notions of our ethnic, religious, sexual, and national identities constructed and informed by art forms such as dance and popular culture? Choose a specific dance movement/genre from the US (1900-present) as a way into this question. How was your particular example of dance dialogue with media technologies (radio, television and today’s You Tube culture). If your specific dance movement genre is of recent past how does the interconnectivity of global media help to create, sustain, question and/or challenge identity constructions? In 7-9 pages, examine how media technologies and “spectacle” in a specific dance movement address and inform the moral, intellectual, political and social realities of their times. Finally, create a digital collage, in PowerPoint or Photoshop, of imagery from the film that you feel best exemplifies your response to it. Please include a brief (1 paragraph) explanation of the same, as well as a “Works Consulted” page.

GENERAL GUIDELINES
All projects will be judged on the following criteria:
- Quality of research and analysis:
  - Sources clearly demonstrated in a “Works Consulted” document accompanying all projects; appropriate citations within the project.
  - Sources should be appropriate to scholarly inquiry.
  - Your analysis is informed by this research and supported by appropriate examples.
- Clarity of presentation
  - Does it sufficiently address the question(s) asked?
  - Is the writing and presentation orderly, well-constructed, and easy to follow?
  - Is it free of grammatical and technical errors?

Final Projects may be submitted in multiple formats:
- Research papers should be saved as Rich Text File documents (*.rtf) to ensure that format is maintained.
- PowerPoint presentations should be saved as such (*.ppt).
- For web materials such as blogs or web pages, copy the URL from your browser window, paste it into a Rich Text File (*.rtf) and submit it via the Final Project Page.

Please see the Final Project page for more detailed instructions for uploading your file.

FINAL PROJECTS ARE DUE THURSDAY JULY 1, 2010

EXTRA CREDIT GUIDELINES
Extra Credit is not available during Summer Sessions.
The Program:

1897-1919 From the Cakewalk to the Castle Walk
Cake Walk
Charity Ball
Foxy Grandpa & Polly in A Little Hilarity
Cakewalk
Comedy Cakewalk
Comedy Cakewalk on Beach
Ragtime Fads
One Step: Everybody's Doin' It Now
Comic Fox Trot with Mr. & Mrs. Sydney Drew
Airplane Waltz
Two Step
The Castles
Irene and Vernon Castle: The Whirl of Life

1920-1929 From the Black Bottom to the Lindy Hop
Black Bottom
Let's Do The Black Bottom
Charleston
Charleston Basics
Charleston and Black Bottom
Charleston in Newsreels
Charleston Dance Contests
Charleston Contests
Ballroom Acrobats
Shimmy
20s Fad dances: Raggedy Ann, Tangolio, Kinkerju, Lindy Whirl, Yankee Prance, Old Fashioned Waltz
Early Lindy Hop
Lindy Hop Introduction
Lindy Hop

1930-1939+ From Dance Marathons to *Lindy Hop/Jitterbug Contests
Dance Marathons
Dance Marathon Newsreels
Charleston
8 Couples Remain in Grueling 3-Month Dancing Marathon
Exhausted Couples Drag Fatigued Feet in Endurance Walk
Tired Couples Totter on Feet over 2500 Hours
Endurance Dancers Still Seek Record after 5 Months

Slow Dances
Lambeth Walk
Waltz: New York City
Waltz, Rhumba, Mambo: Harvest Moon Ball
New Style Rhumba Makes a Hit with Winter Tourists
Early Lindy Hop
Lindy Hop Introduction
Lindy Hop
Big Apple
Susie Q Basics
Big Apple Basics
Big Apple Dance: A Tarheel Stomp Agitates Country
From the Minuet to the Big Apple
Big Apple: Keep Punching
Lindy Hop/ Jitterbug Contests
Collegiate Shag
200,000 Jitterbugs Go Slap Happy at Swing Jamboree
Beach Resort Has New Slant on Jitterbug
A Dizzy Round of Jitterbug and Jive Hits the Big Town
Lindy Hop: Harvest Moon Ball
Lindy Hop/Jitterbug Jive: New York City
Lindy Hop Contest: Harvest Moon Ball
Lindy Hop: Harvest Time in Rhythm
Lindy Hop: Newsreel

1939-1948 From Romantic Dance to Acrobatic Classics

Romantic Dances
Waltz: Irene Castle at the World's Fair
Adagio: May I Have The Next Trance With You?
Adagio: Dreamland of Mine
Latin Dances
Cuban Pete
A Rhumba Story
Rhumba with Spice
Mexican Jumping Bean
Conga Loca
Rhumba Serenade: Mi Rumba
Lindy Hop in Choreography
Lindy Hop: Keep Punching
Lindy Hop: Cottontail [Hot Chocolates]
Lindy Hop: Boy! What a Girl!
Lindy Hop: Killer Diller
HISTORY AND CONCEPT OF HIP-HOP DANCE: The Street Culture That Became a Global Expression is an exciting new documentary that explores the history and scope of the Hip-Hop dance phenomenon. One of the most frequently asked questions about this dance form is, What is Hip-Hop dance? HISTORY AND CONCEPT OF HIP-HOP DANCE explores this world-renowned style of dance first introduced to mainstream America in the early 1970’s as Break-Dancing (or B-Boyin’), a dance movement expressed to Rap music. In the early 1980’s, the focus of Hip-Hop dance moved to a variety of specific party dances. Dances like the Wop, Cabbage-Patch, Running-Man, and many others enabled a larger community of dancers to get in on the fun. Those dancers who did not have the athletic ability to be a B-Boy (Break-Dancer), could now get out on the dance floor and participate in this exciting creative dance movement.

The deeply rooted Hip-Hop dance style has now become a global marketing phenomenon. Despite its popularity, Hip Hop continues to struggle to find its definition in terms of historical lineage, concept, origins, aesthetics, and generational acceptance. HISTORY AND CONCEPT OF HIP-HOP DANCE features expert opinions about the heritage of hip-hop dance from pioneers of B-Boy and party dancing, commercially successful choreographers, and the international new generational dancers and instructors.

HISTORY AND CONCEPT OF HIP-HOP DANCE also provides a great start to help provoke the academic conversations needed to understand and appreciate the deep structure of the hip-hop dance culture’s mode of communication via language, movement, and music. This documentary helps the viewer to understand the aesthetic qualities that began in the Afro-Latin communities, which have now become a popular global expressive art form.

Moncell Durden, the Director of HISTORY AND CONCEPT OF HIP-HOP DANCE, has spent his life doing the different dance styles under the umbrella of Hip-Hop dance from their beginnings. Moncell was trained by the Electric Boogaloos, the creators of Popping/Boogaloo, the Lockers, and the hip-hop dance crew, Elite Force. He has spent over 8 years performing with Rennie Harris Puremovement. Moncell is an adjunct professor at Pennsylvania’s Drexel University, and has lectured about the history and dance styles of Hip-Hop in America, South America, Europe and Asia for the past 10 years.
The Spirit Moves: 3 DVD Set: A History of Black Social Dance on Film, 1900-1986

The chronicle of these 20th century dance fads is essential for dance and music research, as well as for the exploration of our social and cultural history. Shown with its original editing, this DVD contains the only footage of this kind still in existence. It was recorded and created over a period of thirty years by Mura Dehn, a European filmmaker who recognized and recorded the vital contribution of African American dance to the Jazz scene and thus, to our cultural heritage.

THE SPIRIT MOVES is a rare and vital social document providing a living record of the men and women who forged American social dance styles into an improvisational art form.

Previously, it was only available for viewing at the Dance Collection of the New York Public Library, or on VHS to a select group of swing dance aficionados. THE SPIRIT MOVES is such an important archive that Dancetime Publications is now making it available to libraries, schools, dance aficionados, and scholars throughout the United States and across the globe.
JAZZ DANCE
The Story of American Vernacular Dance

Updated with a new foreword & afterword by Brenda Bufalino

Marshall & Jean Stearns
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"ALL BALLET'S FUNDAMENTAL STEPS," writes Dame Ninette de Valois, Director of the Royal Ballet of England, "are derived from the folk dances of Western Europe." Indeed, all dance may be said to derive ultimately from the folk.

The creativity of the folk, however, varies in time and place. "Since 1850 there has been little change in Europe," says Agnes de Mille, "all further innovations have come from the United States, Cuba, or South America, and all broke with previous tradition." The chief source of these innovations—particularly the rhythms—is Africa.

This book deals with American dancing that is performed to and with the rhythms of jazz—that is, dancing that swings. It can, of course, be performed without any accompaniment, but even then it makes jazz rhythms visible, creating a new dimension. The subtitle, "American Vernacular Dance"—vernacular in the sense of native and homegrown—points to a second and no less important characteristic.

The phrase jazz dance has a special meaning for professionals who dance to jazz music (they use it to describe non-tap body movement); and another meaning for studios from coast to coast teaching "Modern Jazz Dance" (a blend of Euro-American styles that owes little to jazz and less to jazz rhythms). However, we are dealing here with what may eventually be referred to as jazz dance, and we could not think of a more suitable title.

The characteristic that distinguishes American vernacular dance—as it does jazz music—is swing, which can be heard, felt, and seen, but defined only with great difficulty. Jazz, as we all know by now, is different from the music that people from the Old World brought to the New, and the dancing that goes with it is different, too.

Jazz dance evolved along lines parallel to jazz music, and its source is similarly a blend of European and African traditions in an American environment. In general, European influences contributed the elegance, African the rhythmic propulsion. This is an oversimplification, of course, for the process is complicated and varies widely in time, place, and intensity.

Most of the material in this book is taken from more than two hundred interviews with dancers and individuals associated with dancing, many of whom are now dead. We owe a great debt to all of them.

The information we obtained, relying as it must on the memories of those we interviewed, is fallible and sometimes downright contradictory. In many cases we have presented more than one point of view—by direct quotation if possible—and in every case we have tried to weigh the evidence, including the scanty and unreliable information in print, and come to a sensible conclusion.

Further, jazz dance, like other arts, has its rival factions, its heroes and legends, its fashions and trends—in a word, its own unique history. This history is closely linked to the economics of show business, the changing status of the American Negro, and the evolution of jazz. Accordingly, we have attempted the similar but more difficult job of arriving at valid conclusions concerning over-all developments and traditions.

It would have been easier to edit a series of interviews, as others have done with roughly similar material, and let the reader wander among a welter of shifting detail and opinion. We felt, however, that one of our most important objectives should be to analyze the evidence and come to some viable synthesis, some evaluation of the subject in all its complexity.

In addition to a selected bibliography, an index, and footnotes, two important appendices have been included: an exhaustive list of films in which vernacular dancing may be seen (the best documentation of the subject) compiled by Ernest R. Smith, and a valuable analysis and notation of basic Afro-American movements by Nadia Chilkovsky.

The subject of vernacular dance is so vast that, after six years of research, we gave up all idea of telling the whole story. Nevertheless, as we proceeded we found that certain dancers were consistently singled out for specific accomplishments, and certain major trends were mentioned repeatedly. So we limited ourselves to tracing major developments and describing the careers of dancers who created styles and established traditions.

The aim of the book, therefore, is to chart the main currents in the stream of American vernacular dance.

Referring to the popularity of the Lindy Hop, or Jitterbug, Roger Pryor Dodge writes:

Sadly enough, out of this whole dance mania, none of it developed into the professional stage dance . . . while Lindy Hoppers stood on the side lines, a new breed of dancer, fortified with ballet and modern dance training, took over show business and danced to some form of jazz music.

The new dance has none of the style, refined or not, of the Negro
SOCIAL DANCING in America

A History and Reference

VOLUME TWO

Lindy Hop to Hip Hop, 1901–2000

Ralph G. Giordano

Greenwood Press
Westport, Connecticut · London
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Here in America we are just beginning to wake up to the possibilities of dancing.
—Vera Warren Castle, 1914

The Political, Social, and Cultural Climate

At the turn of the twentieth century, America consisted of 45 official states, the District of Columbia, Indian Territory, and the territories of Oklahoma, New Mexico, Arizona, Hawaii, and Alaska. Its population was 76 million people. More than 45 million lived in rural areas and 30 million in cities.

America was in the midst of the Industrial Revolution as it began shifting from a rural-based economy to an industrialized urban economy. With the shift to urbanism, the need for new workers drastically increased, which led to massive immigration. During the period of 1890 to 1914, immigrants, almost exclusively from southern and western Europe, entered the nation at a rate of over 1 million per year. Most settled into overcrowded cities.

Of the total American working force of 29 million, more than 10.7 million were in agriculture (traditional farming) and 6.3 million in manufacturing (factory work producing products and goods such as steel for automobiles and buildings). The service industry of domestics, clerks, and secretaries accounted for 3.2 million.

Working conditions, especially in the factories, were harsh (This Fabulous Century, 1969, 7–9).

Many worked a 10 to 14-hour day six days a week. To support the family, all the children had to contribute to the family income. Newspapers and investigative journalists (in a practice known as “muckraking”) published stories of overcrowding in the cities and hazardous job conditions. Progressive Reformers, including clergy, politicians, and concerned individuals, attempted to provide legislation to