

2015

The Intersection of Women, Aestheticism and Dance in the Scripps College Dance Department

Christiana K. Ho
Scripps College

Recommended Citation

Ho, Christiana K., "The Intersection of Women, Aestheticism and Dance in the Scripps College Dance Department" (2015). *Scripps Senior Theses*. Paper 675.
http://scholarship.claremont.edu/scripps_theses/675

This Open Access Senior Thesis is brought to you for free and open access by the Scripps Student Scholarship at Scholarship @ Claremont. It has been accepted for inclusion in Scripps Senior Theses by an authorized administrator of Scholarship @ Claremont. For more information, please contact scholarship@cuc.claremont.edu.

The Intersection of Women, Aestheticism and Dance in the
Scripps College Dance Department

By Christiana Kaiulani Ho

Submitted to Scripps College in Partial Fulfillment of the
Degree of Bachelor of Arts in Creative Writing: Non-Fiction

Professor Kimberly Drake

Professor Kevin Moffett

24. April. 2015

Dedicated To

The Scripps Dance Department

Ronnie Brosterman

Gail Abrams

The Scripps Writing Department

Kimberly Drake

Table of Contents

Acknowledgements		4
Introduction		5
Chapter 1	Dance: <i>Aesthetics and Women’s Bodies at the Turn of the Twentieth Century</i>	9
Chapter 2	Isadora Duncan (1877-1927): <i>A Dance Pioneer and “New Woman”</i>	20
Chapter 3	Ronnie Brosterman: <i>A Herstory of the Woman Who Maintains Dance at Scripps</i>	27
Chapter 4	Scripps Dance Department: <i>How P.E. Classes Became Major Requirements</i>	41
Chapter 5	Dance in America: <i>Changing Perceptions and Acceptance in Higher education</i>	47
Chapter 6	Judy Harvey-Sahak: <i>Scripps College through the Eyes of the Woman Who Maintains the Scripps Archives</i>	57
Chapter 7	Women and Higher education: <i>A Look at How Women’s Colleges Came To Be</i>	64
Chapter 8	Scripps College: <i>The Founding of the Women’s College of the West</i>	71
Conclusion		78
Works Cited		81

Acknowledgements

I almost don't know where to begin because there are so many people who made this thesis possible. Four years ago, even two years ago, if you had told me I would be graduating with a degree in creative writing: non-fiction, I would have laughed. I had always considered myself a terrible writer, and to think that I have just written a creative writing thesis is pretty unbelievable. Here I am, though. It was not an easy road and I have a lot of people to thank. Firstly, I would like to thank my parents for supporting me in everything I do. Because of their unconditional love and support I have been able to study dance my entire life, attend Scripps and find a love for writing, which has made me the happiest person in the world. I would like to thank Nani, Gabe and Ben for going above and beyond as loving and supportive siblings. I don't know what I would have done if I couldn't call them up whenever I needed someone to talk to. Thank you to all of my incredible friends who have been with me every step of the way, especially Clea and Anna. I want to thank Kevin Moffett for being a fantastic professor and for helping me to become a better writer. Without his two classes in the fall, I would not have been ready to write this thesis. I would like to thank the entire Scripps dance community, especially Ronnie, Gail and Pat, for being so kind and welcoming. It is at Scripps where I have found my passion for dance. The people of the Scripps Dance Department have always made me feel like I could do anything with dance. I will forever be grateful to them for that. I must thank Ronnie for guiding me through college. I would be completely lost without her openness, positivity and guidance. Each and every time I stepped into her office she was ready to discuss whatever new "life-plan" I had with no questions asked. Thank you, Ronnie, for helping me to find myself. Finally, I must thank Kimberly Drake: I may be a writing major, but words can hardly begin to express the impact you have had on my life. You told me I could do this from the beginning. The confidence I've gained simply because you told me I could is the greatest gift I've ever received. You have been an incredible teacher and mentor. My papers from your Core I class and this thesis are proof that writing can be taught!

Introduction

I hear a few voices, muffled beyond the thick orange curtain before me. The stage is dark; it is almost time. I contract each of my muscles and take a deep breath, I relax and try to align my mind and body so that for the next three minutes I can dance with every part of my being. I hear the stage manager say “all dancers ready.” She means dancer; I am the only person on stage and even after nineteen years’ experience performing, nerves still lift my stomach and send a heat wave that descends through my body. I shouldn’t be nervous, though, because this is only a tech rehearsal, two nights before opening night, performed only for the Scripps College dance professors and the participants in Scripps Dances. Philip Glass fills the theater, warm lights illuminate the stage, the curtain rises and I begin my senior solo, Unaccompanied. As I dance, I am overcome with gratitude to be performing for this community of people who have so shaped my experience at Scripps College. My overwhelming emotions of senior year, of love for the people who have guided me through college and of my love for dance fill my body and move me through space to communicate these feelings to everyone before me. I am unaccompanied on stage but I would not be dancing here without those who are watching me in this moment.

My senior solo, the culmination of my dancing career, was a part of the 2015 Scripps College Dance Department’s spring show called *Scripps Dances*, which was performed in Garrison Theater. *Scripps Dances* is the only performing arts event, to my knowledge, that is performed in Garrison each year. In 2003, the Scripps College Performing Arts Center was renovated to house the Music department’s library, faculty offices, classrooms, practice rooms and Boone recital hall (“About Scripps” *About*

Scripps College 1). However, that the complex is called the “performing arts center” has always confused me because, as a dance major, I spend only two weeks out of the entire year in that space. Whereas music majors will spend time in the performing arts center throughout most weeks of their college careers.

Aside from the two weeks spent rehearsing and performing *Scripps Dances*, Richardson Dance Studio is home for Scripps dance students and professors. Built in 1958, Richardson Dance Studio consists of a single small studio, three tiny offices and an outhouse (a literal outhouse located outside of the dance studio) for dance students to use the restroom. The dance studio has not been renovated since its opening almost six decades ago. This semester alone, nine full-credit dance classes were held in that room, seven choreographers had to compete for that space to rehearse their pieces for *Scripps Dances*¹, and the various dance groups including Ballet Club and the Claremont Colleges Dance Company used most, if not all, of the remaining open studio time during the semester. This spring, there was no open studio time left for me to rehearse my solo and I was forced to rehearse in my small Scripps dorm room or in the tiny dance studio in the Sally Tiernan Fieldhouse, which was not a safe space to be dancing in² and, this year, was also taken over by cycling bikes cutting the already small space in half.

How is it that dance has been in the same building for fifty-seven years, when, like music, the department offers both a major and minor and many classes, both academic and technical? This question is particularly significant to me because the

¹ Dances typically require 2-2.5 hours of rehearsal time and a total of nine pieces competed for the rehearsal space this semester.

² The floors are not sprung, so they are much too hard to dance on. My painful shin splints were inflamed from trying to dance on such a hard floor.

community of the dance department completely shaped my Scripps College experience in the best way possible. I learned to think creatively, challenge myself, problem-solve in the most efficient and beautiful way possible, and to think critically about the world around me. I learned how to be a leader and how to work with others, how to make a difference in the communities I care about and I learned to think about how my actions affect those around me. I want to give back to a community that has given so much to me and in order for me to do so, I must go back in history to understand how it is that the Scripps Dance Department has been stuck in the same building for so long. Through the histories that have affected the Scripps Dance Department, I can begin to understand the larger problem of why dance, in and of itself, is continually disregarded as a respectable academic discipline. It seems important that dance be studied at a women's college particularly because dance as we know it today was created primarily by women pioneers in dance advocating for women's rights, a tradition that could be carried out by young women studying dance at a women's college like Scripps.

Dance is the art that most directly links the body with our physical world, perhaps making it the best mode of learning and exploration. Dance can be considered the most authentic form of self-expression, relating all parts of our identities as individuals to the space in which the body exists, and is the place of aestheticism in academia. In the first chapter of this thesis, I investigate dance as the only academic discipline to assume the inseparability of the mind and body and as the field in which aesthetics comes to life through movement of the body. I also explore the relationship of dance to the woman's body beginning with the changes that occurred in societal perceptions about the woman's body at the turn of the twentieth-century. In the second chapter I focus on Isadora Duncan

as a unique and significant figure who advocated for women in and through dance and without whom dance would not have found a place in higher education. The third chapter is an interview with the Scripps Dance Department Chair Ronnie Brosterman, who has brought to Scripps her unique experiences as a woman both in dance and academia and who possesses the most knowledge of and insight into the dance department at Scripps. The fourth chapter is a brief history of the founding of the Scripps Dance Program and the fifth chapter is an overview of how dance became a part of academia and higher education. The sixth chapter is an interview with the Ella Strong Denison Library Director Judy-Harvey-Sahak, who is herself an archive for Scripps College as she was also a student at Scripps during the sixties. The seventh chapter is a history of women's education and the eighth chapter is a history of the founding of Scripps College.

An understanding of the past is necessary for an understanding of the present, something that clearly stuck with me from the Scripps Core Curriculum. The particular intersection of dance at a women's college, as at Scripps, involves complex and interconnected histories of certain individuals and movements having to do with the woman's body and aestheticism. It is my hope that this document can serve as a testament to the tenacity of the Scripps College Dance Department and illuminate for readers and Scripps College community members how such an influential department came to be, despite historical and institutional opposition, and why dance at Scripps should continue to be supported by the greater Scripps community.

Chapter 1

Dance: Aesthetics and Women's Bodies at the Turn of the Twentieth Century

Having been a woman in dance my entire life, I have experienced the strangeness of the relationship between women and dance first-hand. On the one hand I have experienced the extremeness of ballet: the value placed on looking a certain way, the gendered format of a class³ and the strict etiquette of class. On the other hand, I have also experienced more modern styles of dance: as a means to empower women, as a way to express myself, as a means to think creatively. Whether giving into gender stereotypes or attempting to break them down, I have always experienced dance in relation to femininity and I have found that certain genres of dance are more valued than others. For instance, ballet has always been the most highly regarded and considered the style of dance which exhibits the greatest skill, but why? Does this hierarchy of dance have to do with its complex relationship to women's bodies? These are some of the questions I begin to investigate in this chapter, but first, we must look at the art of dance itself.

The art of dance engages the whole physical body and recognizes human beings as they should be recognized: each with an inseparable free-thinking mind and body for self-expression and through which aestheticism is mobilized. Aestheticism, as defined by the Oxford English Dictionary, is the philosophy of the perception of and by the senses and the “perception, appreciation, or criticism of that which is beautiful” (1 “Aesthetic, N. and Adj.”). Aestheticism, therefore, relies on the inseparability of body and mind and is where beauty and intellect collide.

³ In most ballet classes, the women dance first and at a faster pace. The men dance second and the music is slowed down so that they can jump higher or turn more.

As Cynthia Novack writes in her article “Looking at Movement as Culture: Contact Improvisation to the Disco”

[T]he division of mind and body...dichotomizes aspects of experience which are not only closely related but which also reflect and refract upon one another (Novack 169).

Novack argues for the intimate attachment of the mind and the body. She points out that not only are the mind and body related but they are in dialogue with one another. Novack writes that to ignore one “distorts” the other and that both are necessary to understand the human experience. She cites sociologist John O’Neill who said that ‘We engage in social interaction from the very start on the basis of sensory and aesthetic impressions’ (Novack 169). O’Neill acknowledges the importance of the body in experiencing the world and of aesthetics in how individuals interact with society.

The embodiment of aesthetics by humans, how beauty is understood, happens through movement, which is a human’s first experience interacting with the world. “[Movement] precedes language in individual development, forming a primary basis for both personal identity and social relationships. It is kinaesthetic and visual” (Novack 169). Novack suggests that the body’s movements are the ways in which we know ourselves on the deepest level, which would make movement the ultimate mode of learning. Novack elaborates on this idea, writing that

Structured movement systems such as social dance, theater dance, sport dance and ritual help to articulate and create images of who people are and what their lives are like by encoding and eliciting ideas and values; they are also part of experience, of performances and actions by which people know themselves (Novack 169).

As Novack states, dance is a “movement system,” though perhaps not always structured, that allows individuals to express and understand their lives and their existence in the world.

As Novack articulates, dance offers itself as a means of fully expressing one’s identity. Because dance relies on the body, the ways in which society values bodies translates into the ways in which society values dance. Therefore, dance and the various means of bodily expression have been hierarchized by Western society. In her book *Beauty Unlimited*, Peg Zeglin Brand argues that

Corporeal disciplines reproduce gender, class, race, and other hierarchy-enforcing components of identity. Abstract knowledge and thought depends on physical ‘scaffolding’ that incorporates the organic body and extends beyond it to supplementary equipment. The animate body is the locus of practical knowledge of objects in space (Brand 139).

Brand argues that there are “hierarchy-enforcing” parts of a person’s identity, which are recreated through “corporeal disciplines,” such as dance. Each of these components of identity (gender, class and race) have been divided into sub-categories based on aesthetic characteristics of bodies. Gender, class and race, for instance, each have a hierarchy of their own, which are not isolated from one another. The combination of these hierarchies within an individual will likely dictate how society perceives them. One way in which the hierarchy of aesthetics has existed in relation to women’s bodies is the notion that the white upper-class woman looks, talks and acts a certain way, which Western society has idealized and deemed more beautiful than any other woman.

Perhaps because some bodies are considered more beautiful, oftentimes this means more valuable, dance too has been hierarchized based on aesthetics by Western society. As Marcia B. Siegel argues in her article “Bridging the Critical Distance,”

Western critics have hierarchies...Classical ballet seems accepted as the crowning achievement of dance art in Western culture. And, within that hierarchy, we also tend to respect old work more than we respect new work, and an ‘accurate’ reproduction of an old work over reinterpretation (Siegel 189).

Different types of dance, which have come out of the hierarchized aesthetics and genderedness of the body, have been put into a value system with classical ballet, often referred to as elitist, being the most highly regarded of dance forms.

Ballet created a very specific image of what the ideal woman should look like in dance. Though, in some ways, this seems to be changing, the ultimate prima ballerina was a white, thin, European-looking woman, especially true during the nineteenth-century⁴. Early modern dance emerged at the turn of the twentieth-century in an attempt to subvert conventional ideas, perpetuated by ballet, of what constituted a beautiful body and to break down normative conceptions of what was beautiful with regard to ability, class, gender, race and sexuality.

The early modern dance was a repudiation of the tenets of nineteenth-century ballet, including its emphasis on spectacle and virtuoso display. It was an avowedly female-centred movement, both with respect to the manner in which the body was deployed and represented in the imagery and subject matter employed (Dempster 229).

⁴ Growing up, I was actually given a drawing of the perfect ballerina. She had a small head, narrow shoulders, a small bust, a tiny waist, narrow hips, long and thin limbs, her toes were all the same length, which was good for pointe shoes, and her facial features were well-defined but small. I absolutely did not fit this mold and spent too much time wishing I did.

Early modern dance came out of an anti-ballet mentality and with a focus on the dancing body. More than just a reaction to ballet, however, it was a rejection of former notions about the woman's body.

It is important to note that these discourses over the woman's body were over the white woman's body. Slavery still existed for most of the nineteenth-century, and even after it was abolished, African-Americans were still treated as inferior members of American society ("Slavery in America" 1). The Civil Rights Movement during the twentieth century would actually come to help carry the woman's rights movement. In the greater human rights argument of the Civil Rights Movement, the women's rights movement found a niche. The women's movement sought to expose the "enslavement" of women, which is a problematic comparison to make, referring to privileged women being "enslaved" as compared to men and women who were brutally physically enslaved. Latching on to the Civil Rights Movement garnered both attention and support for the Women's Rights Movement (Harwarth 2).

Early modern dance then played a key part in reclaiming the white woman's body. During the nineteenth-century the mind and body were considered separate: women were governed by their bodies and men by their intellect. Women were thought to be inferior to men in every sense simply because of their bodies. Medical professionals believed that the female reproductive system controlled women and caused their physical ailments and their behavioral characteristics, both normative and "irrational" (Cogan 30).

Closely linked with women's health and body was women's morality. Nineteenth-century American preacher Edwin Chapin argued that it was "morally wrong" to treat the

body poorly, which denoted things as absurd as “...when a young woman ‘allows herself’ to become ill, through a distaste of exercise, a love for ‘fashionable’ clothing, and an indulgence in late hours and spicy foods” (Cogan 32). The mid-century all-American woman had “proper nutrition, sensible clothing, [paid] attention to personal hygiene, [performed] frequent and stipulated forms of exercise...to reach this pinnacle of strength and beauty” (Cogan 37). While much attention was paid to the woman’s body, not much thought was given to the woman’s intellect. Those upholding the patriarchal society did not believe women were as intellectually capable as men because the woman’s body, mainly her reproductive system, inhibited her from being so (Cogan 65). The woman was trapped not only by her body, however, but also by the “woman’s sphere,” which was the space of domesticity and refinement designated for women by a patriarchal society; it was the space of the woman. The private woman’s sphere was the home, where she was to raise her children. Women’s lives revolved around their ability to bear children, so, again, women were governed by their reproductive systems.

Women were only valuable because of their ability to reproduce. In his book *All-American Girl: The Ideal of Real Womanhood in Mid-Nineteenth-Century America*, Frances B. Cogan writes that many women during the nineteenth-century were considered “...mindless consumers and drudges of a male-dominated capitalist world” (Cogan 3). This was how the American woman was characterized. Women were considered passive participants in a consumerist patriarchal world. While many historians argue that efforts of nineteenth-century American women to change their status in society was largely a reaction to the limitations of a patriarchal society, Cogan offers that many women had more agency than that and, in fact, criticized the nervous fragile woman who

characterized the nineteenth-century. Certain literary narratives written by novelists and advice writers of the time, who advocated for women's rights, subverted the irrational standard for what was and was not good for women's health (Cogan 39). These narratives undermined the limitations and expectations for women and their bodies and undermined the "Cult of True Womanhood" or the "Cult of Domesticity," which were the values of femininity among the middle and upper classes that existed during the nineteenth-century. The Cult of True Womanhood consisted of four cardinal virtues: piety, purity, domesticity and submissiveness. White upper-class women were bound by these virtues; "it was a fearful obligation, a solemn responsibility, which the nineteenth-century American woman had—to uphold the pillars of the temple with a frail white hand" (Welter 152). During the 1860's, several writers spoke out against the strict protection parents exerted over their daughters, which included minimal exercise and restrictive clothing (Cogan 35). In order for women to "participate in the greater aims of society" these writers argued that women "required not only a physically fit body, a healthy outlook on life, and a well-balanced mind but the correct education to use each to its best advantage" (Cogan 61). Slowly, women were beginning to be recognized as needing to be less confined and less isolated.

During the latter half of the nineteenth-century societal perceptions about women were beginning to shift, specifically in regard to women's bodies. It was the turn of the twentieth-century, however, that signified a revolution for women⁵ with the emergence of the "new woman" in America. The "new woman," popularized by literature written at the time, sought independence and equality and had agency (West 55). One such way women

⁵ Again, this is mostly in reference to white women.

pursued independence was economically. In her article “The ‘New Woman,’” B. June West writes

A result of economic independence for women was that it put women in a bargaining position. The attitude that men were dependent upon feminine companionship was rather firmly fixed. Women who were financially independent could choose to make marriage secondary (West 56).

Because marriage was not the only and/or best career available to women, they were put in a position of more power than they had previously experienced (West 57). Rejecting the necessity of marriage was only one of the ways in which women asserted their independence.

Women also made changes to their aesthetics to challenge previous societal expectations of how women were supposed to look and behave. West writes that

There seemed to be some tendency to equate bobbed hair and certain fads and fashions with the idea of women’s greater freedom. In the 1920’s particularly, women seemed to be taking over the ways of behavior, manners of dress, and standards of conduct that men had previously reserved for themselves (West 59).

By physically changing the ways their bodies were framed, women were changing their aesthetics and forcing society to view them in a different light. Because of the intimate connection between dance and aesthetics and aesthetics and the woman’s body, dance played key role in the “new woman’s” reclamation of her body. The changes that occurred during the twentieth-century over societal perceptions of the women’s body, therefore, were also closely aligned with changes that occurred in American dance and with the emergence of early modern dance.

During the nineteenth-century, dance was considered evil and thought to inflame such ailments as anorexia nervosa and hysteria, which were believed to constantly plague women

The dancing woman's body became the primary focus for anxious sentiments about race purity, female morality, and public decency. These sentiments were expressed in antidance treatises, books detailing the evils of social dance (Ross 39).

Dance highlighted women's bodies in ways society deemed inappropriate. Additionally, women were considered weak and as objects that needed to be cured. The overwhelming societal obsession with women's bodies during the nineteenth-century centered on the "purity" of women's bodies as objects to be covered and kept clean of all vices. Dance was thought to hyper-sexualize women

In the 1890's, the common assumption of respectable society was that theatrical dancing was primarily a form of female erotic display performed by women of questionable moral status (Koritz 2).

Dance facilitated the sexualized eroticism that was associated with women's bodies at the time and was not considered an acceptable feminine activity because it emphasized a woman's sexuality.

Therefore, a key part of redefining the American woman at the turn of the twentieth-century included reclaiming her physicality, reclaiming her body and rejecting her sexuality. "The body became the de facto battleground for the unfolding redefinition of women's place in society" (Ross, 14). The woman's body took on new meaning and became weapons in fighting for women's rights. In her book *Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Education*, Janice Ross writes that

The emergence of the American woman's identity in dance is linked with women's reclamation of their physical health, through movement, in a post-Victorian world in which vestiges of the anorexia nervosa, hysteria, and neurasthenia so common in their late nineteenth-century were evident (Ross 14).

As Ross points out, the turn of the twentieth-century was a time when women took ownership over their bodies and asserted their agency and value as human beings..

By the turn of the twentieth-century, however, the erotic association of women on stage began to diminish, which facilitated the emergence of the modern dance movement.

The attenuation of the erotic component in women's public performances enabled by middle-class gender ideology served the needs of both early modern dancers and of those theater artists who felt their predominance threatened by the power of sexuality on the stage (Koritz 7).

One such artist who helped to change the way women's bodies were seen on stage was Isadora Duncan who "developed a style of performance that was never sexually provocative, no matter how much flesh was revealed" (Koritz 51). Duncan was at the forefront of shifting American society's ideas about what a woman's body could and could not do. Duncan sought economic independence and refused the confines of marriage. It would be near impossible to understand dance at the turn of the twentieth-century without talking about Duncan. Her rejection of many former notions about women's bodies exemplifies the relationship between the woman's body and dance. In addition, through a look into Duncan's life the interdependence of societal perceptions of women's bodies and women's bodies in relation to dance becomes evident.

No discussion of the dance in nineteenth- and twentieth-century Western culture can avoid the conjunctions of aesthetic, gender, and class ideologies as they converge on the body of the female performer. To trace the complicity of dance performances with these ideologies is to understand the control and shaping of dancers' bodies and movements" (Koritz 28).

As Koritz points out, female dance performances during the nineteenth- and twentieth-century were integral to how women's bodies were viewed during that time and, therefore, how women were perceived and received in society.

Chapter 2

Isadora Duncan (1877-1927): A *Dance Pioneer* and “*New Woman*”

When I was eighteen, I danced Isadora Duncan’s *Scherzo* (Ode to Dionysus), set to Schubert’s Symphony No. 9, D. 944 in C major, III. There were four of us on stage, barefoot and clothed in wispy pastel colored tunics that fluttered as we swept and leapt about. We were told that *Scherzo* was a celebration, a party. Really, it was a bacchanal, “an occasion of drunken revelry; an orgy.” As teenage ballerinas, however, we had yet to experience any sort of wild drunkenness, though we knew of these ancient festivities from various art, history and literature classes. We were supposed to look angelic and ethereal but also like we were having fun. We were told to soften our lines, not point our toes and relax our movement. When the months of *Scherzo* rehearsals had ended, I had come to the conclusion that “Duncan” was the opposite of ballet. In ballet I lengthened my lines, pointed my toes as hard as I could and created shapes with every movement of my body. I knew little of Isadora Duncan’s personal philosophies about art and dance, but it was clear that Duncan’s style was a rejection of ballet.

The woman whose technique I learned, now more than four years ago, remains one of the most important figures in modern dance for publicly rejecting the strictness of nineteenth-century ballet. She did much more than just reject ballet, however, and is also remembered as a revolutionary women’s rights activist who was herself a “new woman.” What sets Isadora Duncan apart from many “new women,” however, is her use of dance to promote the “new woman” and her desire to establish dance as academic. To do so, she rooted her concepts about art in Western tradition, which helped to put dance in higher education.

Isadora Duncan is often considered the “mother of modern dance” for being one of the first to reject ballet. She and her dancers wore loose tunics instead of the tight corset tutus and restrictive tights that characterized the garb of classical ballet (Ross 14). All of her dances were performed barefoot, which later became a trademark of modern dance in America. Simply through her dance clothing, she was freeing the woman’s body. On stage she changed the aesthetics of her dance and forced society to visualize women differently. Off-stage she lived as a “new woman”, freeing herself from the gendered restrictions of society. She was a total embodiment of the “new woman.”

She rejected many social conventions, “...taking numerous lovers outside the bonds of marriage, refusing to wear corsets and confining garments, and bearing two children out of wedlock” (Ross 14). In 1927, the year Duncan died tragically⁶, her autobiography *My Life* was published. In it, she proclaims her mission to advance women in society.

I decided...that I would live to fight against marriage and for the emancipation of women and for the right for every woman to have a child or children as it pleased her, and to uphold her right and her virtue...At the present time I believe my ideas are more or less those of every free-spirited woman...Things have changed and there has been so great a revolution in our ideas that I think to-day every intelligent woman will agree with me that the ethics of the marriage code are an impossible proposition for a free-spirited woman to accede to (Martin 241-242).

Duncan was particularly interested and passionate about marriage. She actively advocated against marriage, believing that it was limiting and that intelligent women would understand the degradation marriage imposes upon them. In her autobiography, Duncan goes on to explain that women who believe that marriage is necessary, because it

⁶ Duncan’s life was riddled with tragedy as her two children drowned with their nanny who drove their car into a river. She died tragically when her scarf was caught in the wheel of the car she was riding in, instantly breaking her neck (“About Isadora Duncan” 1).

ensures the support of the children, believe that their husbands would otherwise refuse to support the children. She writes that if this is true, than “you are marrying a man whom you already suspect of being a villain” (Martin 242). She suggests that marriage is irrelevant to raising children and that women should not subject themselves to the bonds of marriage.

Aside from her lifestyle, much of Duncan’s success in redefining the American woman can be attributed to her use of dance to do so. The distance she created between her presence on stage and the audience “undercut an eroticized appropriation of her performance” (Kortiz 50). Her philosophies about dance were specifically in relation to women. As Amy Koritz writes in her book *Gendering Bodies/Performing Art*

The “complete conception of life” that Duncan pursued through dance might more accurately be called a reconceptualization of women’s nature and potential, such that their femininity could no longer be used to exclude them from being considered serious artists (Koritz 50).

The “complete conception of life” to which Koritz refers to is Duncan’s pursuit to discover a new way of life and being through dance. Duncan did not reject femininity but rather used femininity to assert dance as a serious art. Her dancing was feminine but it resembled highly regarded art, which depicted scenes out of ancient Greece. She exposed “high art” as feminine in order to align it with the space of dance so that it indisputably had to be taken seriously.

Additionally, Duncan chose the spaces in which she danced quite carefully to aide her rejecting societal perceptions of the woman in dance. She refused to dance in music halls to eschew the “association of public dancing by women for pay with sexual display” (Koritz 51). The dominant ideology of the time was one that valued women for their

bodies (Koritz 50). Instead of changing this ideology, Duncan layered it with a spirituality enabling her “to justify the aesthetic legitimacy of an art form created by a woman with her own body” (Kortiz 51). Through aestheticism, Duncan reclaimed the women’s body from an oppressed and hyper-sexualized object of obsession and aligned the mind and body as one capable of self-expression, a symbol of freedom and an expression of legitimate art.

Though Duncan’s work was revolutionary, her work specifically focused on the white woman’s body in an elitist society. She perpetuated preexisting hierarchies of aesthetics by only advocating for the white woman. Her sentiments about dance and culture in America were white-centric, and she excluded those from other races in her rejection of societal norms surrounding women. In her autobiography, Duncan condemns both ballet and dancing associated with African-Americans, claiming that her dancing “will be clean” (Koritz 52). Koritz writes that

This distance from the sexual aligned her with the dominant ideology that ascribed to women (read: middle-class, white women) a natural indifference, if not repugnance, to sex...It was only white women who were thought to be “above” sex. There was no difficulty in finding unrestrained sexuality to be a trait of women (as well as men) of other races, along with the rest of the qualities assigned them in contemporary racist ideologies (Koritz 52).

What Koritz describes above is what the “new woman” of the twentieth-century was doing—desexualizing herself. As a “new woman,” Duncan separated her work and her portrayal of the woman’s body from the sexual. According to Duncan, however, this separation only existed for white women. Her alignment with Western traditions of Greek and Roman art further associated her work with Western supremacist ideals thus limiting herself to a confined concept of beauty (Kortiz 52). Duncan was interested in beauty,

which had been something to “assign status and value to women,” as an avenue in which she could redefine women in dance (Koritz 52).

Rather than create ideologies separate from those that already existed, Isadora Duncan found ways to manipulate them and use them for her own cause. For instance, she used the concept of the “male gaze” as a way in which she could claim a space for women’s participation in “Western philosophical tradition” (Koritz 53). She argued that “the source of all ideas of beauty is the human body, and that a woman’s knowledge of this beauty will not come from contemplating her own form, or even other beautiful objects, but that ‘she must *live* this beauty and her body must be the living exponent of it’” (*Art 67*) (Koritz 53). Duncan asserts that beauty, like dance, is something to be experienced. Dance is a high art not to be objectified but to be experienced subjectively.

Duncan also used Western ideologies to legitimize dance as an art. She used the “classics” as subject matter but presented her dances in a way that asserted her independence and reclaimed her body as a “new woman.” Though her dances reflected an ancient time when intellectuals (men) drank, danced and talked about their ideas, her movement and costuming were free and unrestrictive. She developed a unique style of dance highly reminiscent of ancient Greek and Roman times, mimicking visual art that depicted that era (“About Isadora Duncan” 1). Her technique was, and remains, technical yet ethereal, and characterized by expressive movement of the upper body (Hagood 61). Nineteenth-century ballet was characterized by restrictive costuming, which consisted of a tight corset tutu and confining pointe-shoes worn only by women. These ballets also frequently cast women as the helpless damsel in distress and all movement was highly technical in a way that highlighted the lines of a thin woman’s body. Duncan’s new style

of dancing threatened these expectations of what a woman's body was supposed to do, how it was supposed to look and how it was supposed to be on stage.

In addition to protesting these traditions of the woman performer, Duncan attempted to prove how dance could be intellectual. Her work brought intellect and beauty together. Her pieces were inspired by philosophies of Whitman and Nietzsche and images of respected art, and set to the music of Brahms and Beethoven (Hagood 61-62). Duncan grounded her work in "the classics." She put dance among "high" art in an effort to cast dance in a new light. As dance historian Thomas K. Hagood writes in his book *A History of Dance in American Higher Education: Dance and the American University*,

Duncan discussed the physical and cultural origins of dance, panned the ballet as sterile and lifeless, wrote on the inspiration she received from various philosophical and artistic sources, sought a connection between the body and the spirit through dance, and reinvigorated discourse on an aspect of human expression that had been ignored in western culture for centuries (Hagood 61).

What Hagood fails to recognize, however, in his short summary of Duncan's influence on dance in relation to the arts is her redefinition of the woman in dance. Women in ballet were objectified and, more generally, women on stage were hyper-sexualized and eroticized (Ross 16). Duncan's spiritualized work, however, allowed the women to dissociate their bodies from sexual values. According to dance historian Janice Ross

Two major strategies [to gain acceptance for dance as a serious fine art] here would be to dissociate the female body from sexuality and to align it with spiritual, moral, and physical worth as exemplified by Greek and Roman art in dominant Western tradition (Ross 19).

Duncan used preexisting Western values to provide a more intellectual approach to dance but, as Koritz argues, Duncan's refusal or inability to dissociate that which is beautiful from that which is intellectual was a new non-normative way of thinking (Koritz 53).

Perhaps because she both challenged and used Western traditions, she was able to begin the discourse over dance's place in academia⁷. This made her one of the first individuals to advance dance as both an art and an educational medium, one that was equal to music, theater, painting and sculpture (Hagood 62).

⁷ Though it is problematic for her to have used the very ideologies that had prevented her independence as a woman to advance her cause, without rooting dance in the ideologies valued by society, she might not have been able to make a case for dance as intellectual and dance might not have ever been able to become a part of higher education.

Chapter 3

Ronnie Brosterman: *A Herstory of the Woman Who Maintains Dance at Scripps*

The “History of Dance in Western Culture” was a course I took as a requirement for my dance major and also my first experience learning about dance in an academic setting. Among the many great dancers we studied was Isadora Duncan. At the time I was enrolled in the course, however, I hadn’t realized just how revolutionary her ideas about dance were, how dance has a place in academia because of her dedication to intellectualizing dance and to rethinking about it in relation to the women’s body. It is the women of the Scripps Dance Department, however, who keep dance at Scripps and who inform students of these women who made it possible for us to study dance. The course in which I learned about Isadora Duncan was taught by a relentless dance advocate herself, Ronalee Brosterman, without whom there might not be a Scripps Dance Department. She knows the histories of the most important people in dance history, holds a history of the Scripps Dance Department and has herself a unique history as a woman in dance and as a professor at a women’s college.

Known by most as Ronnie, she is the Chair of the Scripps Dance Department and also a Professor of Dance. Her small office is situated across from Scripps’s only dance studio and is packed floor to ceiling with large dance reference books, countless dance theses and various performance props. Behind her desk is a bright white sewing machine open for anyone to use to craft costumes for upcoming dance shows. This is where Ronnie sits day-in and day-out, behind piles of dance magazines, performance invitations, Scripps College academic catalogues and students’ papers to meet with students, advise dance majors, sip her coffee and put on her ballet shoes to teach classes.

Bombarded by countless questions every day, Ronnie was not fazed when I asked her to recall her over thirty years of experience teaching at Scripps College, not to mention her experiences prior to Scripps.

When the interview begins, she is still wearing her pink canvas ballet shoes from the beginning ballet class she taught less than an hour before. When we sit down, she starts at the beginning

“Well, I taught ballet my first year here. I had not ever thought I would teach ballet again because I consider myself more of a modern dance person, but ballet is in my roots.”

By her “roots” she means the acclaimed Boston Ballet Company, of which she was a member from 1960 to 1964, just as the company was becoming professional. During her time with Boston Ballet, she was also a full-time high-school student. She decided, however, to pursue higher education and attend college, becoming part of MIT’s first graduating class with female students.

“I was at a small private all-girls high-school and told my high school principal that I was applying to MIT and his response was “that’s no place for a women” but I applied anyway...I had pretty much decided that I was out of dance, even though I loved it, I didn’t see ballet as a long term career for me. I didn’t enjoy many of the people I was around.”

When asked about her experience applying to MIT, she says she doesn’t think it was anything particularly special. However, she mentions that the committee that

interviewed her for MIT was actually interested in her and her dance background. She was surprised by how welcoming admissions was. Her academic advisor, however, wasn't quite so welcoming:

“My advisor told me ‘I don’t know what you’re doing here, you’re just a waste of our time. You’re just going to drop out and get married.’”

It wasn't easy for women, particularly in this environment, which had previously been all male. She recalls the high drop out and attempted suicide rate among that first group of women. It is clear, however, that Ronnie was tenacious and from the way she speaks about her experiences, one would never know she faced such adversity.

Ronnie says there was only one other woman in the architecture program, where they both received very gender specific critiques in her classes. She explains that there were specific expensive materials, like “rosewood” and “stainless steel,” that her professors wanted students to use. “The frowned upon cheaper materials like pastel and hair ties for building models.” Ronnie’s experience as a woman at MIT speaks to the fact that just because women had finally gained access to the traditionally male-dominated space of higher education, did not mean that they were equally accepted.

“I was always getting negative critiques for using organic materials, for wanting to use curves in things, for labeling parts of my projects with more feminine terms, such as ‘dressing’ room versus ‘changing’ room. Never critiques for design but for choices of materials and labels. I was very differently prepared than many of the other students, particularly the men. I came from an all-girls private high school and we didn’t have particularly high quality science training. Most men did. I remember my first drafting

class, and there was a technique, which I didn't know. The guys were very welcoming, perhaps too welcoming. In some ways I was unprepared and in some ways I was well prepared, such as in terms of writing; and I had done some summer computer courses.”

Ronnie goes on to say that it was actually during her time at MIT when she discovered modern dance. Brandeis University was where she first encountered modern dance. She recalls that at the time, Brandeis was interested in modern dance and the new types of dance that were emerging. Some of the men in the architecture program were interested in what was going on at Brandeis and so they invited Ronnie to go with them to performances.

“Boston at that point was pretty much purely ballet and modern dance was criticized for not having technique. In Boston, ballet was considered to be the real dance.”

Though much work had been done by early modern dancers, like Isadora Duncan, to destabilize ballet as the highest form of dance, nineteenth-century notions about ballet still resonated in America. During the time Ronnie was in college, post-modern dance had made its way onto the dance scene. In reaction to early modern dance, post-modern dance advocated for new methods of composition and rejected the formality of early-modern dance. Ronnie had the opportunity to see some of the greatest post-modern dancers of the twentieth century.

“I got invited to some performances out there [Brandeis]: Merce Cunningham, Alwin Nicolais, Yvonne Rainer. I had no connection to that world at all but that time was a real eye opening event.”

Ronnie also mentions there were no physical education requirements for women at MIT, so someone initiated a modern dance class, which ended up being all women. It was a Graham technique class, which is a very specific type of modern dance invented by Martha Graham. Graham technique is similar to ballet in the rigidity of the structure but the technique itself is entirely different. At the time, Ronnie's only dance background was in ballet but Ronnie attended the Graham class because she felt that it "was clear enough to buy as a technique." Aside from the Graham technique class, Ronnie was not really dancing during college.

After graduating from MIT with a degree in Art and Design from the Architecture Department, Ronnie traveled across the country to Los Angeles where she would ultimately end up cultivating the Scripps College Dance Department but not before she faced opposition, yet again, for being a woman. When she initially arrived in Los Angeles, she had not intended to be a dance professor, she had not even intended to pursue dance at all.

"I thought I would go into urban planning, but I couldn't get a job in architecture or urban planning because I was a woman... I remember going to some employment agencies to find a job. We didn't have the internet back then. The employment agency told me to falsify my resume and get rid of MIT and then maybe they could employ me somewhere... I had started taking ballet classes, to hold on to something familiar. I didn't have a job. I didn't have a car. I felt totally disoriented, ballet was something to go back to."

Within her first year in Los Angeles, Ronnie found a job in computer testing, which she had come across in a newspaper clipping. While she was working there, she continued to take ballet classes. I ask her how it is that she ended up with a masters from UCLA. She tells me that she had seen a performance of renowned modern dancer and choreographer José Limón and wanted to work with him.

“His work hit me and it was something I wanted to do...it was lyric and special...I heard he was going to be a guest artist there [UCLA] the next year and so I applied to UCLA to work with Limón, no intention of getting a degree, and they accepted me.”

Ronnie spends little time talking about her experience working with Limón at UCLA but immediately delves into how she became more interested in choreography, which makes sense to me; the Scripps Dance Program heavily emphasizes the choreographic and creative component of dance.

Soon after Ronnie graduated from UCLA, she was asked back to choreograph for UCLA’s own dance company, the Graduate Dance Center. She was the first alum of the master’s program to be invited to come back and choreograph for the company. In 1974, when UCLA stopped supporting the Graduate Dance Center, they decided to become their own company, Dance/LA.

The poster on the wall behind Ronnie is a black and white photograph of two dancers at the height of a jump, below in dark bold letters reads Dance/LA. When asked to speak more about Dance/LA, she speaks fondly of that time, when she sat on the board of directors and later became co-artistic director of Dance/LA.

“We worked very collaboratively...By the end of the first year we had gotten residency in Sun Valley Idaho for a summer and brought in some notable choreographers.” After a few years, the company established official residency in the Plumbing Union building in downtown LA.

“We developed a whole series of classes there. Any major company coming into LA would come to our studio. That was my modern dance history education. It was a terrific center for dance. We were trying to be a catalyst for establishing the modern dance community in LA.” Though the company performed and sold tickets, it was often mostly through fashion show performances that they were able to support themselves.

In one of Dance/LA’s performances, they presented choreographer Bill Evans’ piece called “Jukebox,” which had a jitterbug in it. Ronnie goes on to tell me that a young woman was doing a fashion show for Broadway at South Coast Repertory Theater and she called a producer where we had performed asking if he knew anyone who could do a jitterbug for her fashion show. She called Ronnie and asked if Dance/LA could do a jitterbug. Dance/LA received permission from Bill Evans to perform parts of “Jukebox” but then she asked if they could also do “Singing in the Rain.” One of the Dance/LA company members improvised to “Singing in the Rain” and the rest of the company did the jitterbug.

“She was very pleased with it and she asked us to do another fashion show, for the opening of South Coast Plaza. She asked us to do the lunch scene in Fame. Again it was a big success and this started to snowball. She started doing more extravagant fashion shows and she liked working with me and we got paid more than concert dance.

She then asked us to do Robinson's shows for all of Southern California. So we were doing lots of fashion shows and also shoe shows. The shoe shows became full length 20 minute shows. I choreographed *The Nutcracker* condensed into two minutes using only feet. There were all different kinds of themes just with feet and these were the ones that would tour... We'd get the assignment a week before. You had to know what the trend was and we did lots of them and it paid the bills. Sometimes there were dogs hired for the performances that got paid more than the dancers...but it was fun and totally anonymous. Eventually, word got out that we did fashion shows so we ended up doing a show for Gilda Marx dancewear. We also got hired by Fila to do their NYC show, and we got to travel, which was fun. I had to hire bigger dancers for that and get some more men because we need slightly bigger dancers to wear the sample size clothes. Those were like Hollywood auditions."

In 1974, just as Dance/LA was starting up, Ronnie came to Scripps College as a guest artist for the Scripps College Spring Dance Concert. She substitute taught off and on until 1981, when she was accepted as a professor of dance. Ronnie notes that she still had Dance/LA when she started her professorship at Scripps. However, after quickly becoming one of the central driving forces of the Scripps Dance department, she had found that it was too much and she gave up Dance/LA to focus on her teaching here at Scripps.

Prior to becoming a professor at Scripps, Ronnie had taught at a few other colleges but it was Scripps that stood out to her and Scripps is where she has spent many years shaping the unique dance program that exists today.

“I taught at Santa Monica College, UCLA, and Mount St. Mary’s college. Santa Monica was co-ed, but mostly women. Scripps always felt very much like home, maybe because I had gone to an all-women’s high-school....The focus of the Scripps dance program on modern dance, which was established when I came here, made it very comfortable.”

The trajectory of Ronnie’s relationship with dance and education is particularly interesting. She starts out as a serious ballet dancer attending an all-girls high-school. She then quits dance completely to attend a previously all-male college and at this time discovers modern dance. Ronnie then cannot find a job because she is a woman, and a woman who studied at an institution recognized as one of the best in the country, and ends up studying dance and getting her masters. She founds a dance company, putting her architectural aspirations behind her, and then ends up at an all-women’s college where she is asked to teach ballet. This is not to boil down her entire career into such simple terms and more to illuminate the complexities of the different relationships that exist between dance, education and gender, which Ronnie experienced first-hand.

When Ronnie first came to Scripps she tells me that the modern dance scene was female-dominated. “In the US, modern dance was very much about women...[and] some styles of dance are really for women, like Isadora Duncan technique...The Puritan ethic in the US made the body suspect for men, but Scripps always felt like it was attempting to make the bridge. It had a history of men in the arts, and has always been welcoming to different sexualities and gender representations...There were maybe more men in the earlier days when Pomona didn’t have a dance program. The ballroom dance program

exists now which attracts a lot of men, maybe men feel more comfortable at Pomona than at Scripps, though there was a history of men teaching in the program.”

Given all of Ronnie’s experience as an active member of the greater dance community, there is much potential for the Scripps department to expand. Though the program itself has seen much growth in the number of individuals involved in dance classes, the physical space from which the department operates has not grown at all. Ronnie, however, has been waiting for a new building since before she accepted her professorship.

“When I was interviewed in 1981, I was shown drawings for a new studio. Since then we have been through two different architects, several different locations for the new facility until we finally seemed to have settled on the place that would eventually become the new studio.”

The Scripps College Performing Arts Center opened in the fall of 2003 as the new home for the music department, which had grown out of their space in the location that is now Vita Nova (About Scripps College). The remodeled complex includes Garrison Theater, Boone Recital Hall, the music library, practice rooms, music classrooms and music faculty offices. The dance department was then supposed to move into the former music buildings but, Ronnie explained to me, much work would have needed to be done in order for studios to be built, and the plans were too expensive. Additionally, Scripps needed more lecture space and so Pattison Recital Hall was converted into a lecture hall and the whole complex renamed Vita Nova. She also explained that Seal Court, the Motley and Mallot Commons, Scripps’s current dining hall, had been arts buildings. That

part of Scripps campus had been an arts hub. However, better spaces were acquired for visual arts to move into, so the campus was rearranged. The visual arts was a larger department, and it seemed that it would be better to move the visual arts and when funding became available, the dance department would receive new studio space. So the dance department remained in the Richardson studio.

Though I can't say definitively that the arts at Scripps are polarized, I will say that in my four years here at Scripps I have witnessed very little, if any, interdisciplinary work between the arts. Ronnie explains how she saw the different art department interactions evolve:

“It's obvious when you look at the concert programs from the early years of Scripps that dance, music, theater and visual arts worked very closely together on these productions. At least the faculty were working very closely together. It seems that over the years those relationships between the arts and music kind of fell by the wayside...No more annual coming together that was the hallmark of the early program.”

Ronnie says she isn't sure whether that had to do with the individual development of the departments or because the humanities concentration was slowly pulling apart. Previously, when the humanities had been the strongest force in Scripps academics, departments were joined together and working together on the collective academic mission of the college. As the departments have become stronger, it seems as though people are not reaching across disciplines as much.

“Professors teach together in core but I believe there is more interest in individual professional development when it comes to the tenure positions. The professional

credentials have become more important in deciding on tenure. You didn't feel that at Scripps in the earlier days.”

As the college shifted its focus away from the humanities, science and math have become stronger. Math, for instance, only recently became a major at Scripps. In regard to the academic changes happening at Scripps, Ronnie says that “the college has had to change, if it's going to be a college and support the aspirations of women. The roles women want to take on, even the issues, are very different than they were in the 60's. In the 60's women were just trying to get out there.”

In tandem with this shift was also a push towards finding a female president for the college. Ronnie says that Scripps had sort of been the little sister that everyone picked on in the consortium, that Scripps had a sort of inferiority complex. In 1990, Nancy Bekavac became the first female president of Scripps College, she was also the first female president of any of the Claremont Colleges (“About Scripps” *Office of the President* 1). Ronnie recalled that prior to Nancy, Scripps had never really advertised being a women's college. “She did an incredible amount to elevate the status of Scripps's profile as a women's college and put the women's college on the front page.”

Among the many advancements Nancy Bekavac managed to achieve during her seventeen years as Scripps's president, “[She] helped revitalize Scripps' interdisciplinary Core Curriculum in the Humanities, increased campus diversity, added faculty positions to meet a growing student body, and presided over the Campaign for the Scripps Woman, the most successful capital campaign in the College's 81-year history, which was supported by 85 percent of alumnae” (“About Scripps” *Office of the President* 1).

Despite the success Scripps experienced during Bekavac's presidency and afterwards, the Scripps Dance Department remains in the tiny Richardson trailer-esque building, with its single studio, two offices and outdoor bathroom/dressing room. Ronnie tells me that the new dance studio has been on the list of priorities for funding each year and yet each year the department continues to operate out of the Richardson Dance Studio because no one has yet donated a major gift for the department. She says with all of the shifts in administration, she worries people forget about the history of the dance department. She says some people still think that the dance department was moved to Garrison. The Sallie Tiernan Field House, which opened in 2006, has three gym spaces, which were intended for occasional dance use. However, during "value engineering" sprung floors, the structure of which protects dancers from injury, were deemed too expensive and eliminated. Having those extra studio spaces would have been incredible for the dance department. Added rehearsal space would have allowed the program to expand, being able to offer more classes throughout each week. Even with extra space, however, the dance program would still need funding for additional faculty.

The department currently has two professors of dance, Ronnie Brosterman and Gail Abrams (who will be retiring at the end of this academic year), two lecturers of dance, Suchi Branfman and Phylise Smith, and one visiting lecturer, Kirsten Johansen. Together, these women possess an invaluable wealth of knowledge that ranges from ballet technique to baroque dance to movement analysis and the opportunity to offer to Scripps students a mode of self-expression and self-empowerment. With the committee search for Gail's replacement currently underway, one must ask what the future of the department is. Perhaps the kinds of problems dance at Scripps has is part of the much

larger set of issues facing dance as an art but that in a place like Scripps a solution can be maybe be found⁸.

⁸ This chapter was put together using two interviews I did with Ronnie. See Works Cited RE "Ronnie Brosterman Interview 1" and "Ronnie Brosterman Interview 2."

Chapter 4

Scripps Dance Department: *How P.E. Classes Became Major Requirements*

So what happened before Ronnie came to Scripps? What was the Scripps Dance program like when she arrived and what was it like prior to her professorship? How did gender play a role in the departmental shifts over the years? In order to begin to answer these questions, I interviewed Ronnie and consulted the only comprehensive document describing the woman who founded the dance program at Scripps: Beatrice Richardson.

Beatrice Richardson came to Scripps in 1938, just twelve years after Scripps was founded. A graduate of the dance program at the University of Wisconsin—Madison, which was founded by dance pioneer and Richardson’s mentor Margaret H’Doubler, Richardson came to Scripps at the request of Scripps President Earnest Jaqua to be the director of physical education (“Bea Richardson” 5). Richardson came to Scripps hoping to develop a physical education program with a special focus on dance. Prior to Scripps, she had taught at Stevens Point State Teachers College. When she first began teaching at Stevens Point there was no dance program, but she was interested in dance and began teaching dance classes to any student who wanted to learn (“Bea Richardson” 4). Her first year at Scripps was difficult, however, and she considered leaving on numerous occasions (“Bea Richardson” 5). With no dance studio, Richardson was teaching classes out of a dormitory recreational room, and her students were not committed to dance in the same way as she herself was. However, she stayed with Scripps because of a deep-seated desire to grow with her students (“Bea Richardson” 6).

Within her first year at Scripps, Richardson founded an Orchesis program, just as H'Doubler had done at the University of Wisconsin. Orchesis provided an outlet for Richardson's students to perform and also a platform for her to advocate for women's rights as some of her choreographic works promoted women empowerment ("Bea Richardson" 7). Richardson's program blossomed and as more students began participating in dance at Scripps, in 1942, she finally found a home for dance in a studio in the art building. Though it was not a permanent space, it was a space nevertheless and its location allowed for Richardson to collaborate with other arts ("Bea Richardson" 10).

In addition to teaching extracurricular physical education and dance classes, Richardson also taught "The History of Dance," which fulfilled one of the core Humanities requirements. As Scripps College began to expand, however, academic classes could be offered during the time set aside for physical education classes. Not wanting physical education and dance to disappear, in 1956, Richardson requested that physical education be a requirement. When physical education was instituted as a requirement, however, students had difficulty fulfilling the requirement because the P.E. classes conflicted with academic classes. In the spring of that year, she asked for the requirement to be waived but over the next, year students requested that physical education be reinstated as a requirement ("Bea Richardson 14). Richardson then asked more specifically that time be allocated for students to attend these classes, as previously the academic schedule conflicted with the hours set aside for physical education, and she demanded that physical education be taken seriously by both students and faculty ("Bea Richardson" 15).

Richardson felt strongly about dance and believed in the potential of dance for educational exploration (“Bea Richardson” 19). Perhaps she also saw dance as a means to express the interconnectivity of the mind and body. Slowly, because of Richardson, dance was finding a home among Scripps academics, but dance was still not available as a concentration, and there was still no dance studio. In 1958, however, a new single-studio dance building was opened in honor of Bea Richardson. At the time, this was revolutionary for dance at Scripps. Scripps dance had never had a permanent home at Scripps until that year. By 1967, Dance was finally a concentration at Scripps and by 1968, Richardson’s title was Professor of Dance.

There is no written document recording the evolution of the dance program after Bea Richardson left Scripps. In order to understand how the department had changed, naturally, I ask Ronnie.

“When she came to Scripps, the only major was humanities...[Beatrice] worked very closely with music and art to produce shared performances, probably in Balch Hall or outdoors....She was a very strong presence and really established dance here as an equal to the other arts and humanities. At that point, of course, there were hardly any sciences and there was no math program.”

The arts at Scripps during that time were theater, music, dance and visual arts. Later, around 1981, theater merged with Pomona College’s theater program, perhaps allowing each of the Scripps arts to expand or shrinking the arts presence at Scripps as a whole. In 1942, Scripps dance acquired its own space, a studio located in the art building. Scripps dance needed a studio and so the art department gifted it to the dance department.

In 1958, a new dance building was opened, where it currently stands today. This was a monumental step for the department, as they now had a permanent place on campus, a physical space in which the program could grow.

After Richardson, Ronnie names a few of the individuals who were involved with the dance program at Scripps: “Pam Fuller, Melanie Snyder, Janet Collins, Ellen, Dora.” During the mid-1970s, however, Judy Scalin and Linda Levy arrived as the next major figures to take over the dance program at Scripps, and they became co-chairs of the program. Ronnie explained to me the different strengths of each of the women: Judy Scalin’s background was more in dance somatics and education, but Linda Levy had come from Juilliard and was more focused on the choreography, notation and technique side of dance. Having the two different sides of dance was the beginning of the two dance major tracks that Scripps currently has in dance: movement studies and performance/choreography. Together, Scalin and Levy held many half credit dance classes, which eventually added up to the equivalent of what a major/concentration in dance would be and so the department was allowed to offer a concentration in dance. Over the following years, the department underwent a series of changes. Levy and Scalin didn’t quite see eye-to-eye and so Levy left and Professor Gary Bates was brought in to chair the program. When Judy Scalin also left, Sharon Took and John Welsh were brought in as half-time professors. Unfortunately, when it was discovered that faculty were teaching a double load, the department was forced to cut back and the major was put on hold. As a result, all of the professors and many dance majors left (Brosterman).

“Eventually, they convinced Sharon Took to come back and be in charge of reestablishing the program, which is when I came to Scripps in 1981.” Ronnie explained.

“Our charge was to reestablish some sort of program...We began bit by bit rebuilding and starting to get some part time funding to bring in a more diverse range of classes. I think the first thing we brought in was jazz, then African dance, trying to diversify the curriculum. We also had someone teaching ballet” (Brosterman).

As Scripps began rebuilding their dance program, Pomona College was just starting theirs. During the mid-1980’s, Pomona College had only one dance professor, Jan Hypes, who had taught in the Physical Education Department since 1957. Pomona brought in Jan Hypes during the mid-1980’s. She taught a dance history class and dance production and focused the Pomona dance program more on history than on technique. When Hypes retired in 1988, dance was shoved from Physical Education to Theater and the department decided to bring in someone with a strong technical dance background to revamp the program to be more rigorous (Brosterman).

“Pomona then built a program that Scripps could count on for solid technique. We started pulling back on some tenets of technique and started offering some more Scripps - specific classes...Around 1988, we regained a tenure-track position and I was promoted into the tenure track position and then granted tenure” (Brosterman).

When I look at the two dance departments at the Claremont Colleges, one of the most obvious differentiating factors between the two is space. Pomona has one large studio and two smaller ones where dance classes can be held. Scripps has one small studio. When I first came to Scripps, I was under the impression that Pomona had a better dance program simply because they had more studios, which I soon learned was a total misconception. But why was that my initial reaction? Perhaps it has to do with space and

aesthetics. The amount of space allotted to someone or something and the aesthetics of that space indicates the value, by someone or something, of that space and what happens inside.

Chapter 5

Dance in America: *Changing Perceptions and Acceptance in Higher education*

Scripps had not always had a space for dance and by the time the college had acquired the Richardson Dance Studio, dance had already been accepted as an academic discipline for some time. Even before Scripps was founded, dance reformers like Isadora Duncan were rethinking dance to lay the groundwork for dance in education. Two key individuals whose actions ultimately resulted in the founding of higher education dance programs were Ruth St. Denis and Margaret H'Doubler.

Ruth St. Denis, whom I had also learned about in the “History of Dance in Western Culture” course, had ideas similar to that of Duncan, who had wanted to “...combine the spiritual with the theatrical, and to do so she felt her dance must be grounded in ‘high ideas’ of philosophy, art, and religion...” (Hagood 65). While St. Denis also had influential ideas about dance, much of which also centered on combining dance with the spiritual, one of her greatest contributions to dance in education was the Denishawn School (Hagood 67). Ruth St. Denis was an American born dancer, choreographer and teacher whose work was greatly influenced by the aesthetics of other cultures, particularly Indian culture (Hecht 1).

St. Denis performed solos in which she articulated her interest in the spirituality and aesthetics of other cultures. During one of her solo performances Ted Shawn became enamored with St. Denis and her work and in 1914, he became both her personal and artistic partner. A year after they began working together, in 1915, Ruth St. Denis and Ted Shawn opened the first professional school for American dance (Hecht 2).

In education, Denishawn blended instruction in dance with a range of related subject matter and by doing so cast the study of dance in a new light...Denishawn may be viewed as an early, commercialized version of the academic dance department, and an important conceptual “jump” for dance in education (Hagood 67).

The Denishawn School was the first of its kind. From 1922 to 1925, Denishawn “franchised dance school in a dozen American cities” (Ross 4). It was a strategic business and artistic move as it allowed St. Denis and Shawn to develop an identifiable technique and type of performer and the school provided income to support St. Denis’s and Shawn’s choreographic endeavors (Ross 4). Ruth St. Denis and Ted Shawn were the first to institute dance as both a school and a business. This institutionalization of dance laid the groundwork for dance in academia and the success of Denishawn as a school was only the beginning of the success of dance in education.

Around the same time that the Denishawn School was operating, Gertrude Colby was working to establish dance in higher education. Initially interested in physical education, Colby studied at the University of Minnesota (Ross 116). She was well-versed in various movement and dance genres: a graduate of the Sargent School of Gymnastics and trained in ballet, aesthetic dance, American Delartism, Dalcroze Eurythmics and American Pageantry (Hagood 70). In 1913, Colby was asked to create a natural and self-expressive physical education program at the Speyer School, which was the demonstration school of the Teachers College at Columbia University (Chapman 117). What Colby then developed was something she called “Natural Dancing,” which emphasized a loose structure and used music as emotional stimulus.

[She] linked study in the folk and “national” dances, the standard for dance in physical education programs in the latter 19th and early 20th centuries, with the artistic, aesthetic, and “natural” interest in movement that grew out of the work of Isadora Duncan (Hagood 71).

At the Speyer School, Colby succeeded in organizing the first educational program for a creative, art-dance in American higher education (Hagood 69).

Around the same time Colby was teaching at Columbia, Margaret H'Doubler was studying and developing her own ideas about dance. Margaret H'Doubler of the University of Wisconsin-Madison solidified dance's place in higher education by establishing the first dance major in American higher education. H'Doubler entered the University of Wisconsin-Madison as an undergraduate student in 1906, at the time both Duncan and St. Denis's careers were just beginning. H'Doubler had little to no experience with dance before attending college, but developed an affinity for dance and movement during her time at the University of Wisconsin. Immediately after graduating she was hired as an assistant instructor to teach in the new Department of Women's Physical Education (Ross “Margaret Newell H'Doubler (1889-1982) 1).

During this time, the beginning of the twentieth-century, higher education institutions throughout the country began establishing physical education departments for women. These programs were designed in part to prove that women were as capable as men and that pursuing an education would not affect a woman's health (Ross 69). These new programs, however, were established with difficulty, with the former mentalities about women's bodies still resonating in Western society. Women's physical education programs had to work around opposition coming from a reluctant society that feared the free and radical “new woman.”

One of the tasks for educators would be to demonstrate that conventional perceptions of femininity and more active participation in physical activity were not incompatible...The larger issue linking both was that of bodily and spatial mobility. The freer the activity in those terms the greater the public hostility and resistance. There was reason to be hostile toward free activity, because some physically active women did become socially activist women (Ross 68).

The freedom of women in the twentieth-century was directly related to their bodies and to their bodies in space. This idea of the woman's body having spatial mobility frightened people and yet dance was becoming more and more socially acceptable in America. Dance, the ultimate demonstration of the mobility of bodies in space, was popularizing among Americans, despite the societal fears of the woman. Perhaps dance was the loophole in women's bodily freedom in higher academia. Dance preserved women's femininity and allowed them to be free with their bodies.

Because women were thought to be physically weaker than men, it was believed that women could only do specific types of exercise. Two women's college founders, Matthew Vassar who founded Vassar College and Henry Fowle Durant who founded Wellesley College, were interested in "...developing women's ability to handle noncompetitive exercise and higher education" (Ross 60). Women's colleges were unique communities in which physical education departments could be created specifically for women surrounded by women. "It was these reformers, concerned about women's ill health and the need to make women stronger, who began to develop appropriate physical exercise for girls and women" (Ross 60). Though founded in the sexist mentality of the time, women's physical education programs began to denounce the very ill health they claimed to reduce. The emergence of women's physical education

programs in women's colleges and later in coeducational institutions combatted irrational fears, which included that physical activity would de-sex women (Ross 66).

Margaret H'Doubler used the women's physical education department at the University of Wisconsin-Madison to introduce an emphasis on dance and new concepts in the teaching of dance.

She, along with other movement reformers, came to believe in a new notion of the expressivity of the body and the tightness of the links joining the emotional, physical, and intellectual aspects of the individual. Her task, then, was to create a place in the curriculum for these concerns to be addressed (Ross 7).

Similarly to Isadora Duncan, H'Doubler linked dance to the "new woman" (Ross 5).

H'Doubler too lived as an exemplary free woman, though not quite in the same way as Duncan. "H'Doubler was a new American woman in the sense that the womanhood she defined for herself encompassed contradictory discourses on gender difference, sexuality, motherhood, work, and the family" (Ross 5). In the small way of cutting her hair short to the larger statement of marrying late out of a commitment to her work, H'Doubler rejected traditional ideas about how women were supposed to live (Ross "Margaret Newell H'Doubler (1889-1982)" 2). While both Duncan and H'Doubler were interested in disregarding societal expectations in their own lives and freeing the woman's body through their work, H'Doubler first and foremost interested herself in dance education, while Duncan was a performer of dance⁹. It was H'Doubler's commitment to dance in education that allowed her to establish a lasting dance program at the university.

As H'Doubler was cultivating the physical education program at the University of Wisconsin, major educational reforms occurred in higher institutions across America

⁹ Duncan would likely object, saying that she didn't perform dance, she lived it.

with the emergence of the Progressive Education Movement, which favored a pragmatic approach to education. This new movement also emphasized the importance of physical activity as a means to live healthily (Hagood 44). One such figure who came out of this movement was American philosopher and psychologist, John Dewey. Dewey taught at the Teachers College at Columbia and during 1916-1917, H'Doubler attended one of his seminars. H'Doubler found that his philosophies about art and aestheticism provided the rationale she needed to redefine dance within the academic realm (Ross 123). Dewey believed that “education should give shape to individual human abilities... [and] advocated the organization of subject matter (curriculum), within experience.” This idea of experience fit snugly into the educational goals of physical educators (Hagood 48). Dewey’s ideas connecting art with education, aestheticism, were greatly important in legitimizing art within higher education, particularly dance (Ross 141).

When H'Doubler left New York City, she wanted to change dance in the university for women (Ross 121). She saw dance as a means for educational exploration of the self and the body and as a connection between the emotional and physical (Ross 7). In her book *The Dance, and Its Place in Education*, published in 1917, H'Doubler states her vision for dance in higher education

The dance is peculiarly adapted to the purposes of education. It serves all the ends of education—it helps to develop the body, to cultivate the love and appreciation of beauty, to stimulate the imagination and challenge the intellect, to deepen and refine the emotional life, and to broaden the social capacities of the individual that he may at once profit from and serve the greater world without (9).

H'Doubler saw the power of dance as an educational medium. While she was influenced by a great number of people, the program she developed at the University of

Wisconsin—Madison was mostly of her own accord with some encouragement from Blanche Trilling, who was the head of the physical education program at the University prior to H'Doubler and encouraged her to teach dance in the first place (Ross 73).

H'Doubler was committed to her role as an educator and she was known for never demonstrating for her students (126). Because of her background in biology, she took a scientific approach to teaching her classes. She established movement fundamentals, which had never been done before in a dance education (Hagood 95). H'Doubler had fundamental exercises for students in which they analyzed the body structures behind everyday movement (Hagood 95). In her teaching, she was careful to distinguish her program as dance education rather than dance performance. Despite this distinction, H'Doubler founded a student dance group called Orchesis, which later became a part of many dance programs in high-schools and colleges across America. Though Orchesis performed, H'Doubler saw it as offering “a dance experience that can really attain these goals of philosophy of education where the dignity of the self was the main center of the philosophy” (Ross 182). H'Doubler valued dance for its ability to offer individual a means of self-expression. Performing experience through Orchesis was one way in which students could continue their journey in dance of self-discovery. She wanted students to use dance to know themselves (Ross 154). Additionally, she was concerned with ensuring that her students had a strong understanding of the body in connection with dance. She was less concerned with the technicalities of dance and more concerned with the way in which individuals experienced dance within their own bodies.

In 1923, H'Doubler's style of teaching gained increased attention and led to a demand for more dance educators versed in her style. As a result, the University of

Wisconsin granted her request to establish a dance minor. Just three years later, however, in 1926, Margaret H'Doubler established the first undergraduate dance major in American higher education. With this formal introduction of dance into academia as an academic discipline, the dance curriculum also became more rooted in the humanities (Ross 188).

Though dance had officially been established as a field of study, it did not have the long history of scholarship and theory that other forms of art did. As such, dance has never been as highly regarded as other arts (Ross 206). As dance programs were established across America, the focus shifted as dance educators came from professional dance backgrounds, less interested in the educational potential of dance and more interested in the technical performative aspects of dance. This professionalization of dance in academia has hindered the progression of dance programs as legitimate academic field of study. In some higher education institutions, dance has still not found a permanent home, situating itself among other fields of study. "Within the instability as an academic discipline comes an enviable mobility in the university; physical education, the performing arts, music, and the humanities are some of the fields where dance programs can be found in the university today" (Ross 206). Here, dance scholar Janice Ross suggests that one of the reasons dance has found itself among other fields, rather than on its own, is due to its instability as an academic discipline. One speculates that this instability of dance is due to its feminization.

In 1932, more than a decade after H'Doubler taught her first dance class, the women's college Bennington College opened in Vermont. It offered a Bachelor of Arts degree with a concentration in dance making Bennington the first college to offer a

degree emphasizing dance as a performing art, which John Dewey helped to put into fruition (Ross 202). Having a special interest in the potential for dance to contribute to his philosophies about experiential learning, Dewey participated in Bennington's efforts to offer a degree in dance as a performing art. Bennington College, as part of a wave of new women's colleges, including Scripps College, attempted to establish the arts as equal to other academic fields (Ross 202).

Though Margaret H'Doubler's contribution to dance in academia was groundbreaking, over the proceeding decades the way in which H'Doubler thought about dance began unravel. While it was the increasing acceptance of dance in society as an acceptable activity and occupation that allowed for the creation of dance programs, it was that acceptance that caused dance programs to deteriorate. Dance's educational value was diminished as dance as a performing art was accepted. The professionalization of dance took away from the intellectualization of dance because the world that prepared one to be a professional performer was different from the world of higher education, which prepared one to be a scholar. Unlike visual arts, for instance, in dance there existed a binary, a separation between the academic side of dance and the professional side of dance. Fewer dance instructors had experience in dance education and more had experience with dance as a performing art. "The arts in American education were and still are marginalized, and dance has for some time been among the least regarded of the arts" (Ross 8). In general, the arts are considered optional. They are not consistently recognized as being integral parts of our society.

Educators prove time and time again, however, that dance should not be the least regarded of the arts. Dance should be equal with the arts. Why must dance constantly

assert itself as an academic art when its setup allows for unique educational exploration; using the body, the one thing all humans have in common, to inform the self about the world. Perhaps this conversation can begin at the feminization of dance. Dance's linkage with the female body brings with it all of the obstacles women have had to overcome. Dance at a women's college faces even more difficulty. As women's colleges encourage women to go into traditionally male-dominated fields, more money is put into programs that prepare women for those fields (i.e. STEM, economics). When more money is allocated for those programs less money is available to arts and humanities programs. Again, we are brought back to the hierarchy of academia and of "corporeal disciplines," which determines what programs receive more funding: social sciences over humanities and humanities over arts. Within arts and again within dance there exists additional hierarchies. Music and visual arts and theater are valued over dance. At the end of all of this, dance is almost always last to receive resources, which is particularly clear at Scripps College.

Chapter 6

Judy Harvey-Sahak: *Scripps College through the Eyes of the Woman Who Maintains the Scripps Archives*

The whole issue of the feminization of some of the arts...and an emphasis on STEM...seems to grow out of pressure from parents and families to major or become involved in something that's going to "pay off." A liberal arts college education is really expensive...I think along with the whole emphasis on the fields of where you'll have the most success in the future, has a lot to do with where will you make the most money?

Judy Harvey-Sahak tells me this as I interview her for this thesis. She is the director of the beautiful Denison library at Scripps College and was both a librarian for Denison from 1976-2010 and director of Denison from 2010 until present. What makes her story particularly unique is that she was a student at Scripps during the 1960's. She is a veteran member of the Scripps College community and is probably the only individual on Scripps's campus with such an extensive depth of knowledge about the school.

She also has an interest in the arts and believes much of the problem the arts face comes down to money and, unfortunately, the arts are not an especially lucrative field to be in. She mentions off-handedly that dance is similar to nursing or librarianship "there are some positions which have attracted women." I think this is an especially important point when the conversation tends towards how high the salary is. Women typically are paid less than men and so it's no surprise that fields that attract women, such as dance, don't pay much money.

Judy's other thoughts on dance, as one could have guessed, have to do with the aesthetics of dance.

When there are articles about ballet, it isn't so much about the choreographer but about the ballerina and the way she looks. There are these things about the body that just seem sort of integral [to dance]. No one talks about how difficult it is to play the percussion instruments or the physicality of it.

The body is the instrument in dance and so it seems inevitable when having a conversation about dance that the body doesn't come up in some way or another. Judy believes that Scripps was always conscious of the importance of a well-connected strong body and mind. Scripps understood that they worked together.

Judy recalls the dance while she was a student at Scripps "The person who sort of ruled dance at Scripps was Beatrice Richardson. Her years span several eras of student life and student interest." She remembers that despite being a physical education program, dance at Scripps was taken seriously. Beatrice Richardson founded Orchesis at Scripps, which was the student dance group. Orchesis held many performances throughout the school year. Judy tells me "It was a very important and prestigious program. Dance was always taken quite seriously at Scripps, not as an academic. It was sort of quasi-academic. There was a lot of content and it was always a step above all of the other PE programs." But, at the time, dance was still part of the physical education program at Scripps and did not have an academic department of its own. Judy tells me that many students immersed themselves in dance throughout their time at Scripps.

At the time, Orchesis was important at Scripps because there were no intercollegiate programs. It was a rather competitive group and seemed to have created a dance community. Judy says the group was based on talent and ability, which allowed it a certain kind of prestige at Scripps. Judy believes that

Due to the regard that Scripps had for dance and Orchesis and Beatrice Richardson and the effect that it had on so many students, I think the very fact that it was such a successful endeavor was one reason dance became an academic discipline. I don't know at what point dance was a major or a concentration and considered academic, that happened sometime in the 70's, but I think had it not been for Ms. Rich, as we called her, it [dance] wouldn't have even the standing that it has now.

Though Judy herself was never involved with the dance program, she has witnessed many of the changes that have happened within the department over the years. Most importantly, however, she recognized the presence of dance at Scripps College and the importance it had, and continues to have, on many people's lives.

The dance program may not appear to be such an important part of the Scripps community, however, Judy notes

I've never really understood. The dance program has needed a new physical space forever and it just seems to have been pushed further further further down the priority list and it isn't because there aren't people who support it. There are some real fans of the program.

There's something else, then, that prevents the dance program from expanding, and that is funding. Someone has yet to gift a significant donation to the Scripps Dance Department. Judy proceeds to tell me that about ten years ago, plans for a new dance studio were drawn up but that when it was evident that Scripps would need to start another campaign, dance was subsumed into the campaign. Judy suggests that perhaps the dance program had difficulty receiving funding because the institutional advancement office has had quite a bit of turnover. She is not the first person to mention this to me. Judy tells me that "there has been a lot of change in the last decade and that always makes things a little difficult." Change regarding college policies and an increased effort

towards greater diversity and inclusivity. Judy believes that these are necessary and good changes but that perhaps other things, like the dance program, have fallen by the wayside.

Unlike Richardson studio, Denison Library is arguably one of the most beautiful spaces to study in and every time I enter I think how lucky Judy is to have Denison as her office. However, Denison is not without its own struggles. Judy recalls,

About six years ago, we thought there was going to be a renovation of the library and that we'd be moved back in in the fall of 2012. The Drake Wing, for example, has been vacant for about 4 and half-5 years. A lot of that has had to do with change.

What Judy says sheds light on how Scripps allocates space. Certain spaces take precedence over others. Some spaces are more needed than others. For instance, Scripps has needed a new residence hall for some time now. Judy explains to me that

The first year class has been a lot larger than expected. Scripps was founded to be a residential college, and I think that is such a viable thing. It makes such a difference. If the college hadn't received the ten million dollars then there would still be uncertainty.

Scripps has been in dire need of a new residence hall for some time now. Unfortunately, with Scripps having limited funding as it is, Judy believes, and I must say I also agree with her, that certain projects kind of got wrapped up into the campaign. "Of course the campaign is to raise money for future development, to add or restore buildings, but also to fulfill promises...for instance the dance department." What Judy is referring to is Scripps College's promise of a new space to the dance department, a promise long overdue in fulfillment. Judy sees the library as having problems with funding somewhat aligned to the dance department.

I think Ronnie, and I as the librarian, can advocate for our own areas but we also need trustees and donors, who are vocal constituents. I'm not saying there hasn't been that but there are so many competing demands.

Even if the spaces like the dance department and the library have people advocating for them on the funding side of things, it doesn't seem to be enough, considering the dance department has been in the same building since it was built in the fifties.

Perhaps part of the reason the dance department, and Scripps as a whole, has difficulty receiving money is that students don't have a strong desire to give back to the school, though it's also possible that Scripps graduates with a degree in dance don't go on to make a lot of money. Something that Judy emphasizes during our interview, is the strong sense of community she felt as a student at Scripps simply because of the space she was living in.

She says that she and two of her friends lived in the first triple at Scripps in the Grace-Scripps-Clark dorm and remembers Scripps as very residence-hall centered. "I lived in the same hall all four years. I loved it at Scripps." Many of the traditions that students participated in no longer exist and, most notably, the structure of Scripps is entirely different. Perhaps the reason those traditions no longer exist is because they were dorm-centered.

When Judy was a student at Scripps, students lived in the same residence hall all four years, something that Judy remembers quite fondly. She believes that living in the same residence hall really fostered a sense of community because life at Scripps centered on the people you lived with. "You ate together, you played bridge together, your hall beat another hall at field hockey. Everything was very very dorm centered. There was a

hall meeting every week. You got together. There were small rooms, smoking porches, it was a social gathering place and your best friends were in your hall and you were best friends for four years...My philosophy is your nuclear unit is what gives you the loyalty [to Scripps]...I think your loyalty to the smaller group builds loyalty to the larger.”

When Judy says this I wonder if this is something the dance department does and could do better if they had more resources. If the dance department could hire more professors, offer more classes, open additional studios in which students could convene and dance together, maybe the entire institution of Scripps could benefit and “build loyalty to the larger through loyalty to the smaller.”

It seemed to work out for Judy in this way, as she came back to Scripps after graduating. She says, “I was a European Studies Major and I took comparative government and literature and philosophy and art and it was just great fun, mostly I studied European History, though. When I was a student it was right at the end of 50’s and early 60’s when women were expected to stay home and what have you. Many of my classmates were engaged and I was not. There really wasn’t as much emphasis on having a successful career, on satisfying your parents that a liberal arts education was worthwhile. The whole pressure that the students have today, just the anxiety of what am I going to do, wasn’t there.”

Judy, however, did feel some of the pressure to find an occupation and so she decided to talk to librarian Dorothy Drake, whom the Drake Wing of Denison is named after. Drake suggested that Judy attend the University of Washington library school,

which she did, soon after which Judy acquired a job at the Library of Congress in Washington D.C.

“I was there during Linden Johnson and Richard Nixon’s presidencies and the Vietnam war protests... I was very happy in Washington D.C. but after five years there I thought I miss my college friends, I miss my family, I want to go back to California. I applied to several different places and took a job at University of California Riverside it only lasted eleven months since it was not an ideal job. I left there because I was offered a job at Honnold. When Dorothy Drake realized that the head of public services was open in Honnold she referred me and I was hired.”

Judy worked at Honnold in administration for four years, but she said “she really missed the direct contact with the public.” When she was offered a job at Denison, she immediately accepted and has remained ever since. She says that people often ask her if it gets boring doing the same thing year after year, but she says

“It’s not the same job. No one asks the same question twice or has the same interests. I’ve stayed as long as I have because every year there’s a whole new crop of students.”

Judy speaks fondly of her time at Scripps and I find that our sentiments are much the same in some ways. She tells me, “Scripps gave me a real sense of place and continuity and confidence. You just know where you fit.” This is how I feel about the dance department at Scripps. It is the community where I have found my sense of place and confidence.

Chapter 7

Women in Higher education: *A Look at How Women's Colleges Came to Be*

Shifts in society that occurred long before Scripps's founding allowed women to pursue higher education. Prior to the Civil War (1861-1865), only three private colleges admitted women: Antioch, Oberlin and Hillsdale, and only two public universities admitted women: the University of Iowa and the University of Deseret, which was later named the University of Utah (Harwarth 1). Most women who had access to education, i.e. white upper-class women, were educated at home. During the earlier half of the nineteenth-century, however, there was a lack of jobs for the increasing number of middle-class women available to work. As a result, in the second half of the nineteenth-century, the women's movement focused on increasing employment for middle-class women by providing classes to train women to get jobs as shop assistants, bookkeepers and clerks (x Rowold). With the Industrial Revolution, middle-class women no longer needed to devote as much time to household chores, which meant that these women had more time. Many labor-saving devices were invented during the Industrial Revolution rendering women's work, such as spinning and weaving, obsolete. Free from "feminine tasks," women, mostly middle-class women, as upper-class women were born into such a position, had time and reason to become educated.

Additionally, as more women began to enter the workforce, it ignited a societal awareness that women might contribute more to society, if they were properly educated. The women's rights movement also advocated that women were equally as capable as men and put pressure on institutions to accept women (Harawarth 2). Confined to the private women's sphere, women were able to use this position in society in their

argument for education. A major component of the women's sphere was child-rearing and various advocates for women's education argued that well-educated women were needed to raise a new educated generation of society (Harwarth 2). Women's rights advocates justified receiving an education by explaining that it would better equip women to raise intelligent children. With these previously rigid societal structures in flux, women were making their way into higher education.

The first wave of women's colleges that were considered comparable to men's colleges were what are now known as the "Seven Sisters," which were founded over a span of twenty-four years (1837-1889). They were the few successful women's colleges of the time; most women's colleges founded between 1836 and 1875 were unable to support themselves financially or to develop competitive enough academic programs (Harwarth 6). The Seven Sisters: Barnard, Smith, Mount Holyoke, Vassar, Bryn Mawr, Wellesley and Radcliffe, were paralleled to the Ivy League Men's colleges (Harwarth 6). The Seven Sisters were unique in "their ability to recruit and maintain a high percentage of women faculty" (Harwarth 6). Talented women educators who had been excluded from positions at men's colleges were hired at these new prestigious women's colleges. Special attention was paid to the design of each of these colleges, which were spaces specifically developed to suit women's needs. The women's college was a space exclusively reserved for women. A space both to enable women to participate in what had traditionally been men's spaces and push women towards certain behaviors and fields of study.

It was the Seven Sister Colleges that paved the way for more women's colleges to form after 1920 (Horowitz 279). Women's colleges gained recognition during the early

twentieth-century by being positively advertised in American press, which highlighted women's colleges' traditions and the new "college girl." However, from the very beginning, women's colleges had been met with resistance, and during the twentieth century this criticism took on a new form: "women's colleges threatened the nation with race suicide" (Horowitz 279). In her book *Alma Mater: Design and Experience in the Women's Colleges from Their Nineteenth-century Beginnings to the 1930s*, Helen Horowitz writes that

To these eugenicists, the women's colleges posed a dangerous barrier to continued dominance of Anglo-Saxons in America, for their graduates—of prime intelligence and racial stock—did not marry or bear children in adequate proportions...For Anglo-Saxons to survive, its women had to marry and produce three children...The women's colleges drew of 'the best blood of the American stock and...[sank] it in a dry desert of sterile intellectuality and paralytic culture" (Horowitz 280).

As Horowitz points out, women's colleges threatened the patriarchal racist white supremacist agenda of twentieth-century America. These eugenicists, as Horowitz calls them, had statistics demonstrating that women who graduated from women's colleges were less likely to get married. In a society that forced women to choose between married life and a career, college-educated women more often chose their careers revealing a problem not with the women but with the structure of society (Horowitz 280). In order to support women in the transition from higher education to a career to potentially starting a family, in 1881 the Association of Collegiate Alumnae was founded. Its goal was to connect liberal arts-educated women with one another and also to support women post-college graduation (Horowitz 281). They worked to help women in their dilemma of balancing a career and the responsibilities of having a home and a family.

After World War 1, however, concern about women's colleges grew. "The conservative groundswell generated by wartime anxieties and dissatisfactions with the peace altered the public climate in which the women's colleges operated" (Horowitz 281). The US government saw women's colleges as fostering radicalism that advocated against the American government and others saw women's colleges as hindering healthy interactions between men and women (Horowitz 282). It was during this time that the classism of women's colleges was also exposed. Mostly white upper-class women attended women's colleges and attendance to a women's college was viewed as a symbol of societal status. Though many women longed for the freedom of coeducational institutions where there was less paternal protectiveness and where men and women intermingled, few left women's colleges or decided to attend coeducational institutions. To leave a women's college would be to lose a symbol of status (Horowitz 283). "By the 1920s, prominent families expected their daughters, as well as their sons, to attend college" and, as a result, most students at women's colleges were women that came from the upper middle class. While the Seven Sisters and other women's colleges of the time found themselves limited by tradition and societal expectations, three new colleges emerged during the 1920's reflecting a new age of education for women and posed themselves as alternatives to the Seven Sisters free from pre-1920's limitations (Horowitz 294).

These three colleges were Sarah Lawrence, Bennington and Scripps, which were founded during and as a part of the Progressive Education Movement, which began in the late 19th century, and sought to educate more fully than traditional education ("Progressive Education" 1). Prior to the Progressive Education Movement, formalism

and tradition characterized higher education (Reese 1). “The purpose of instruction...seemed to be ‘the guessing of so many riddles’ and memorizing incredible quantities of facts” (Reese 20). Education was straightforward with little emphasis on creativity and the individual. The turn of the twentieth-century, however, signified a dramatic change in education as schools founded during this time placed a greater emphasis on creativity and independence in the classroom (Harwarth 6).

While existing women’s colleges resisted or adapted to the pressures of the 1920s, according to the commitments of their presidents and faculty, these three new colleges—free of tradition, faculty, and building—offered a clean canvas on which to sketch an educational plan for twentieth-century women (Horowitz 319).

Many existing colleges were still bound by tradition, having been founded during the nineteenth-century, but women’s colleges founded during the progressive education movement were free to break from tradition and begin a new way of educating women.

After the war, each of the Seven Sisters sought to “strengthen or redefine” its mission, which were ultimately reflected in the rebuilding of the spaces of each of the colleges (Horowitz 293). Vassar College built a new gothic tower to reflect the appointment of a male president and a new curriculum built on needs of the home (Horowitz 294). Mount Holyoke built a more modern campus to reflect how the college adjusted to a new age (Horowitz 294). “Smith...ultimately added to its complex, a heterogeneous campus, a controlled environment, ultimately designed as Georgian quadrangles, but inwardly planned to protect femininity” (Horowitz 294). The spaces of women’s colleges directly correlated with concepts about the colleges themselves. The space of women’s colleges was yet another way to both enable and control women to exist in a feminine way.

The founding of women's colleges furthered spatial segregation of men and women and emphasized the ways in which space was gendered. In her book *Gendered Spaces*, Daphne Spain writes

The institution of education was characterized until relatively recently by the spatial segregation of women and men...American schools historically were masculine places of learning that excluded women. [Education was an example] of spatial segregation reinforcing gender stratification by limiting women's access to resources important for the acquisition of status (Spain 143).

The fact that women's colleges existed as spaces for women to receive an education challenged the gendered space of higher education in America because American universities had previously been spaces mostly reserved for men. However, these colleges still presented themselves as a gendered spaces, using architecture and structuring of the campuses to physically implement ideas about femininity. The spatial segregation of men and women began with the public and private sphere, conceptual divisions of men and women that then manifested into physical spaces. The public and private sphere "set the general context for sexually segregated schools" (Spain 145).

Women's colleges allowed women access to higher education but also furthered women's separation from men. The curriculum within women's colleges had to subvert the idea that women were weaker than men, which had been advocated by Dr. Edward Clarke who argued that "higher education harmed women's health" (Spain 153). As a result, a new emphasis on physical education for women emerged. Physical education became a required course at many women's colleges in an attempt to disprove Dr. absurd theories about women's bodies.

Sarah Lawrence, Bennington and Scripps became new space for women to receive an education but also became new spaces to both challenge and uphold stereotypes about women. While these new colleges faced some of the same challenges as the Seven Sisters, they also had the opportunity to break away from traditional ways of educating individuals and to establish new academic agendas, which included a desire to establish the arts as equal to other academic fields (Ross 202). However, where Sarah Lawrence and Bennington were founded in New York and Vermont respectively, Scripps College was the women's college of the West, founded in Claremont, California, symbolizing a new future of women's colleges and geographically separated from her women's college contemporaries.

Chapter 8

Scripps College: *The Founding of the Women's College of the West*

Scripps College was the second of five undergraduate colleges that would comprise the Claremont Colleges Consortium. The first of the five colleges was Pomona College, which was founded in 1887 by James A. Blaisdell who hoped to create an academic atmosphere comparable to what was available on the East Coast (“A Brief History: Pomona College” 1). It wasn’t until almost forty years after Pomona’s founding that Blaisdell had to decide whether to expand Pomona College. What he decided to do, instead, was establish a consortium like Oxford and Cambridge. Scripps was initially founded as a solution to Pomona College’s problem of whether or not to expand. There was more to this problem, however.

In the 1920’s pressure to take in more women threatened to upset the 60:40 male-female ratio of entering students necessary to graduate a class in which the men equaled the women (Horowitz 339).

Although it’s unclear what Horowitz means by this, one speculates that Pomona College was threatened by women, perhaps suffering from the mentality of the time, and afraid that the women might surpass the men academically. Though Pomona had been a coeducational institution from the beginning, it maintained a student body in which there were more men than women.

In 1925, Canadian born writer and United States government specialist, William Bennett Munro, gave the thirty-second annual Pomona College Commencement address. In his address, Munro talked about the college being at a “crossroads”: should the college remain small or expand, or is there a third option, meaning create a consortium of schools

(Eagleson 31). Munro's address was what Blaisdell needed to make a decision for Pomona College. That same year, the Claremont Colleges were founded and a year later, in 1926, Scripps College was the second addition to what would be five undergraduate colleges (Eagleson 31). Munro became an active participant in the creation of the consortium and was a board member from 1925 until 1949 (Eagleson 31).

Ellen Browning Scripps, an unmarried wealthy benefactor of education, had been a Pomona College supporter when Blaisdell approached her about founding a women's college as a part of the Claremont Colleges. Blaisdell "persuaded" Ellen Scripps to endow a women's college as the second member of the west-coast Oxford-like group of colleges (Horowitz 340). Blaisdell had a heavy hand in the founding and structuring of Scripps, appointing Earnest Jaqua, dean of Pomona faculty at the time, to recruit board of trustee members for Scripps. Women were specifically chosen for the board of trustees based on their experiences with the Seven Sister Colleges. Among the new board of trustees acquired was Susan Dorsey from Vassar College, Ethel Richardson Allen from Bryn Mawr, Mary Routt from Wellesley and Mary Kimberly Shirk from Smith (Horowitz 340). Though one-half of the board was comprised of women, and of women who argued that both the president and at least half of the faculty should be women, the initial faculty was not only male-dominated, but James Blaisdell appointed Earnest Jaqua as the first president of Scripps College (Horowitz 341). Even the women who founded Scripps were oppressed by men so that the college could not be organized in the way these women wanted, which seems contradictory to such an institution. Blaisdell claimed he was acting in the best interest of the Claremont Colleges as a whole; however when Jaqua became president, he recruited a faculty dominated by men. He "explained that he

wanted to get distinguished men in place at the outset, fearing that they would be harder to draw, once surrounded by women” (Horowitz 341). Really, Jaqua hired men without even trying to hire women.

Despite opposition, however, the women trustees of Scripps College were determined to make Scripps a place where women could advance. “Ellen Browning Scripps believed in women being clear-thinking and high-minded, but beyond these broad guidelines, she left decisions of educational policy up to the board” (Horowitz 340). Though Ellen Browning Scripps was the founder and primary financial supporter of Scripps College, it was the trustees who made decisions about the school. As married women, they looked to the concerns voiced by the Association of Collegiate Alumnae in the twentieth-century: how to provide women with an education that also enabled them to take care of their families. The women trustees of Scripps argued that a new curriculum, different from that of coeducational and men’s colleges, would accommodate the need for women to pursue a career and maintain a family (Horowitz 341).

The Scripps curriculum was thus created in a way that fulfilled the needs of post-war women (Horowitz 339).

In examining women’s special needs and concerns, the education committee determined that women...cared about growth, human relationships, and beauty. These particular qualities of women suggested a curriculum featuring psychology, botany, sociology, and art. Women’s special weaknesses called for methods to counter their lack of “objectivity and the capacity for critical judgment and independent thinking.” (Horowitz 341).

Growth, human relationships and beauty. These were thought to be the values of women. Just as they were in the nineteenth-century, women were still attached to the concept of beauty. However, women were associated with beauty in light of being weak; they were

viewed as lacking certain capacities of men like being able to think critically and independently. The curriculum, therefore, was designed to strengthen what were thought to be the existing strengths of women and all else was ignored (Horowitz 341). The academic environment created for women at Scripps was not initially intended to foster critical judgment and independent thinking, which contradicted the emphasis of the Progressive Education Movement on independence in the classroom.

What seems to have happened, however, is that certain fields of study were feminized because of this early association with these fields of study with “women’s strengths.” Fields such as psychology, botany, sociology and art became a “woman’s thing,” perhaps because they were specifically emphasized at a women’s college (Horowitz 341). Ironically, teaching also became a feminized field, though women had difficulty gaining access to higher education. Jessica Enoch argues that

The nineteenth-century school was renovated, both discursively and materially, from a public, exposed, masculine space to an enclosed, private, and feminine space...the changes these figures made to the school domesticated it in ways that enabled women to move out of the home and into the classroom—a space that soon became and now remains, in Emerson’s words, one of the ‘most important sphere[s] of female activity’ (Enoch 276).

While women were able to receive a degree from a higher educational institution and could more easily enter the workforce as teachers, the idea was not for women to transition entirely out of the private sphere and into the public sphere. At Scripps, and many other women’s colleges, the hope was that women would be able to participate in both the private and public sphere. The women board of trustees believed both aspects of a woman’s life to be important, but this further encouraged women to do “women’s things” and did not push women into male-dominated fields. Horowitz writes that

Caught in the marriage-career dilemma of their own time, the women trustees, hoping to enable women to enjoy families and make contributions to society, sought a curricular solution that accepted the reality of discrimination—women’s work—rather than one that gave women the intellectual ammunition to fight it (Horowitz 341).

While attempting to help women in their academic and life pursuits, the women members of the board of trustees were making decisions that reflected their own lives. Scripps was not only male-dominated but also had women whose experiences in the world were colored by gender discrimination, making educational policy decisions that prevented the women of the future from eroding the division between men and women. Though Scripps was a progressive school in comparison to the Seven Sisters and other existing colleges, Scripps was not wholly progressive in advancing women in society towards equality with men.

An important aspect of the Scripps curriculum was the core program, which was designed to highlight interdisciplinary study, a concept borrowed from Columbia University. As part of a Scripps education, Scripps College instituted a two-year core humanities program. The core program began as a course on the history of Western Civilization. However, with the help of Hartley Burr Alexander, a philosopher and anthropologist from the University of Nebraska, the course developed into “The Humanities: History of Occidental Culture” (Horowitz 342-43). The last two years of study at Scripps were designed to fit the “feminine needs” of women. Though students could choose any concentration, they were encouraged to take courses in art, psychology, literature and the social sciences because the women trustees believed that these fields of study would lead to careers that allowed a woman to balance her career with her family, which was of utmost importance (Horowitz 343). One might argue that these fields

became feminized because they were so highly encouraged at a women's college as fields for women to study. It seems that still some of these fields are thought of as "women's disciplines."

In addition to carefully creating a curriculum suited specifically for women, the space in which Scripps women were receiving their education was very intentionally designed for women and reflected the mentality of the time about how women were supposed to live their lives. The college was committed to creating a physical environment in which women could thrive, a space "simple and homelike," which positioned women back in the private sphere, the woman's place. Therefore, the Scripps trustees sought an architect who could design a campus that resembled a beautiful home (Horowitz 343). Sacrificing principle for aesthetics, the trustees chose a man, Gordon Kaufmann, instead of a woman, Julia Morgan, to design the women's college. The campus was built like a great courtyard and surrounded by a wall. Helen Horowitz writes that "Scripps quite consciously attempted to build a campus appropriate to women's nature...the college sought feminine structures" (Horowitz 348). Even the space of Scripps was intentionally feminized.

More profoundly than in its adaptation to a moody landscape, the college sought feminine structures. Unlike Kaufmann's courtyard dormitories at California Institute of Technology...planned for men, his Scripps dormitories followed the pattern of the women's colleges in adapting the house form to a residence hall for college women...Scripps separated each female into her modest private space, forcing her into the public rooms for socializing (Horowitz 348).

The space of Scripps was structured in a way that attempted to dictate the way in which Scripps students lived. The campus was quite literally built as the women's sphere with the dormitories representing the home. Moreover, Scripps prioritized the building of their

dormitories over classroom buildings (Horowitz 348). It appears that the space in which Scripps students lived and studied was just as important as the curriculum itself.

The domesticity exuded by Scripps College was further enforced by what was called the practice house in which Scripps women could learn or “practice” activities relevant to being a home-maker, i.e. home economics, how to put on a dinner party, how to handle household budgets (Horowitz 349). The practice house was a physical interactive manifestation of the home-like setting of the campus. Scripps students, however, weren’t interested in learning such lessons and so the college instituted Scripps tea for faculty and students to network in a less formal setting than the classroom. The Scripps tradition of tea is one that, despite a brief hiatus, continues on today, still a time and place for students and faculty to converse with one another.

By the time Scripps was founded, much work had already been done in disproving theories about women’s inferior capabilities. It wasn’t until 2008, over eighty-two years after Scripps’s founding, when Scripps College finally created a space on campus for physical activity, the Sally Tiernan Fieldhouse, a recreational and athletic facility (“About Scripps” 1). Either Scripps College did not feel such a space was necessary or Scripps did not feel the same pressures as the Seven Sisters to directly upend concepts about the women’s body as weaker. In any case, resources were not allocated for such an endeavor until 2008. One would think that a space like the Scripps fieldhouse would be ideal for use by the dance department. Unfortunately, of the three gym spaces included in the building none are usable and the dance program at Scripps has been unable to take full advantage of the extra space.

Conclusion

The first time I visited Scripps, I was immediately drawn to the aesthetics of the campus: the historical Spanish-style buildings, the lush foliage, the blooming rose garden and the Sally Tiernan Fieldhouse, which I was particularly excited about, with its resort-style pool and fully-equipped work-out area. Scripps was the most beautiful college I had visited, on top of which it was academically renowned. I have found that my first impression of Scripps can be seen as aesthetics at work: beauty and intellect cohabiting a space. This seemingly simplistic statement, however, is complicated by Scripps being a women's college because Scripps as a space for aestheticism collides with the long and intertwined history women's bodies have in relation to their aesthetics.

When women's colleges emerged, they were designed as beautiful spaces in which women could receive an education equal to that of men. More than that, though, these spaces helped liberate women from the convoluted nineteenth-century idea that a woman's intellect was controlled by her body. At the same time, women pioneers, like Isadora Duncan and Margaret H'Doubler, worked to do the same through dance, which was simultaneously established as the art where aestheticism truly exists, where beauty and intellect come together. At the turn of the twentieth-century, dance was becoming intellectualized and desexualized, it was becoming a space where aestheticism could be explored and was seen by society as a physical activity that allowed women to preserve their femininity. On the contrary, dance served quite the opposite purpose for women: it allowed them to be free with their bodies, reject former notions of femininity and redefine what it meant to be a woman. Perhaps it was that very misconception and that dance was a space for aestheticism that allowed dance in as an academic discipline.

The politics of aestheticism are particularly complicated at Scripps College where both the dance at Scripps and the institution itself are spaces for aestheticism. Both beauty and intellect come together at Scripps but exist only as potential for aestheticism. Dance at Scripps is where aestheticism comes to life, where individuals experience aestheticism through movement of their own bodies. Because dance, unlike any other academic discipline, cannot exist unless the mind and body are assumed to be inseparable, it is the space for aestheticism, and where the potential for aestheticism at Scripps manifests.

Because dance is tied to aesthetics and the hierarchies of aesthetics, there are numerous possibilities of “dance’s intersection with politics” (Carter 206). Dance has the capability for intersectional political research. Just as individuals like Isadora Duncan used dance as a platform to make her cause for women’s freedom known, dance can do the same for students at Scripps. A women’s college, such as Scripps, seems to be the ideal environment for opinionated women students to engage with one another to create social change and to do so through dance, which appeals to the entirety of humanness.

Dance is an important part of women’s history and, as such, I feel that it is important for women to study dance and that dance be studied at a women’s college. That the Scripps Dance Department remains in Richardson studio and the music department has the Scripps Performing Arts Center says something about what arts are valued on Scripps campus. Despite having to work in such a small place, however, the Scripps Dance Department continues to be successful and could probably grow much more if the

department is afforded more space. Perhaps it is the femininity associated with dance that keeps the department in Richardson or maybe it's that Scripps does not consider dance an academic discipline worthy of more space, but it is clear that there should be more space for dance at Scripps. Dance at Scripps needs to be rethought as a space like no other where self-expression and world exploration can occur through mobilization of aestheticism in movements of the body. It is through dance at Scripps where I have experienced this, where I have become a more critical and creative thinker and a more articulate person, where I have been able to experience the power of dance and where I have found a passion for dance. And during my final moments on stage as a Scripps student, it was the Scripps dance community I thought about and was thankful to for helping me find myself.

In less than four minutes, my solo is over. The stage goes dark and after a moment more of silence, I hear the applause from everyone who just witnessed one of my happiest moments. The lights brighten the stage once again. I cannot see the audience but I can hear them: I hear my dad's signature high-pitched whistle, I hear the cheers from my friends in the audience, who have come to all of my Scripps dance performances, and I hear new friends from backstage, people I have only met these past few days. As I bow, I feel the aches in my body from this past week's intense final rehearsals and performances. My breathing is heavy, sweat is pouring out of my body, but I am not tired. I am energized. I have never felt more accomplished until this moment. And as the curtain slowly begins to fall, signifying the end of my dancing at Scripps, this does not feel like the end. I feel excited and overjoyed and I know that I am finally a true confident Scripps woman.

Works Cited

- "A Brief History of Pomona College." - *Pomona College*. N.p., n.d. Web. 27 Feb. 2015.
- "About Isadora Duncan." *About Isadora Duncan*. N.p., n.d. Web. 14 Feb. 2015.
- "Aesthetic, N. and Adj." : *Oxford English Dictionary*. N.p., n.d. Web. 19 Feb. 2015.
- "Progressive education". *Encyclopædia Britannica. Encyclopædia Britannica Online*. Encyclopædia Britannica Inc., 2015. Web. 22 Jan. 2015
<<http://www.britannica.com/EBchecked/topic/478341/progressive-education>>.
- "Progressive education". *Encyclopædia Britannica. Encyclopædia Britannica Online*. Encyclopædia Britannica Inc., 2015. Web. 22 Jan. 2015
<<http://www.britannica.com/EBchecked/topic/478341/progressive-education>>.
- "Slavery in America." *History.com*. A&E Television Networks, n.d. Web. 11 Feb. 2015.
- "About Scripps." *About Scripps College*. N.p., n.d. Web. 22 Jan. 2015
- "About Scripps." *Office of the President*. N.p., n.d. Web. Oct. 2014
- "Arts Education." Rss. N.p., n.d. Web 12 Feb. 2015.
- "Core Curriculum." *For Students*. N.p., 15 Aug. 2012. Web. 31. 2015
- "Education Statistics-National Dance Education Organization." *Education Statistics-National Dance Education Organization*. N.p., n.d. Web. 12 Feb. 2015
- Brand, Peggy Zeglin. *Beauty Unlimited*. Bloomington: Indiana UP, 2012. *Claremont Colleges Library*. Web.
- Brosterman, Ronnie. "Ronnie Brosterman Interview 1." Personal interview. Scripps College. 24 Sept. 2014.
- Brosterman, Ronnie. "Ronnie Brosterman Interview 2." Personal interview. Scripps College. 24. Oct. 2014
- Carter, Alexandra. *The Routledge Dance Studies Reader*. 2nd ed. London: Routledge, 1998. Print.
- Cogan, Frances B. *All-American Girl: The Ideal of Real Womanhood in Mid-nineteenth-century America*. Athens: U of Georgia, 1989. Print.
- Dempster, Elizabeth. "Women Writing The Body." *The Routledge Dance Studies Reader*. Ed. Alexandra Carter. 2nd ed. London: Routledge, 1998. 229-35. Print.

- Eagleson, Harvey. "William Bennett Munro." *Engineering and Science* (1960): 30-36. Caltech Office of Public Relations. Web.
- Enoch, Jessica. "A Woman's Place Is in the School: Rhetorics of Gendered Space in Nineteenth-Century America." *College English* 70.3 (2008): 275-95. *Jstor*. Web.
- Hagood, Thomas K. *A History of Dance in American Higher Education: Dance and the American University*. Lewiston, NY: E. Mellen, 2000. Print.
- Harvey-Sahak, Judy. "Judy Harvey-Sahak Interview 1." Personal interview. Scripps College. 24. Feb. 2015
- Harvey-Sahak, Judy. "Judy Harvey-Sahak Interview 2." Personal interview. Scripps College. 31. Mar. 2015
- Harwarth, Irene, Mindi S. Maline, and Elizabeth DeBra. *Women's Colleges in the United States: History Issues, and Challenges*. Washington, DC: National Institute on Postsecondary Education, Libraries, and Lifelong Learning, U.S. Dept. of Education, 1997. Print.
- Hecht, Thom. "Ruth St. Denis (1879-1968) America's Divine Dancer." *Dance Heritage Coalition*. N.p., n.d. Web. 01 Mar. 2015.
- Horowitz, Helen Lefkowitz. *Alma Mater: Design and Experience in the Women's Colleges from Their Nineteenth-century Beginnings to the 1930s*. Second ed. New York: Knopf, 1984. Print.
- Koritz, Amy. *Gendering Bodies/performing Art: Dance and Literature in Early-twentieth-century British Culture*. Ann Arbor: U of Michigan, 1995. Print.
- Novack, Cynthia J. "Looking At Movement As Culture." *The Routledge Dance Studies Reader*. Ed. Alexandra Carter. 2nd ed. London: Routledge, 1998. 229-35. Print.
- Reese, William J. "The Origins of Progressive Education." *History of Education Quarterly* 41 (2001): n. pag. *Jstor*. Web.
- Ross, Janice. "Margaret Newell H'Doubler (1889 – 1982)." *Dance Heritage Coalition*. N.p., n.d. Web.
- Ross, Janice. *Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Education*. Madison: U of Wisconsin, 2000. Print.
- Rowold, Katharina, ed. *Gender and Science: Late Nineteenth-century Debates on the Female Mind and Body*. Bristol, England: Thoemmes, 1996. Print.

Spain, Daphne. *Gendered Spaces*. Chapel Hill: University of North Carolina Press, 1992.
eBook: Collection (EBSCOhost). Web. 1 Mar. 2015

Welter, Barbara. "The Cult of True Womanhood: 1820-1860." *American Quarterly* 18.2
(1966): 151-74. *Jstor*. Web.

West, B. June. "The "New Woman"" *Twentieth Century Literature* 1.2 (1955): 55-68.
JSTOR. Web.