Catalogue Description
Exploration of dance as an art form in its artistic, political and socio-cultural climate. Studies of the continuum of dance within its historical context.

Course Overview
“Dance is the hidden language of the soul...” – Martha Graham

For centuries dance-makers have been exploring one of life’s existential questions: what does it mean to be a creative, thinking, feeling person at this moment in history? Their findings are vital to a study of the humanities, not only in illuminating the chronological record with seminal works of the imagination, but also because the vessels of expression are none other than the human body and soul. This course will examine the continuum of dance as a Western theatre art from ancient times to present day, paying close attention to how dance is historicized and why certain movements have occurred throughout the course of dance history. The class is meant to challenge entry-level perceptions of dance by asking students to look more broadly at how the history of theatrical dance is not meant to be extracted and studied in isolation from international development. Students will also be encouraged to mine their own dance experiences, observation and reflection about dance as research tools germane to discourse. Varied in-class activities will allow students to cultivate ways to articulate, theorize and embody diverse dance practices. The course will also ask students to interact with dance history through an array of sources, including but not limited to theoretical texts, critical reviews, poems, programs, images, films, monographs and auto-biographies. This multidimensional approach to history is in line with the three-dimensionality inherent within dance as a discipline.

Learning Objectives
In this course, students will:
- Cultivate a critical appreciation for dance as a form of human expression
- Gain an understanding of how dance is reflective of the culture in which it was created
- Use an anthropological lens to look at how dance relates to universal human practices such as ritual, cosmology, politics and community
- Engage with theoretical, historical and aesthetic ideas and values that have animated dance-making throughout the centuries
- Contextualize various choreographers and their strategies in order to see how the creative aspects of dance relate to other major historic and artistic trends
- Embody historical trends within the academic and/or studio classroom
- Make connections between their own personal history and the larger history of the discipline
- Learn to read and interpret actively and analytically, to think critically and creatively, and to write and speak persuasively
- Navigate methods of effective collaboration by engaging in group projects and discussions
- Develop historical research skills
- Look at sources other than traditional texts in an effort to evaluate history from multiple perspectives and to formulate informed opinions on complex issues
- Become active participants in the local arts scene by attending at least one live dance performance during the semester

**Technological Proficiency and Hardware/Software Required**
Students will be required to view media outside of class for discussion and other assignments.

**Required Textbooks**


**Required Articles (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.


Assigned Video Viewing:

“Dancing in the Light: Six Dance Compositions By African American Choreographers / Asadata Dafora, Katherine Dunham, Pearl Primus, Talley Beatty, Donald McKayle, Bill T. Jones.” Kultur, 2007. DVD.


Assigned YouTube Viewing:
“Riot at the Rite,” YouTube video, 60:00, posted by FilMesLEM, Nov 1, 2012. https://www.youtube.com/watch?v=JcZ7fdhVQw

New York City Ballet YouTube Channel https://www.youtube.com/user/newyorkcityballet

Description and Assessment of Assignments

Readings and Viewings:
Students will have approximately 100 pages of reading assignments, directed research, and/or equivalent video viewing each week. Students should complete the assigned reading or viewing before the class for which it is listed.
As dance is a predominately non-verbal form of human expression, watching, experiencing and embodying different dance forms through in-class activities and videos will also constitute primary and textual exposure to the material. Accordingly, visual media shown in class represent vital primary texts for the course and, like lectures and reading materials, will be the basis of questions on quizzes and exams. Students are encouraged to engage with additional media in conjunction with their readings.

**Attendance and Participation:**
Viewing, discussion, and in-class activities figure greatly in this course, so regular attendance is required. For this course, participation includes being attentive and focused (ie: NOT texting or surfing the internet); actively participating in discussions, master classes, and group activities; asking thoughtful questions; coming to class fully prepared; and exercising personal responsibility and consideration of others at all times. If you have more than four 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 may 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 short answer and essay questions.

- **Mid-Term: Week 7**
- **Final: Wednesday, May 6, 4:30–6:30pm**

**“GISELLE” Response Paper (due Wednesday of WEEK 4)**
Students will watch a full-length version of the Romantic ballet classic, “Giselle” and then write a personal response paper on the theme of their choice. This is not a review, but a thoughtful response in the form of an essay with a theme. Be aware that all dance reflects culture and that dance means different things to different people in various contexts. What does this dance or genre mean? What difference should it make to anyone? Is there something to learn? Give at least one example of how dance operates in the viewing, using some movement description. The paper will use at least THREE sources that support the paper’s theme/thesis. One of sources can be an essay assigned in this course. Students’ additional sources must be written by a dance scholar or critic who has written about the chosen topic. Source selection will be taken into account for this assignment. At the top of the first page, students should list the basic video/DVD information, including the title, dance company, artistic director, date of recording, composer, how the choreography is credited, and principal dancers (if relevant). Students’ 3–4-page, typed, double-spaced and proof-read paper will include an original title, proper citations and a separate bibliography.

**DANCE REVIEW (due Wednesday of WEEK 12):**
Students will offer original comments on the content and form of a live dance performance in the greater Los Angeles-area, using current secondary source readings and scholarship to situate the performance within a broader historical context. (Performance must be approved in advance by the instructor). Recommended performances: **Alvin Ailey American Dance Theatre** as part of **Glorya Kaufman Presents Dance at the Music Center (April 15–19)** and **Los Angeles Ballet’s “The Sleeping Beauty” (Feb 21–Mar 29)**. Students’ 2–3-page, typed, double-spaced and proof-read paper will include an original title, proper citations and a separate bibliography.
TERM PAPER: “Present at the Creation” (due Wednesday of WEEK 15):
The major research paper for this course will ask students to seek out the individual voice and experience of a renowned dance performer of their choice, thereby connecting the personal within the grand narrative of dance history. Students can choose a dancer of any style and from any era (understanding that more primary autobiographical sources are available from dancers of the 20th Century). Utilizing a mixture of at least FIVE primary and secondary sources, students will frame the discussion of their performer with the thought of this person being “present at the creation” of a major work in the historical canon. (ie: Bronislava Nijinska in Nijinsky’s “Rite of Spring,” Paul Taylor in Martha Graham’s “Clytemnestra,” Suzanne Farrell in George Balanchine’s “Diamonds,” etc.). Students’ theme/thesis should take into account questions such as: What was this person’s experience of making art at that moment in history? What was their relationship with the choreographer? Their relationship with other dancers? What was going on in their personal life? Does examining this art work from the point of view of the individual artist change your perception of the work? of the choreographer? of the period? Your 6–7–page, well-researched, typed, double-spaced and proof-read paper will include an original title, proper citations and separate bibliography. (Possible dancers to consider – Historical: Pierre Beauchamps, Auguste Vestris, Marie Camargo, Marie Sallé, Marie Taglioni, Carlotta Grisi, Jules Perrot; 20th Century: Wassily Nijinsky, Bronislava Nijinska, Tamara Karsavina, Irina Baronova, Fred Astaire, Martha Graham, Paul Taylor, Margot Fonteyn, Rudolf Nureyev, Gelsey Kirkland, Arthur Mitchell, Toni Bentley, Mikhail Baryshnikov, Suzanne Farrell, Edward Villella, Jacques d’Amboise, Gregory Hines, Yvonne Rainer, Steve Paxton, Trisha Brown, Twyla Tharp, etc.). Students will turn in a one-paragraph paper proposal (including a bibliography of sources explored) by Wednesday of Week 9. The proposal will account for 5% of the final grade.

Grading Breakdown
Attendance, Participation, Quizzes 75 points 15%
Mid-Term Exam 75 points 15%
“Giselle” Paper 75 points 15%
Dance Review Paper 75 points 15%
Term Paper 100 points 20%
Final Exam 100 points 20%
Total 500 points 100%

A+ = 100 points  
A = 96–99 points  
A– = 91–95 points  
C+ = 78–80 points
C = 75–77 points
C– = 71–74 points

B+ = 88–90 points
B = 85–87 points
B– = 81–84 points
D+ = 67–70 points
D– = 61–63 points
F = 60 or below
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics/Daily Activities</th>
<th>Readings and Homework</th>
<th>Deliverables/Due Dates</th>
<th>Other</th>
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<tr>
<td>WEEK 1</td>
<td>Jan 12</td>
<td>Introduction to Course</td>
<td>KEALIINOHOMOKU: “An Anthropologist Looks at ... Dance” (33-42); BARBER, “To Bring the Spring” (37-60); “Roman Showbiz,” “Dancing with the Greeks,” “Back to the Bronze Age,” “Dancing at the Dawn of Agriculture,” “Keeping Together in Time” (252-351)</td>
<td>In-Class Activity: Exploring Ritual Dance</td>
<td>In-Class Activity: Creating Danced Political Spectacles</td>
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<td>Jan 14</td>
<td>Dancing Through Time</td>
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<td>WEEK 2</td>
<td>Jan 21</td>
<td>Court Spectacle and Baroque Dance</td>
<td>HOMANS: “Kings of the Dance” (3-48); NEVILE: “The early dance manuals,” (9-18); PIERCE: “Baroque Dance” (182-209)</td>
<td>Jan 19 MLK Holiday</td>
<td>NOTE: Jan 21 class will begin at 4:30pm</td>
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<td>GUEST Baroque Dance master class</td>
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<td>WEEK 3</td>
<td>Jan 26</td>
<td>Romanticism</td>
<td>JOWITT: “In Pursuit of the Sylph” (29-47); KANT: “The Sole of the Shoe,” (184-200).</td>
<td>1/26 possible LIBRARY visit</td>
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<td>Jan 28</td>
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<td>VIDEO: by 01/28 WATCH Full-length ballet “Giselle,” production of your choice (2 hours)</td>
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<td>In-Class Activity 01/28 Mock Trial - Inquest into the death of Giselle</td>
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<td>WEEK 4</td>
<td>Feb 2</td>
<td>Dance in Imperial Russia</td>
<td>HOMANS: “Tsars of Dance” (245-290); FISHER: “The Nutcracker” (246-255)</td>
<td>“Giselle” Paper DUE</td>
<td>In-Class Activity: Learning Petipa repertoire</td>
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<td>Feb 4</td>
<td>Nutcracker Nation</td>
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<td>WEEK 5</td>
<td>Feb 9</td>
<td>Fuller, Degas, and Dance in fin de siècle Paris</td>
<td>JOWITT: “The Search for Motion” (69-102); ALBRIGHT: “Tracing the past” (101-110); DUNCAN: “The Dance of the Future” (123-129).</td>
<td>In-Class Activity: Introduction to Duncan Technique</td>
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<td>Feb 11</td>
<td>Isadora Duncan</td>
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<td>Possible field trip to Norton Simon Museum</td>
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<td>WEEK 6</td>
<td>Feb 18</td>
<td>East goes West: Diaghilev and the Modern Ballet</td>
<td>HOMANS: “Russian Modernism and Diaghilev’s Ballets Russes” (290-340); GARAFOLA: “Design and the Idea of the Modern,” (38-44); YouTube VIDEO: WATCH BBC Film “Riot at the Rite” about the “Rite of Spring”</td>
<td>Feb 16 President’s Day</td>
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<td>NOTE: Feb 18 class will begin at 4:30pm</td>
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<td>WEEK 7</td>
<td>Humphrey, Graham, and the Mid-Century Moderns</td>
<td>JOWITT: “Group Spirits” (178-198) and “The Heroines Within” (201-233); HUMPHREY: “New Dance” (144-149); GRAHAM: “I am a Dancer,” (95-100);</td>
<td>MID-TERM EXAM</td>
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<td>WEEK 8</td>
<td>Primus and Dunham/Race and Social Action</td>
<td>GREEN: “(Up)Staging the Primitive: Pearl Primus” (105-142)</td>
<td>In-Class Activity: Group Projects/Discussion on Dance &amp; Social Activism</td>
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<td>Tap Dance in America</td>
<td>HILL: “Trickster Gods and Rapparees” (1-20) and “Over-the-Top and In-The-Trenches,” (44-67)</td>
<td>Paper Proposal DUE</td>
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<td>SPRING RECESS</td>
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<td>In-Class Activity: Group Projects/Discussion on Cultural Fusion and Dances of the African Diaspora</td>
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<td>WEEK 10</td>
<td>The Balanchine Era</td>
<td>HOMANS: “The American Century II,” (470-539); GOTTSCHILD: “The Africanist Presence in American Concert Dance” (332-341).</td>
<td>In-Class Activity: The basics of Balanchine’s “Serenade”</td>
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<td>Choose at least 2 VIDEOS to watch on the New York City Ballet YouTube Channel (20 minutes)</td>
<td>GUEST Mar 25 Saleemah Knight on Gottschild</td>
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<td>Judson Era Choreographers</td>
<td>JOWITT: “Everyday Bodies” (304-337); FRANKO: “Some Notes on Yvonne Rainer,” (289-304); TAYLOR: “Why I Make Dances” (1212-1214);</td>
<td>Dance Review DUE</td>
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<td>VIDEO: WATCH Film “Paul Taylor: DanceMaker” (98 minutes)</td>
<td>In-Class Activity: What is your Manifesto?</td>
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<td>WEEK 12</td>
<td>The Times They Are A-Changing</td>
<td>GARAFOLA: “Parallel Lives: Alvin Ailey and Robert Joffrey,” (317-321); Directed Reading for Term Paper</td>
<td>GUEST Speaker Apr 15</td>
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<td>VIDEO: WATCH Film “Joffrey: Mavericks of American Dance” (82 minutes)</td>
<td>April 15-19 Alvin Ailey Performances</td>
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**WEEK 14**

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<th>Apr 20</th>
<th>Apr 22</th>
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<td>B-boys, B-girls</td>
<td>B-boys, B-girls</td>
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**WEEK 15**

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<th>Apr 27</th>
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<td>The Last 20 Years: Kylian, Forsythe, Tharp, McGregor, Naharin, Schechter, Khan, CloudGate, Course Wrap-Up</td>
<td>Students working on Term Paper</td>
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**WEEK 16**

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<th>Final Exam</th>
<th>WEDNESDAY, MAY 6 4:30-6:30pm</th>
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**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.

**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.

**Statement on Academic Conduct and Support Systems**
Academic Conduct
Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standardshttps://scampus.usc.edu/1100–behavior-violating–university–standards–and–appropriate–sanctions/. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific–misconduct/.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity http://equity.usc.edu/ or to the Department of Public Safety http://capsnet.usc.edu/department/department–public–safety/online–forms/contact–us. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men http://www.usc.edu/student–affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage sarcausc.edu describes reporting options and other resources.

Support Systems
A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute http://dornsife.usc.edu/ali, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information http://emergency.usc.edu will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.