DANC 280
Introduction to Dance as an Art Form
Section 22490D
Fall 2014
Day M/W
2:00–3:20pm
4 units

Location: MRF 206

Instructor: Jackie Kopcsak
Office: STO 334
Office Hours: To be scheduled by email
Contact Info: jkopcsak@usc.edu

Catalogue Description
Gateway to the minor in dance. Concepts of art exemplified in dance; origins and evolution of classic and contemporary dance forms; elements of art criticism applied to dance productions. Required attendance at dance concerts and art exhibits. (Duplicates credit in former THTR 280.)

Course Description
In this interdisciplinary overview of Western dance forms, students will study the origins and evolution of classical and contemporary dance, explore hot topics in the emerging field of dance studies, and apply elements of art criticism to viewing dance productions. More importantly, students will have the opportunity to examine dance within the contexts of fashion, photography, architecture, poetry, cinematic arts, technology, sports medicine and other fields. For their final project, students will connect dance to another discipline of their interest.

Learning Objectives

- Students will develop varying approaches, attitudes and analytical skills for viewing, critiquing and appreciating Western theatrical dance performances
- Students will explore the creative aspects of dance and how they relate to major artistic trends
- Students will make connections between dance and other disciplines
- Students will acquaint themselves with major concerns in the field of Dance Studies
- Students will become familiar with significant dance works of the Western canon
- Students will be able to identify significant dance artists and be able to historicize their contributions
- Students will hone their research skills, learning how to incorporate observation and personal experience into a well-synthesized term paper
**Technological Proficiency and Hardware/Software Required**
Students will be required to view media outside of class for discussion and other assignments.

**Required Text**

**Additional Readings and Supplementary Materials (subject to change)**
The majority of these scholarly articles are readily available for free through JSTOR and other online e-databases accessible from the USC Libraries' Website. All articles will also be posted on the course website before the first day of class. Podcasts, Websites, and Video/YouTube viewing will also be assigned.


**Description and Assessment of Assignments**

**Readings and Viewings:**
Students will have reading assignments made available in required texts, articles posted on the course website and handouts distributed in-class. **Students should complete the assigned reading or viewing before the class for which it is listed.** Students are encouraged to watch YouTube videos in conjunction with their readings and will share their findings with the class at designated times. Visual media shown in class represent vital texts for the course and, like lectures and reading materials, will be the basis of questions on pop quizzes and exams.

**Attendance:**
Viewing, discussion, and in-class projects figure greatly in this course, so attendance is required. If you have more than three unexcused absences, your grade for this class will reflect that fact. Chronic tardiness may be recorded as an absence.

**Quizzes:**
From time-to-time there may be a short pop quiz at the beginning of class on the readings posted for that day. (Latecomers will not have the opportunity to make up the quiz). The quizzes will be returned and can form a study guide for the exams.

**Mid-Term and Final Exam:**
Students are required to be in class for each of the class exams, so note the dates. Exams will consist of fill-in-the-blank, true/false, multiple choice and/or matching questions as well as short answer and short essay questions.

Mid-Term: TBD – October 13 OR 15, 2:00–3:20pm
Final: Friday, December 12, 2:00–4:00pm

“Swan Lake” Response Paper (due 10/29):
Students will attend the Australian Ballet’s production of “Swan Lake” (October 9–12, 2014) as part of Glorya Kaufman presents Dance at the Music Center. (Discount tickets (approx. $20) will be available for purchase at the beginning of the semester). Students will then write a 3–5 page personal response paper, details to be further discussed in class.

Additional Dance Review (due 12/03):
Students will write a short newspaper-style review (1–2 pages) of an additional live dance performance in Southern California. (Performance must be approved in advance by the instructor). Recommended performances: **Batsheva Dance Company at UCLA Nov 1, 2014** and **BalletBoyz** as part of Glorya Kaufman presents Dance at the Music Center, **November 7–9, 2014**.
Interdisciplinary Dance Paper and Oral Presentation (due 11/17–12/01):
Using at least 3 scholarly sources and 3 popular sources, students will conduct scholarly research to investigate the relationship between dance and another discipline of their choice. Students’ 5–7-page typed, double-spaced and proof-read paper will include an original title, proper citations and separate bibliography. A one-page proposal for this paper will be due 10/01. Students will also present their findings to the rest of the class and are encouraged to use PowerPoint/Prezi/etc. to include visual media.

Dance Documentary Paper (due 09/22):
Students will watch a dance documentary film outside of class and write a 2–page typed, double–spaced and proof-read paper with an original title. The paper can be on any theme but will be a cogent, analytical review of the film that considers what the narrative says about dance to the viewing public. Students will choose one film from the following list of dance documentaries:

- Afternoon of a Faun: Tanaquil Le Clercq*
- Ballets Russes
- Been Rich All My Life
- Children of Theatre Street
- Dancemaker
- Donald McKayle: Heartbeats of a Dancer
- Elusive Muse
- Étoiles
- Every Little Step
- He Makes Me Feel Like Dancing
- Jerome Robbins: Something to Dance About
- Joffrey: Mavericks of American Dance
- Martha Graham: The Dancer Revealed
- Never Stand Still: Dancing at Jacob’s Pillow Dance Festival*
- Pina*
- Show Business: the Road to Broadway
- First Position*

(*currently available on Netflix)

Grading Breakdown

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<thead>
<tr>
<th>Component</th>
<th>Points</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance, Participation, Quizzes</td>
<td>50</td>
<td>10%</td>
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<tr>
<td>Dance Documentary Paper</td>
<td>50</td>
<td>10%</td>
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<tr>
<td>Dance Performance Review</td>
<td>50</td>
<td>10%</td>
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<tr>
<td>Mid-Term</td>
<td>75</td>
<td>15%</td>
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<tr>
<td>“Swan Lake” Paper</td>
<td>75</td>
<td>15%</td>
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<tr>
<td>Term Paper and Presentation</td>
<td>100</td>
<td>20%</td>
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<tr>
<td>Final Exam</td>
<td>100</td>
<td>20%</td>
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<tr>
<td>Total</td>
<td>500</td>
<td>100%</td>
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A+ = 100 points
A = 96–99 points
A- = 91–95 points
B+ = 88–90 points
B = 85–87 points
B- = 81–84 points
C+ = 78–80 points
C = 75–77 points
C- = 71–74 points
D+ = 67–70 points
D- = 61–63 points
F = 60 or below
<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Topics/Daily Activities</th>
<th>Readings and Homework</th>
<th>Deliverable/Due Dates</th>
<th>Other Notable Dates</th>
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<tbody>
<tr>
<td>1</td>
<td>Aug 25</td>
<td>Introduction to course/ Dance History Overview/</td>
<td><strong>READ:</strong> Acocella “Imagining Dance”; Copeland, “Merce Cunningham and the Politics of</td>
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<td>Aug 27</td>
<td>Looking at Dance</td>
<td>Perception”</td>
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<td>2</td>
<td>Sept 3</td>
<td>Looking at Dance: LABAN Movement Analysis</td>
<td>Handout on Laban</td>
<td>WEAR appropriate clothes for</td>
<td>LABOR DAY HOLIDAY</td>
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<td>Start reading Kant and Jowitt (longer articles)</td>
<td>movement on 09/03</td>
<td>No class Sept 1</td>
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<td>3</td>
<td>Sept 8</td>
<td>Dance and Design: Costume and Scenic Design</td>
<td><strong>READ:</strong> Kant, “The Soul of the Shoe”; Jowitt, “The Allure of Metamorphosis”</td>
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<td>WATCH: YouTube Playlist: Dance and Costume (URL on website)</td>
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<td>4</td>
<td>Sept 15</td>
<td>Dance and Music: “See the Music, Hear the Dancing?”</td>
<td>From READING DANCE: Lambert, “Tchaikovsky and the Ballet,” 1171–1175;</td>
<td>Guest Speaker 09/17</td>
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<td>Balanchine, “Marginal Notes on the Dance,” 80–83;</td>
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<td>Teachout on Merce Cunningham, “Pale Horse, Pale Rider,” 479–487;</td>
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<td>Acocella, “Mark Morris on Mozart Dances,” 797–800;</td>
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<td>Goldner “Nine Sinatra Songs” 1281–1282</td>
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<td>5</td>
<td>Sept 22</td>
<td>Dance and Narrative: Story Ballets, Heroic Moderns and the “No” Manifesto</td>
<td><strong>READ:</strong> Teachout, “Greatest Story Ever Told;”</td>
<td>DOCUMENTARY PAPER Due 09/22</td>
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<td>Sept 24</td>
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<td>From READING DANCE: Denby, “Meaning in Ballet,” 378–382;</td>
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WATCH: YouTube Playlist “Architecture and Dance” & BBC – Noemie LaFrance  
EXPLORE: website of architect John Pawson | PAPER PROPOSAL DUE OCT 1  
Also 10/01 – WEAR appropriate clothes for movement – site-specific dance day! |
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<td>Oct 1</td>
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| Week 7  | Oct 6    | Alternative Ways of Looking at Dance: Gender, Power and Politics  
“Swan Lake” Day | READ: Juhasz “Queer Swans,” Fisher, “Tulle as Tool”  
Class field trip to “Swan Lake” 10/09–12; date/time TBA |
| Oct 8   |          |                                                        |                                                                                 |
| Week 8  | Oct 13   | Dance and Photography | READ: Reason “Still Moving,”  
LISTEN: Download podcast from Rosalie O’Connor;  
EXPLORE websites of photographers O’Connor, Lois Greenfield and Chris Nash | MID-TERM EXAM 10/13 – OR – 10/15;  
Photography Day BRING your cameras/smart phones and wear clothing for movement  
Guest Speaker 10/15 |
| Oct 15  |          |                                                        |                                                                                 |
| Oct 22  |          |                                                        |                                                                                 |
| Oct 29  |          |                                                        |                                                                                 |
| Week 11 | Nov 3    | Dance for the Camera | From READING DANCE: Section on Fred Astaire and Ginger Rogers, 47–66.  
READ: Elswit, “SYTYCD Does Dance Studies.” | Batsheva Dance @ UCLA 11/01 |
| Nov 5   |          |                                                        |                                                                                 |
| Week 12 | Nov 10   | Dance in Popular Culture | READ: Osumare, “Hip-Hop or Postmodern?” | BalletBoyz @ the Music Center 11/07–09 |
| Nov 12  |          |                                                        |                                                                                 |
| Week 13 | Nov 17   | Athletes, Artists and Sports Medicine; Class Presentations | Reading: TBA | TERM PAPER due at time of PRESENTATION  
Guest Speaker 11/19 |
| Nov 19  |          |                                                        |                                                                                 |
Week 14
Nov 24  | Class Presentations
Week 15
Dec 1   | Class Presentations; Wrap-up and other Hot Topics
        | Additional Dance Review due 12/03
Dec 3   | Final Exam
FINAL   | Friday, December 12 @ 2pm

Assignment Submission Policy
All assignments will be submitted in class. Exceptions will be made only in truly exceptional circumstances.

Additional Policies:

Class Conduct:
Please bring a paper notebook and writing instrument to class; laptops, notebooks, tablets and other technology will only be permitted at certain times. Phones will not be allowed and should not be visible during class. Texting or internet engagement during class time will result in lowering of your class grade. Your attention during class time is greatly appreciated, and also required.

Please Note
This class takes place at a university committed to equity for all students, where diversity and inclusion are considered critical to the academic environment. In this classroom, free speech is respected, and civil discourse is expected, with a safe learning environment the priority. We will endeavor to use language that is respectful—sometimes being inquisitive and creative, because language changes all the time—particularly when it comes to differences in age, ethnicity, gender identity or expression, race or socioeconomic status. If you have a preferred gender pronoun that is not being used, please advise the professor.

Statement for Students with Disabilities
Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Statement on Academic Integrity
USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. SCampus, the Student Guidebook, (www.usc.edu/scampus or http://scampus.usc.edu) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.
Emergency Preparedness/Course Continuity in a Crisis
In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.