1.) DATE: March 20, 2010  2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District

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

   CROSS LISTED WITH: Prefix: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ;

4.) COMMUNITY COLLEGE INITIATOR: TINA RANGEL  PHONE: 480-461-7597

FAX:

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: Humanities and Fine Arts (HU)  Awareness Areas: Select awareness area...

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 or 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

Current General Studies designation(s):

  2011 SPRING  Course Equivalency Guide

Is this a multi-section course?  ☒ yes  ☐ no
Is it governed by a common syllabus?  ☒ yes  ☐ no

Chair/Director: TINA RANGEL  Chair/Director Signature:

Correct CEG Listing: DCE Dept Elective Credit

AGSC Action: Date action taken: ☐ Approved  ☐ Disapproved

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

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.

4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:

   a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.

   b. Concerns aesthetic systems and values, literary and visual arts.

   c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.

   d. Deepen awareness of the analysis of literature and the development of literary traditions.

THE FOLLOWING ARE NOT ACCEPTABLE:
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<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>
</tr>
</thead>
<tbody>
<tr>
<td>1. Emphasizes the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience</td>
<td>Dance registers the values of a culture. By highlighting the social spaces in which dance occurs, as well as the dress, macro and micro contexts, aesthetic movement qualities and ideals, gender roles, and who is permitted to dance values, etc, students cultivate and awareness of how ethics and belief systems are revealed through the embodied aesthetic experience of dance in US popular culture.</td>
<td>Course Description. Course Competencies: 1, 2, 3, 4, 5, 6, 7. Course Outline: I, III, IV, V Text TOC. Syllabus pg. 1 &quot;Course Organization&quot;. Syllabus pg. 6 &amp; 7 Final Projects details</td>
</tr>
<tr>
<td>4.c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design</td>
<td>By emphasizing the aesthetic experiences of dance we see diverse contributions to what has developed into &quot;Dance in (US) Popular Culture&quot; throughout the past 110 years. This course highlights the aesthetic experience through providing socio-historic contexts for the dance and diverse perspective on dance through utilizing various textual and video sources.</td>
<td>Course Description. Course Competencies: 1, 2, 3, 4, 5, 6, 7. Course Outline: I, III, IV, V Required Film Descriptions. Text TOC, First Pg of Chapter covering context. Syllabus: pg. 1 &quot;Course Organization&quot;. Syllabus pg. 6 &amp; 7 Final Projects details</td>
</tr>
</tbody>
</table>
Official Course Description: MCCCD Approval: 06/26/07

DAH250 20076-99999 LEC 3 Credit(s) 3 Period(s)

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.

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)

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
C. Gender
V. The Age of Political and Economic Growth
   A. Dance as social ritual
   B. Dance and the emergent technology

Go to Description  Go to top of Competencies  Go to top of Outline
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 I/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 will be 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 seller, or borrow from the library. The films are available at most video rental businesses.

<table>
<thead>
<tr>
<th>Additional Recommended Texts</th>
<th>Additional Recommended Dance Films to Rent or Borrow</th>
</tr>
</thead>
</table>

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.**

<table>
<thead>
<tr>
<th>Grade Breakdowns</th>
</tr>
</thead>
<tbody>
<tr>
<td>490 + A+</td>
</tr>
<tr>
<td>460 – 489 A</td>
</tr>
<tr>
<td>450 – 459 A-</td>
</tr>
</tbody>
</table>

**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.monroecc.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.”

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.
Course Schedule and Due Dates

PART I: Intro, Chapters 1 & 2, additional readings and viewings as listed
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: Intro and Chapters 3 & 4 and additional readings and viewings as listed
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: Intro and Chapters 5 & 6, and additional readings and viewings as listed
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: Intro and Chapters 7, and additional readings and viewings as listed
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

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 textbox 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.
America Dances: 1897-1948  (More than 60 Original Film Clips)

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.
Contents

Acknowledgments ix
Introduction xv
Chronology of Dance xix
Chapter 1: Animal Dances, The Castles, and Ragtime: 1901–1919 1
Chapter 2: The Charleston, Flappers, and Jazz: 1920–1932 39
Chapter 3: The Lindy Hop, Jitterbug, and Swing: 1932–1947 77
Chapter 5: The Twist, Doing Your Own Thing, and A Go-Go: 1960–1969 171
Bibliography 333
A Select List of Hollywood Movies by Type of Dance 357
Index 365
CONTENTS

Foreword by Brenda Bufalino xi

Marshall Winslow Stearns: An Appreciation xiii
by James T. Maher xiv

Introduction xlv

1 Prologue 1

PART ONE Prehistory 11

2 Africa and the West Indies 18
3 New Orleans and the South 25
4 The Pattern of Diffusion

PART TWO Beginnings 35

5 From Folk to Professional 43
6 Early Minstrelsy 49
7 Minstrel Dances and Dancers 55
8 Late Minstrelsy

PART THREE The Vernacular 63

9 Medicine Shows and Gillies 69
10 Carnivals, Circuses, and Negro Minstrels 75
11 Roadshows, T.O.B.A., and Picks 85
12 The Whitman Sisters vii
# CONTENTS

## PART FOUR  Tin Pan Alley and Song Lyrics

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>Ballroom Origins</td>
<td>95</td>
</tr>
<tr>
<td>14</td>
<td>The Song Writer: Perry Bradford—I</td>
<td>103</td>
</tr>
<tr>
<td>15</td>
<td>The Song Writer: Perry Bradford—II</td>
<td>109</td>
</tr>
</tbody>
</table>

## PART FIVE  Broadway and the Reviewers

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Williams and Walker and the Beginnings of Vernacular Dance on Broadway</td>
<td>117</td>
</tr>
<tr>
<td>17</td>
<td>Early Harlem</td>
<td>125</td>
</tr>
<tr>
<td>18</td>
<td>Shuffle Along</td>
<td>132</td>
</tr>
<tr>
<td>19</td>
<td>Broadway: The Early Twenties</td>
<td>140</td>
</tr>
<tr>
<td>20</td>
<td>Broadway: The Late Twenties</td>
<td>149</td>
</tr>
<tr>
<td>21</td>
<td>Choreography: Buddy Bradley</td>
<td>160</td>
</tr>
</tbody>
</table>

## PART SIX  Technique: Pioneers, Innovators, and Stylists

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>King Rastus Brown and the Time Step</td>
<td>173</td>
</tr>
<tr>
<td>23</td>
<td>Bill Robinson: Up on the Toes</td>
<td>180</td>
</tr>
<tr>
<td>24</td>
<td>Frank Condos: Wings and the Expanding Repertory</td>
<td>189</td>
</tr>
<tr>
<td>25</td>
<td>James Barton: Versatility</td>
<td>197</td>
</tr>
<tr>
<td>26</td>
<td>Harland Dixon and Character Dancing</td>
<td>204</td>
</tr>
<tr>
<td>27</td>
<td>John W. Bubbles and Rhythm Tap</td>
<td>212</td>
</tr>
<tr>
<td>28</td>
<td>Fred Astaire</td>
<td>220</td>
</tr>
</tbody>
</table>

## PART SEVEN  Specialties

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>Eccentric Dancing</td>
<td>231</td>
</tr>
<tr>
<td>30</td>
<td>Comedy Dancing</td>
<td>239</td>
</tr>
<tr>
<td>31</td>
<td>Russian Dancing</td>
<td>248</td>
</tr>
</tbody>
</table>

## PART EIGHT  Acrobatics

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>Straight Acrobatics</td>
<td>261</td>
</tr>
</tbody>
</table>

## PART NINE  The Class Acts

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>The Original Stylists</td>
<td>285</td>
</tr>
<tr>
<td>36</td>
<td>The First Class-Act Team: Greenlee and Drayton</td>
<td>291</td>
</tr>
<tr>
<td>37</td>
<td>Pete Nugent and the Class Acts</td>
<td>298</td>
</tr>
<tr>
<td>38</td>
<td>Coles and Atkins: The Last of the Class Acts</td>
<td>305</td>
</tr>
</tbody>
</table>

## PART TEN  The Jitterbug

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>Harlem Background</td>
<td>315</td>
</tr>
<tr>
<td>40</td>
<td>The Savoy Ballroom</td>
<td>321</td>
</tr>
<tr>
<td>41</td>
<td>From Coast to Coast</td>
<td>328</td>
</tr>
</tbody>
</table>

## PART ELEVEN  Requiem

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>42</td>
<td>Baby Laurence and the Hoofers Club</td>
<td>337</td>
</tr>
<tr>
<td>43</td>
<td>Groundhog</td>
<td>342</td>
</tr>
<tr>
<td>44</td>
<td>The Dying Breed</td>
<td>348</td>
</tr>
<tr>
<td>45</td>
<td>Epilogue</td>
<td>354</td>
</tr>
</tbody>
</table>

### Afterword by Brenda Bufalino

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>363</td>
</tr>
</tbody>
</table>

### Notes

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>371</td>
</tr>
</tbody>
</table>

### Selected Bibliography

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>397</td>
</tr>
</tbody>
</table>

### Appendices

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Selected List of Films and Kinescopes</td>
<td>403</td>
</tr>
<tr>
<td>Analysis and Notation of Basic Afro-American Movements</td>
<td>429</td>
</tr>
</tbody>
</table>

### Index

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>458</td>
</tr>
</tbody>
</table>
# CONTENTS

## PART FOUR Tin Pan Alley and Song Lyrics

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>Ballroom Origins</td>
<td>95</td>
</tr>
<tr>
<td>14</td>
<td>The Song Writer: Perry Bradford—I</td>
<td>103</td>
</tr>
<tr>
<td>15</td>
<td>The Song Writer: Perry Bradford—II</td>
<td>109</td>
</tr>
</tbody>
</table>

## PART FIVE Broadway and the Reviewers

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Williams and Walker and the Beginnings</td>
<td>117</td>
</tr>
<tr>
<td>17</td>
<td>Early Harlem</td>
<td>125</td>
</tr>
<tr>
<td>18</td>
<td>Shuffle Along</td>
<td>132</td>
</tr>
<tr>
<td>19</td>
<td>Broadway: The Early Twenties</td>
<td>140</td>
</tr>
<tr>
<td>20</td>
<td>Broadway: The Late Twenties</td>
<td>149</td>
</tr>
<tr>
<td>21</td>
<td>Choreography: Buddy Bradley</td>
<td>160</td>
</tr>
</tbody>
</table>

## PART SIX Technique: Pioneers, Innovators, and Stylists

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>King Rastus Brown and the Time Step</td>
<td>173</td>
</tr>
<tr>
<td>23</td>
<td>Bill Robinson: Up on the Toes</td>
<td>180</td>
</tr>
<tr>
<td>24</td>
<td>Frank Condos: Wings and the Expanding Repertory</td>
<td>189</td>
</tr>
<tr>
<td>25</td>
<td>James Barton: Versatility</td>
<td>197</td>
</tr>
<tr>
<td>26</td>
<td>Harland Dixon and Character Dancing</td>
<td>204</td>
</tr>
<tr>
<td>27</td>
<td>John W. Bubbles and Rhythm Tap</td>
<td>212</td>
</tr>
<tr>
<td>28</td>
<td>Fred Astaire</td>
<td>220</td>
</tr>
</tbody>
</table>

## PART SEVEN Specialties

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>Eccentric Dancing</td>
<td>231</td>
</tr>
<tr>
<td>30</td>
<td>Comedy Dancing</td>
<td>239</td>
</tr>
<tr>
<td>31</td>
<td>Russian Dancing</td>
<td>248</td>
</tr>
</tbody>
</table>

## PART EIGHT Acrobatics

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>Straight Acrobatics</td>
<td>261</td>
</tr>
</tbody>
</table>

## PART NINE The Class Acts

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>The Original Stylists</td>
<td>285</td>
</tr>
<tr>
<td>36</td>
<td>The First Class-Act Team: Greenlee and Drayton</td>
<td>291</td>
</tr>
<tr>
<td>37</td>
<td>Pete Nugent and the Class Acts</td>
<td>298</td>
</tr>
<tr>
<td>38</td>
<td>Coles and Atkins: The Last of the Class Acts</td>
<td>305</td>
</tr>
</tbody>
</table>

## PART TEN The Jitterbug

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>Harlem Background</td>
<td>315</td>
</tr>
<tr>
<td>40</td>
<td>The Savoy Ballroom</td>
<td>321</td>
</tr>
<tr>
<td>41</td>
<td>From Coast to Coast</td>
<td>328</td>
</tr>
</tbody>
</table>

## PART ELEVEN Requiem

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>42</td>
<td>Baby Laurence and the Hoofers Club</td>
<td>337</td>
</tr>
<tr>
<td>43</td>
<td>Groundhog</td>
<td>342</td>
</tr>
<tr>
<td>44</td>
<td>The Dying Breed</td>
<td>348</td>
</tr>
<tr>
<td>45</td>
<td>Epilogue</td>
<td>354</td>
</tr>
</tbody>
</table>

Afterword by Brenda Bufalino

Notes

Selected Bibliography

Appendices

A Selected List of Films and Kinescopes

Analysis and Notation of Basic Afro-American Movements

Index