ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE  Feb. 5, 2010

1. ACADEMIC UNIT:  
   School of Dance

2. COURSE PROPOSED:  
   DCE  300  Moving Histories  3
   (prefix)  (number)  (title)  (semester hours)

3. CONTACT PERSON:  
   Name: Naomi Jackson  
   Phone: (480)540-0900
   Mail Code: 0304  
   E-Mail: naomi.jackson@asu.edu

4. ELIGIBILITY:  New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

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

   Core Areas
   Literacy and Critical Inquiry–L ☐  
   Mathematical Studies–MA ☐  
   Humanities, Fine Arts and Design–HU ☐  
   Social and Behavioral Sciences–SB ☐  
   Natural Sciences–SQ ☐  

   Awareness Areas
   Global Awareness–G ☐  
   Historical Awareness–H ☐  
   Cultural Diversity in the United States–C ☐

6. DOCUMENTATION REQUIRED.  
   (1) Course Description  
   (2) Course Syllabus  
   (3) Criteria Checklist for the area  
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

Survey of the history of Western dance in Europe and America. Emphasis is on the history of ballet and modern dance since the Renaissance. However, reference is made to vernacular dance forms and to the contributions of, and relationships to, dance traditions from various other cultures to reveal the richness of the subject (through classes, for instance, that focus on dance in India, and contributions by African-American, Jewish, Hispanic and Asian-American dancers). Connections are also made to the other arts and philosophical trends. Students will learn about various ways of conducting research into dance history, including interviewing, researching using primary resources, and performing scholarship. Dance historiography will also be studied in the course as a means of revealing how the discipline has been constructed by dance scholars.

CROSS-LISTED COURSES:  ☒ No  ☐ Yes; Please identify courses:  

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Is this a multisection course?:  ☑ No  ☐ Yes; Is it governed by a common syllabus?  

Respectfully requesting to have this course be approved for both HU and H general studies designations for FALL 2010. This course currently has a HU designation.

Simon Dove  
Chair/Director  (Print or Type)  
Date:  2/12/10  

Chair/Director  (Signature)
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
ASU - [HU] CRITERIA

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either* 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.

<table>
<thead>
<tr>
<th>YES</th>
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<th>Identify Documentation Submitted</th>
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<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are *primarily* studio classes in the Herberger College of the Arts and in the College of Design.
- Courses devoted primarily to developing skill in the use of a language – However, language courses that emphasize cultural study and the study of literature can be allowed.
- Courses which emphasize the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.
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>
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Office Hours: TBA or contact me at Naomi.Jackson@asu.edu; or (480) 540-0900 (cell)

Description:
Survey of the history of Western dance in Europe and America. Emphasis is on the history of ballet and modern dance since the Renaissance. However, reference is made to vernacular dance forms and to the contributions of dance traditions from various cultures to reveal the richness of the subject (through classes that focus on dance in India, and contributions by African-American, Jewish, Hispanic and Asian-American dancers). Connections are also made to the other arts and philosophical trends. Students will learn about various ways of conducting research into dance history, including interviewing, researching using primary resources, and performing scholarship. Dance historiography will also be studied in the course as a means of revealing how the discipline has been constructed by dance scholars.

Required Reading:


Recommended Reading:

Assignments:
- Resource Project: 10%
- Interview: 10%
- Final Project: 20%
- Midterm: 20%
- Final: 20%
- Group Presentation: 10%
- Active Participation/Homework checks*: 10%

**Guiding Principles and agreed on rules will be established collectively at the beginning of the course.** Such elements as: Attendance and Punctuality are expected at classes unless acceptable reasons are provided. Grades will otherwise be deducted for consistent lateness. The student may arrange in advance to hand in work late or to miss a class if an appropriate reason is given. Absences are taken into account in grading and more than two unexplained absences may lead to a failing grade. See School of Dance Attendance Policy below. **Attendance is taken the beg. of every class.**

A contract of mutually agreed upon course principles/code of conduct will be drawn up at the beginning of the class. These are expected to be followed throughout the course. Students are always free to withdraw from the course as per university guidelines.
SCHOOL OF DANCE ATTENDANCE POLICY

**Absences:** The number of absences a student is permitted during a semester is based upon the number of times a class meets per week. For example, in a class meeting twice a week, a student has two absences that are excused; if the class meets three times a week, three absences are excused. No penalty to the student's grade will be incurred for these excused absences. If a student exceeds the number of permissible absences, then the student’s final grade will be lowered for each additional absence 1/3 of a letter grade according to the plus/minus scale. Thus, an A+ would drop to an A and so on.

**Tardiness:** Students will be penalized if late. The instructor will keep a record of each student’s tardies. Three tardies equate one absence. Therefore, frequent tardies may lead to the lowering of a student’s final grade as directed by the absence policy.

SCHOOL OF DANCE INCOMPLETE POLICY

**Incomplete**
Incomplete grades are awarded for the most special circumstances and are not handed out freely. Students who wish to apply for an incomplete must schedule an appointment with the Director through the Administrative Associate during the mid term period (480-965-5029). Each incomplete is considered on a case by case basis to determine the extent to which they are warranted. There is no guarantee that incompletes negotiated after this time will be approved.

The School of Dance does not advocate giving incompletes to students, particularly in non-majors’ classes except for exceptional circumstances. Additionally, the student must be in good standing (grade is a C or higher) at the time the incomplete request is made. If you think an incomplete may be necessary for a student, contact the Dance Office to discuss this option with the appropriate personnel before proceeding. The maximum grade students will receive upon completion of incomplete requirements is B+.

Students taking this class to fulfill an incomplete from a previous semester must meet with the instructor the first day of class to discuss the conditions for fulfilling the incomplete assignments. Students that do not inform the instructor at that time may not receive credit toward the completion of work performed in the class. The maximum grade students will receive upon completion of incomplete requirements is B+.

ACADEMIC DISHONESTY

All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. For more information, please see the ASU Student Academic Integrity Policy:

SPECIAL ACCOMMODATIONS

Any student needing a special course-related accommodation due to a physical and/or learning impairment must bring this to the attention of the instructor with appropriate documentation within the first 2 weeks of class so that learning needs can be addressed effectively. Students must contact the ASU Disability Resource Center (http://www.asu.edu/studentaffairs/ed/drc/
Recommended Contract of Class Principles and Rules of Conduct

Absences
For this class, only two absences are excused. No penalty to the student’s grade will be incurred for these excused absences. If a student exceeds the number of permissible absences, then the student’s final grade will be lowered for each additional absence 1/3 of a letter grade according to the plus/minus scale. Thus, an A+ would drop to an A and so on.

Acceptable reasons for absences, however, will include the following:
- Family Responsibilities / Emergency
- Medical Reason
- Car Accident
- Emergency
- University-Sanctioned Activities
Inform Dr Jackson within 48 hours before or after absence via email

Any absence from class or examinations due to the above reason does not relieve students from responsibility for any part of the course work required during the period of the absence.

Tardiness
This class tardy policy considers seven minutes late to be tardy. Students will be penalized if late. Three tardies equate one absence. Therefore, frequent tardies may lead to the lowering of a student’s final grade as directed by the absence policy.

Showing Respect and Diversity Opinion
Together as a class, we will cultivate a safe environment for one’s voice through showing respect and acknowledging the diversity opinion in class.

Use of Cell phone
Unless expecting an emergency call, please no use of cell phone in class (Please step outside of classroom to answer the call).

Use of Laptop
Allowed only for class purposes.

Talking in class
Allowed only when it is class related (for example, during a discussion).

Sleeping
No sleeping is allowed in class.

Eating
Eating is allowed as long as it is not disturbing to the class.
Engagement with Readings and Class Discussions: 5 PART PROCESS

Please use the following as a guide for all readings and class discussions. You will be handing these to a partner for quick commentary after classes and periodically to the instructor:

1) Outline the main content points regarding the topic – these may consist of “facts” or stated arguments. Do you notice any contradictions or places of tension or alignment?

2) Choose one (or more) ‘facts’ or arguments to further research outside of class to see how another source addresses it/them. Follow up on this for the next class and report back on it to your partner/class.

3) Make note of how the discussion relates to your own previous information, methodology. Make at least 1 connection to something else you are aware of/have been thinking about. Note how there is either confluence or dissonance between ideas presented, or some other kind of relationship to your own thoughts/feelings.

4) Reflect on how the reading/discussion may influence a way that you approach either making a dance, or dancing or art making or working in your particular discipline. Demonstrate through a sketch in some medium (dance, music, writing, etc.) that reflects the influence.

5) Document question(s) raised by the reading/discussion that may lead to further creative or scholarly research and reflection.

Active participation in class:

Active listening
Active note taking
Commenting/Asking questions
Course Outline (Subject to Change)
Guest lectures on non-Western dance forms determined by guest artists.

January 19       Introduction and Contemporary Trends in Dance
Read  Anderson: 1-5; Dils and Albright: 2-6

January 21       Contemporary Trends in Dance within America and Abroad
Read  Anderson: 223-231

Jan 26, 28       Dance at Court (Renaissance and Baroque)
Read  Anderson: 13-23, 31-51 (make sure to see illustrations)

Feb 2, 4         18th Century, Romantic and Classical Ballet
Read  Anderson: 51-67, (see illustrations) 74-98, 99-119; Dils and Albright: 210-217
• ASSIGNMENT 1 DUE February 4

Feb 9, 11        Diaghilev and the Ballets Russes
Read  Anderson: 121-138; Dils and Albright: 17-29

Feb 16, 18       The early modernists and Modern Dance
Read Anderson: 164-179, 192-200; Dils and Albright: 288-299

Feb 23, 25       Dance, Politics, and Ethnicity 1930-1960
Read Anderson: 179-182; and 1 of the following: either Dils and Albright: 315-322; OR 300-306; OR 307-314.
• ASSIGNMENT 2 DUE February 25

March 2          Alwin Nikolais: Guest lecture by Donald Blumenfeld-Jones
Read
Bio: http://www.kennedy-center.org/calendar/index.cfm?fuseaction=showIndividual&entity_id=3780&source_type=A
Watch Crucible on Youtube:

March 4          Anna Halprin and Paul Taylor
Read: Anderson: 182-184
March 9       Review
March 11      Midterm
March 14-21   Spring Break
March 23      Cunningham, Cage
Read Anderson: 184-187, 201-202; Dils and Albright: 362-364

March 25, 30  Judson Dance Theater and the 1970s
Read Anderson: 187-191, Dils and Albright: 350-361; 404-413

April 1       cont.
April 6, 8    Ballet in England, United States post Diaghilev

Friday, April 9  Course Withdrawal Deadline – in-person
Sunday, April 11 Course Withdrawal Deadline – online

April 13, 15  Social and Jazz Dancing in America
Read       Dils and Albright: 271-287

April 20      Community Dance history
              Guest Lecture: TBA
              Due            Draft Due of Final Paper

April 22, 27, 29  Contemporary Trends
Read       Dils and Albright: 370-375

May 4        Review
              • FINAL PROJECT PAPERS DUE/Reports on the projects

FINAL EXAM   TBA
Description of Final Project

You will be analyzing a copy of *Dance Magazine* published before 1970 and summarizing and commenting on the contents. The purpose of this exercise is to see how much dance occurs at any one time, and to see perspectives of a particular time period. You are encouraged to comment on everything including the design of the magazine, the featured articles, the advertisements, the companies who performed during the month, etc. You will have to do extra research on the writers of the articles, as well as companies you are not familiar with, and the editor at the time of the magazine.
Signature Form: Please print out this form, sign it, and bring it to Dr. Jackson who will be responsible for retaining the form.

DCE/DAH 401/#26079, Dance History ASU Spring 2010 Tempe - EBW144, T Th, 10:30 AM-11:45 AM

Instructor: Dr. Naomi Jackson

I [printed name] _____________________________
have read the syllabus on [date] ______________________ and
have understood the information presented about this course. My
signature documents an agreement to adhere to these policies.

Signature: ________________________________
contents

List of Illustrations  x
Ann Dils and
Ann Cooper Albright  First Step: Moving into the Study of Dance History  xiii

PART I—Thinking about Dance History: Theories and Practices

Ann Dils and
Ann Cooper Albright  The Pleasures of Studying Dance History  2
Deborah Jowitt  Beyond Description: Writing beneath the Surface  7
Joan Acocella  Imagining Dance  12
Millicent Hodson  Searching for Nijinsky's Sacre  17
Deidre Sklar  Five Premises for a Culturally Sensitive Approach to Dance  30
Joann Kealiiolihomoku  An Anthropologist Looks at Ballet as a Form of Ethnic Dance  33
Ramsay Bart  The Trouble with the Male Dancer . . .  44
Ann Cooper Albright  Strategic Abilities: Negotiating the Disabled Body in Dance  56
Sally Ann Ness  Dancing in the Field: Notes from Memory  67
Further Readings  87

PART II—World Dance Traditions

Ann Dils and
Ann Cooper Albright  Looking at World Dance  92
Erika Bourgignon  Trance and Estatic Dance  97
Avanthi Meduri  Bharatha Natyam—What Are You?  103
Lisa Doolittle and Heather Elton  Medicine of the Brave: A Look at the Changing Role of Dance in Native Culture from the Buffalo Days to the Modern Powwow  114
Shawna Helland  The Belly Dance: Ancient Ritual to Cabaret Performance  128
Karin van Nieuwkerk  Changing Images and Shifting Identities: Female Performers in Egypt  136
Kariamu Welsh Asante  Commonalities in African Dance: An Aesthetic Foundation  144
Z. S. Strother  Invention and Reinvention in the Traditional Arts  152
Barbara Browning  Headspin: Capoeira's Ironic Inversions  165
Lee Kyong-hee  Epitome of Korean Folk Dance  174
Judy Van Zile  The Many Faces of Korean Dance  178
Mark Franko  Writing Dancing, 1573  191
Catherine Turcoy  Beyond La Danse Noble: Conventions in Choreography and Dance Performance at the Time of Rameau’s Hippolyte et Aricie  202
Lynn Garafla  The Travesty Dancer in Nineteenth-Century Ballet  210
Susan Allene Manning and Melissa Benson  Interrupted Continuities: Modern Dance in Germany  218

PART III—America Dancing

Ann Dils and Ann Cooper Albright  Historical Moments: Rethinking the Past  232
Sharyn R. Udall  The Irresistible Other: Hopi Ritual Drama and Euro-American Audiences  238
Marian Hannah Winter  Juba and American Minstrelsy  250
Jane Desmond  Dancing Out the Difference: Cultural Imperialism and Ruth St. Denis’s Radha of 1906  256
Julie Malnig  Two-Stepping to Glory: Social Dance and the Rhetoric of Social Mobility  271
Ann Daly  The Natural Body  288
Deborah Jowitt  Form as the Image of Human Perfectibility and Natural Order  300
Marcia B. Siegel  The Harsh and Splendid Heroines of Martha Graham  307
Ellen Graff  The Dance Is a Weapon  315
Nancy Reynolds  In His Image: Diaghilev and Lincoln Kirstein  323
Brenda Dixon Gottschald  Stripping the Emperor: The Africanist Presence in American Concert Dance  332
Thomas DeFranza  Simmering Passivity: The Black Male Body in Concert Dance  342
Sally Banes  Choreographic Methods of the Judson Dance Theater  350
Deborah Jowitt  Chance Heroes  362

PART IV—Contemporary Dance: Global Contexts

Ann Dils and Ann Cooper Albright  Moving Contexts  370
Bonnie Sue Stein  Batsheva: “Twenty Years Ago We Were Crazy, Dirty, and Mad”  376
Ananya Chatterjea  Chandradhaka: Negotiating the Female Body and Movement in Cultural/Political Signification  389
The photographs of the Kirov Ballet and the Bolshoi Ballet are reprinted from THE RUSSIAN BALLET: PAST AND PRESENT by Alexander Demidov, translated by Gary Daniels. Translation copyright © 1977 by Doubleday, a division of Bantam Doubleday Dell Publishing Group, Inc.


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Contents

Acknowledgments

Preface

1 The Pleasures of Dance History

Related readings: The Dance of Life; A dance reconstructor comments; The importance of dance notation; A dance historian a work

2 Glimpses of the Past

Primeval; Ancient Greece and Rome; Middle Ages; Renaissance

Related readings: An ancient Greek dance; Sappho watches a dance; Plutarch describes Greek dancing; The Roman pantomimes; Stanzas from a vocal estampie; A priest chides; The psalmist praises

3 Dance at the Royal Courts

Ballet Comique de la Reine; Renaissance Court Spectacle; England; Louis XIV; Lully; Beauchamps
Related readings: Beaujoyeux on the Ballet Comique; Capriol takes a dancing lesson; The music master and the dancing master

4 The Professionalization of Ballet

The eighteenth century—Paris Opéra; Opéra-ballet; Star dancers; Notation: Feuillet; Ballet d’action: Angiollini and Noverre; "Comic" ballet: Galeotti and Dauberval; "Heroic" ballet: Viganò and Diderot

Related readings: In praise of notation; Prévost’s Caractères; Weaver’s emotional gestures; Noverre on balletic reform; Stendhal on Viganò

5 The Sunshine and Moonlight of Romantic Ballet

The nineteenth century—Taglioni; Bourronville; Blasis; Dancing en pointe; Elssler; Paris Opéra; Perrot; Saint-Léon; Decline

Related readings: Taglioni in La Sylphide; Bourronville on the mission of ballet; Blasis on dance training; Fanny Elssler in the Cachucha; Backstage at the Paris Opéra

6 The Imperial Russian Ballet

Background; Petipa: The Sleeping Beauty; Ivanov: The Nutcracker and Swan Lake; Early twentieth-century reformers

Related readings: Balletomania in St. Petersburg; The Imperial Ballet School; The magic of the Maryinsky; Petipa's instructions to Tchaikovsky

7 Balletic Astonishments

Diaghilev's Ballets Russes; Fokine; Nijinsky; Massine; Nijinska; Balanchine; Diaghilev; Pavlova

Related readings: Fokine’s five principles; Le sacre du printemps; Diaghilev and Parade

8 The Rise of American Ballet

The early years; Ballet in musical theater; Kirstein, Balanchine, and the American Ballet; Ballet Russe companies; New York
City Ballet; American Ballet Theatre; de Mille; Tudor; Robbins; Feld; Other companies

Related readings: Lincoln Kirstein on American style; Balanchine on abstract ballet; The ideals of Ballet Theatre; Working with Tudor

9 The Phoenix of Modern Dance 165

Early experiments: Duncan, St. Denis, Shawn, and Denishawn; Germany: Wigman and Holm; Humphrey; Weidman; Graham; Tamiris; Horton; Festivals; Sokolow and Limón; Black choreographers; Hawkins; Taylor; Nikolais; Cunningham; Judson Church group and its successors

Related readings: Duncan dancing; Ruth St. Denis on body and soul; The perils of one-night stands; The making of Wigman’s Witch Dance; Doris Humphrey on basic principles; Martha Graham on dancing; Limón’s choreographic credo; Cunningham on dance and chance; Rainer’s unenhanced physicality

10 Ballet Around the World 205

Great Britain—de Valois, MacMillan, Rambert, Ashton, and other companies; Russia; China; Italy and Denmark; France: Lifar, Petit, and de Cuevas; Belgium: Bejart; Germany—Cranko and Neumeier; Other countries

Related readings: Ashton and the purity of dancing; Remembering the Mercury Theatre

11 International Contemporary Dance 223

The Netherlands; Great Britain; France; Germany; Japan; Australia; Notation

Related readings: Pina Bausch interviewed; Meditations of a Butoh choreographer

Bibliography 235

Short Profiles 247

Index 277