

THEATRE PROGRAMME
SCHOOL OF ENGLISH, FILM, THEATRE & MEDIA STUDIES @ VUW
2007 COURSE OUTLINE

THEA 220 SPECIAL TOPIC: DANCES IN HISTORY

Trimester Two, 2007

Course Co-ordinator:

JENNIFER SHENNAN, 77 Fairlie Terrace / Rm. 304

Jennifer.shennan@vuw.ac.nz Ph 463 6991

Class Times and Venues

Lectures:

Monday 12noon – 1.00pm Rm. 305, 77FT

Thursday 12noon - 1.00pm Rm. 305, 77FT

Studio: one of the following two options...

Monday 2.00pm – 4.00 pm Theatre Studio, 225 Aro St.

6.00pm – 8.00pm “

Any additional information or changes will be announced in class
and/or posted on the course noticeboard at 77FT level 3, opposite Rm. 304
Office hours Thurs. 1pm – 4pm. Please email or phone for an appointment

Course Aims and Objectives

THEA 220 is a survey of five centuries of European dance history, studied through dance masters' manuals and related music, as well as dance references in iconography (painting, sculpture, book illustration, costume history) and literary references (plays, poems, novels). These resources will be investigated in lectures, **two x one hour per week**, with related readings from the two set texts and the Course Reader, and additional references to Library resources.

Selected dances are learned at a **weekly studio workshop**, with music accompaniment played live on period instruments. Coursework includes practice of these dances and there are studio demonstration performances built in to the course assessment. (The Aro St. studio may also be booked by students for additional practice sessions see Theatre Administrator or the Events Co-ordinator at 77FT Office.

A cd of the music accompaniment for the Renaissance and Baroque repertoire prepared for practice purposes may be purchased from the Course Co-ordinator - price\$10.)

By the end of the course, you should have an awakened interest in Dance within its social and historical context, and also be able to relate the forms studied to equivalents or remnants of dance within contemporary society's celebrations and communal gatherings.

You should also be able to convey in a studio demonstration that for any dance, while its form may be vintage, its spirit is more than the sum of its steps.

Studio sessions

These are practical classes; please wear non-constricting clothing, and flexible footwear with soft leather soles (ridge-soled sports shoes are not appropriate. A range of suitable shoes are available through the Course Co-ordinator at a nominal cost of \$5). A reasonable level of stamina and fitness is required for this component of the course. Common sense is required regarding warm-ups before practising etc. so that as much care is taken of your body as your mind. You need both for dancing.

There is also an adjunct dance class offered on Thursday mornings, 10 – 11.30am at 225 Aro St. Taught by Louis Solino, these sessions include a floor barre as well as excerpts from the Limon technique and repertoire. These are run in six week blocks; attendance is entirely optional, and there is no assessment involved. Cost, \$10 per class.

Course Content

THEA 220 spans five centuries of European history, beginning with Mediaeval dance forms (*farandole, estampie, ductia, tedescha, salterello, basse danse, tordion*) which are known mostly through extant music and art historical sources.

Renaissance dances are learned and set to music from the repertoire of Quattrocento Italy (*balli* sourced from Domenico da Piacenza); High Renaissance in Italy (*balli* sourced from Fabritio Caroso); from France & England (*branles, pavane, galliard, almain, coranto* – sourced from Arbeau and Shakespeare).

The development of Baroque dance at the French court of Versailles is studied via the symbolic Beauchamp-Feuillet dance notation. When published, in 1700, this notation facilitated the wide spread of art dances (*menuet, bourree, sarabande, gavotte*) to the middle classes, and contributed to the rise to fashion of popular social dances (*contredanses*). Special reference is made to the compositions of Kellom Tomlinson whose ms. dated 1706 is held in the Turnbull Library, Wellington .

Social set dances of the 19th century (*quadrille, valse, galop*) are studied in a New Zealand colonial setting, with reference to journals of the time. Your own family tree may be incorporated into a related assignment if desired.

Set Texts

Thea 220 Course Reader is available from Student Notes (PLU 3396 - price \$8.60)

Arbeau, Thoinot Orchesography ed. Julia Sutton. New York, Dover 1967
(available from Victoria Books, \$33.95 / copy on three day loan at VUW Library)

Quirey, Belinda May I Have The Pleasure? London, Dance Books 1987

(available from Victoria Books, \$35.95 / copy on three day loan at VUW Library)

Recommended text

Shennan, Jennifer (ed.) The Workbook of Kellom Tomlinson New York, Pendragon Press 1998 (available from Course Co-ordinator, price \$60)

(nb. We have an opportunity during the course to visit the Alexander Turnbull Library and inspect the original 1706 manuscript from which this facsimile edition was published).

These texts have been chosen for their relevance to this course but also in the belief that they will continue to be useful reference resources in your dancing & theatre after-life once the trimester has ended. There are further key references to VUW Library resources you will be encouraged to explore - most importantly the International Encyclopedia of Dance, edited by Selma Jeanne Cohen. (6 vols. OUP, NY 1998) held in the reference section of VUW Library).

Assessment

The entire course is internally assessed (ie. there is no final examination).

There are four assignments:

1. Literature review of selected course materials (1000 words max.)

due: Thurs. 2 August. / 30 % of final grade

2. Essay selected from list of topics discussed in class (1500 words max.)

due Thurs. 6 September / 30% of final grade

3. Participation in Studio Performance, and associated written critique (500 words)

class times, Oct. 2 & 8 / 30% of final grade

4. A course Journal should be maintained throughout the trimester

due Monday 15 October / 10% of final grade

In medical or other special circumstances, an extension to the above times may be granted but must be negotiated with the Course Co-ordinator prior to the due date. Work handed in late, without a prior extension granted, may lose a grade. Aegrotat provisions may apply if you are unable to participate in the Studio performance for unavoidable reasons. In such a case you should contact the Course Co-ordinator.

All written assignments should be presented with the cover sheet (provided in class) completed in all details. Reviews and Essays should be typed, and follow the guidelines for SEFTMS Students Style Sheet. Please use A4 paper, with all pages stapled together at top left corner, not encased in fancy folders or covers. Please deposit written assignments

in the drop-box at Fairlie Terrace (Assignments are not acceptable in electronic format). You are advised to keep a duplicate copy of your work.

Relationship Between Assessment and Objectives.

The **review** of materials from the set texts will introduce you to important concepts in Dance Studies, and help you develop skills in analytical writing about dance.

The **essay** will allow you to undertake dance research in a historical period, and present your conclusions in an extended form.

The **group performance** provides the opportunity to embody your learning about dance, with the **associated written critique** adding a self-assessment of your creative work within the group. (You will be assigned an individual mark for your performance, even though you are participating in a group project. There will be a range of ways to participate and to support your fellow members).

Mandatory Course requirements include a high standard of attendance (at least 80% of lectures, and 100% of the Studio sessions) as well as the completion of all assignments.

If you are unable to attend any session you are requested to email the Course Co-ordinator and arrange suitable catch up work.

Workload

The University anticipates that you should devote on average about 15 hours a week to a 22 point 200 level course. You should therefore probably expect to spend, in addition to the four scheduled hours, about 11 hours per week in reading, practising, preparing assignments. Preparation for the performance may well add to this time commitment, depending on individual needs and abilities, though it should be pleasure not duty that motivates this commitment.

Green Room

The Green Room is available to all students enrolled in Theatre papers, and you may use food and beverage facilities there. These facilities are shared with Staff and everyone is expected to help keep the room clean and tidy.

Although not strictly a part of Thea 220 course requirements, you are encouraged to visit the Audio Visual Suite of the VUW Library where a growing collection of videos/dvds of dance performance and valuable documentaries should help develop your sense of the general or universal features of Dance which are acquired in comparative and cross-cultural studies.

General University Requirements / Plagiarism / Students with Disabilities
Grievance Procedures
... see attached

Week One “How Dance Functions and the Forms it Takes”

Mon. 9 Jul Lecture: Introduction / Course Outline
Studio – *Estampie* / *Ductia* / *Tedescha* / *Salterello*

Thurs. 12 July Lecture The Iconography of Dance / slide illustration

Readings: Quirey ch.1 & pp. 40 - 43 / Arbeau pp.128 -147 / Reader pp. 1 -15

Week Two “Medieval Dance – mysteries and mayhem”

Mon. 16 July Lecture: Cosmology Mirrored in Dance / Arbeau & Shakespeare
Studio: *Pavane* / *Branles* / *The Lancers’ Quadrille*

Thurs. 19 July Lecture: The Iconography of Dance, cont. / Basse Danse

Readings: Quirey pp.10-17 / Arbeau pp.47 -122 / Reader 25 -38

Week Three “Keep to the Rhythm & You’ll Keep to Life”

Mon. 23 July Lecture Dance & Music
Studio: *Balli* by Domenico / Anello & Graziosa

Thurs. 26 July Lecture: Choreographed Dances & Notation, part 1

Readings: Quirey pp. 24 -33 / International Encyclopedia of Dance “Domenico”

Week Four “Dances of Italian Renaissance”

Mon. 30 July Lecture: Dance Technique and steps
Studio: *Ballo* by Fabritio Caroso, *Il Canario*

Thurs. 2 Aug. Lecture: Dance Notation, part 2

Nb. Assignment One due in

Readings: Quirey pp.33-40 / IED “Renaissance Dance”

Week Five **“What good are the Arts?”**

Mon. 6 Aug. Lecture Aesthetics of Dance
Studio: *Il Canario* cont.

Thurs. 9 Aug. Lecture: Related arts - Literature

Readings: Quirey re-read pp. 40 - 43

Week Six **“Thinking back, looking sideways, dancing in all directions”**

Mon. 13 Aug. Lecture: Dance as Therapy
Studio: Revision of all repertoire / Baroque dance technique

Thurs. 16 Aug. Lecture: Baroque Dance Repertoire / Related Arts – Costume

Readings: IED “Baroque Dance” Wendy Hilton / Quirey pp. 44 -65

Mid- trimester Break. Revise articles in Reader & set texts

Week Seven **“Rising on the Downbeat”**

Mon. 3 Sept. Lecture – Baroque dance
Studio: *la Vieille Bourree*

Thurs. 6 Sept. Lecture: Dance from Court to Theatre

Readings: The Workbook of Kellom Tomlinson - Introduction

Nb. Assignment 2 due in ///

Fri. 7 Sept. Schools matinee RNZB – Cinderella 12.30pm St. James Theatre \$10.

Week Eight **“The Inevitability of the Menuet”**

Mon. 10 Sept. Lecture: Dance in Cultural Context
Studio: *Menuet a deux*

Thurs. 13 Sept. nb. visit to A.Turnbull Library, Manuscripts & Archives

Week Nine **“The Dance in Renaissance Art”**

Mon. 17 Sept . Visiting Lecturer: Phyllis Mossman
Studio: Revision of all dances

Thurs. 20 Sept. Lecture: Harlequin & The Chaconne

Week Ten “Dance in performance”

Mon. 24 Sept. Lecture: Programme Notes & Poetry
 Studio: Performance preparation:

Thurs. 27 Sept. Lecture: Choreographic Heritage / *The Moor’s Pavan*

Readings: Doris Humphrey & Jose Limon (class handouts)

Week Eleven “The Performer – Audience Connection”

Mon. 1 Oct . Lecture: Performance Class demonstration (**nb. = Assignment 3**)
 Studio: Sonare et Balare presentation

Thurs. 4 Oct. Sonare et Balare ?
 nb. 1.10 – 2.00pm Adam Concert Room, School of Music

Week Twelve “The Mazy Patterns of the Dance”

Mon. 8 Oct. Lecture: The Family Tree
 Studio: *Quadrille, Waltz and Galop* – “for as many as will”

Thurs. 11 Oct. Lecture: Course Evaluation / shared Journals

Readings: John Mansfield Thomson: Oxford History of New Zealand Music.
 “The Select & The Popular” / Quirey pp.66 -77

nb. Assignment 4 due in

THEA 220 Special Topic: Dances In History - Assignments

There are four assignments.

Assignment #1 LITERATURE REVIEW

Due date: Thurs. 2 August

Max. 1000 words – Illustrations welcome / 30% final grade

Choose sections from the following texts / resources and discuss their usefulness and relevance to a selected dance or dances* learned in the Studio sessions to date:

1. Quirey – May I Have the Pleasure
2. Arbeau – Orchesography
3. Thea 220 Reader
4. International Encyclopedia of Dance

* The dances are:

farandole, carole & estampie / branle / basse danse & tordion / pavane & galliard / almain & coranto / ballo

Assignment #2 RESEARCH ESSAY

Due date: Thurs. 6 September

Max. 1500 words – Illustrations welcome / 30% final grade

Write an in depth research essay on ONE of the following:

#1. Dance and Costume in Art, 15th through 19th centuries: the interactive effects of art history, fashion and dance in political and social history.

#2 Choose ONE of the following individuals, profile his/her personality and discuss what is known of the dance culture in his/her lifetime:

- **Hildegard of Bingen**
- **Jeanne d'Arc**
- **St. Francis of Assisi**
- **Domenico da Piacenza**
- **Elizabeth 1 of England**
- **Jan Breugel**
- **Pierre Beauchamp**
- **Kellom Tomlinson**
- **Marie Salle**
- **Joseph Lowe**
- **Adele Stewart**
- **A forbear in your own family**

Assignment #3 PARTICIPATION IN STUDIO PERFORMANCE

Participation in minimum of two group dances within a Studio performance /
30% of final grade

A group Studio Performance will be held in the Aro St. studio on
Mon. 1 October, 6.00 -7.30pm

(There will be a further performance opportunity on Mon. 8 October)

Each student will choose to participate in at least two dances and assessment will be
made on this participation, in conjunction with the self-assessment contained in an
accompanying written critique (max. 500 words)

Assignment #4 COURSE JOURNAL

Due 12 October / 10% of final grade

A Journal in A4 format is to be maintained throughout the course. It may contain
ongoing self assessment and comments, as well as notes from music studio sessions, class
discussion re lecture resources (slides, video viewing etc.).

THEA 220 : Special Topic DANCES IN HISTORY
VUW 2007

For JENNIFER SHENNAN

Please attached papers by staple

Assignment # 1 Cover Sheet

STUDENT NAME:

STUDENT ID. NO:

Student Email address:

Student Telephone contact:

Assignment # 1 LITERATURE REVIEW

Choose sequences from the following texts and resources and discuss their relevance to a selected dance or dances learned in the studio sessions to date:

Please circle selected resource:

Arbeau

Quirey

Reader

IED

Please indicate selected dances:

farandole, carole & estampie / branle
pavane - galliard / almain – coranto
ballo

Due date: Thurs. 2 August 2007

Date submitted:

Course Co-ordinator: Jennifer Shennan
Jennifer.shennan@vuw.ac.nz
Ph. 463 6991 Room 304, 77 Fairlie Terrace

THEA 220: Special Topic DANCES IN HISTORY
VUW 2006

Please attach papers by staple

ASSIGNMENT TWO Cover Sheet

STUDENT NAME:

STUDENT ID

Assignment #2 RESEARCH ESSAY

Due date: Thurs. 6 September
Max. 1500 words / 30% final grade

PLEASE INDICATE CHOSEN TOPIC FROM LIST BELOW

Write an in depth research essay on ONE of the following:

#1. Dance and Costume in Art, 15th through 19th centuries: the interactive effects of art history, fashion and dance history.

#2 Choose ONE of the following individuals, profile his/her personality and discuss what is known of the dance culture in his/her lifetime:

- Hildegard of Bingen
- Jeanne d'Arc
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- Adele Stewart
- A forbear in your own family

