**Course Overview**

In this interdisciplinary overview of Western dance forms, students will study the origins and evolution of classical and contemporary dance, explore emerging topics in the field of dance studies, and apply elements of art criticism to viewing dance productions. Through substantive analysis of course readings and live and recorded performances, students will advance critical reading, writing and analytic skills. Students will examine dance within a range of contexts, including fashion, photography, architecture, poetry, cinematic arts, technology, sports medicine and other fields. In their final paper, 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. For their final project, students will specifically situate dance in relationship to another discipline of their own interest.

**Learning Objectives**

In this course, students will:
- Develop critical reasoning and analytic skills, adopting varying approaches to viewing, critiquing and appreciating Western theatrical dance performances
- Engage with the theoretical, historical and aesthetic underpinnings of significant dance works of the Western canon
- Examine relevant theoretical trends in the field of Dance Studies
- Learn to read and interpret actively and analytically, to think critically and creatively
- Develop proficient research, writing, and speaking skills, learning how to incorporate observation and personal experience into a persuasive term paper and oral presentation
- Explore the creative aspects of dance and how they relate to major artistic trends
- Understand dance in relationship to other scholastic and artistic disciplines
- Identify significant dance artists and be able to historicize/contextualize their contributions
- Embody certain historical trends within the academic and/or studio classroom
Become active participants in the local arts scene by attending live dance performances during the semester.

- Collaborate with a group to make site-specific work as part of studying the intersection of Dance and Architecture.
- Experiment with Dance Photography by taking photos of their fellow classmates in motion.
- Make connections between their own personal history and the larger history of the discipline.

**Technological Proficiency and Hardware/Software Required**

Students will be required to view media outside of class for discussion and other assignments.

**Required Textbook**


**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 YouTube Viewing:


Additional Websites:


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.

For EVERY Assigned Reading and/or Video: Students are expected to be active learners and take notes regarding the main theme and/or topics of interest. Students are expected to come to class ready to actively participate in discussions and may be called upon at any time to share their notes.

The textbook for this course, “Reading Dance,” contains many primary sources written by those present at the creation of a major dance work in the Western canon. However, 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:
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 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 short answer and essay questions.

Mid-Term: Tuesday, March 3
Final: Thursday, May 7, 2:00–4:00pm

Dance Documentary Paper (due Thursday of Week 4):
Students will watch a dance documentary film outside of class and write a 2–3-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
Donald McKayle: Heartbeats of a Dancer
Elusive Muse
Étoiles**
Every Little Step
First Position*
He Makes Me Feel Like Dancing
Jerome Robbins: Something to Dance About
Joffrey: Mavericks of American Dance
Mad–Hot Ballroom
Martha Graham: The Dancer Revealed
Never Stand Still: Dancing at Jacob’s Pillow Dance Festival*
Paul Taylor: Dancemaker
Pina*
Rize***
Show Business: the Road to Broadway
(*currently available on Netflix, **currently available on YouTube, ***currently available on Vimeo)

“Swan Lake” Response Paper (due Tuesday of Week 10):
“Swan Lake” is considered to be the ultimate representation of classical ballet. Drawing from various in-class viewings and assignments (ie: Juhasz article, watching a traditional full–length “Swan Lake,” watching excerpts from the film “Black Swan” and from contemporary productions by Matthew Bourne and the Ballets Trockadero, etc.), as well as additional primary and scholarly sources, students will explore a theme of their choice to write a 3–5–page typed, double-spaced and proof-read paper will include an original title, proper citations and separate bibliography.
Interdisciplinary Dance Paper and Oral Presentation (Weeks 13–15):

Using at least three scholarly sources and three 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. Students will also present their findings to the rest of the class and are encouraged to use PowerPoint/Prezi/etc. to include visual media. A one-paragraph paper proposal (including a bibliography of sources explored) will be due by Tuesday of Week 6. The proposal will account for 5% of the final grade.

Dance Review#1: USC KAUFMAN (due on last day of class, 04/28):

Students will write a personal reflection paper (3–5–pages, typed, double–spaced and proof–read) offering original comments on the content and form of a live dance performance given by USC Kaufman BFA Students, using current secondary source readings and scholarship to situate the performance within a broader historical context. Ticket stub and/or program must be stapled to your paper:

- End of semester showcase in Bing Theatre: April 28 & 29, 2016

Dance Review #2: Professional Dance Performance (due on last day of class, 04/28):

Students will write a personal reflection paper (3–5–pages, typed, double–spaced and proof–read) offering 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. Ticket stub and/or program must be stapled to your paper.

Recommended performances:
- Visions & Voices –
  - Bill T. Jones (3/8)
  - Hubbard Street Dance Chicago – Second Company (3/23)
  - Martha Graham Dance Company (4/27)
- Glorya Kaufman Presents Dance at the Music Center –
  - Cloud Gate Dance Theatre of Taiwan (1/29–1/31)
  - Complexions Contemporary Ballet (4/15–4/17)
- Los Angeles Ballet – Don Quixote (2/20, 2/27, 3/26)

Grading Breakdown

<table>
<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 Reviews</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><strong>Total</strong></td>
<td>500</td>
<td>100%</td>
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</tbody>
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A+ = 100 points       B+ = 88–90 points
A  = 96–99 points      B  = 85–87 points
A– = 91–95 points      B– = 81–84 points
C+ = 78–80 points      D+ = 67–70 points
C  = 75–77 points      D  = 61–63 points
C– = 71–74 points      F  = 60 or below
<table>
<thead>
<tr>
<th>Week</th>
<th>Date(s)</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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</thead>
<tbody>
<tr>
<td>1</td>
<td>Jan 12</td>
<td>Introduction to course/ Dance History Overview/ Looking at Dance</td>
<td>READ: Acocella “Imagining Dance” (12–16); Copeland, “Merce Cunningham and the Politics of Perception” (307–324);</td>
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<td>In–Class Activity: Embodying Dance History</td>
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<td>Jan 14</td>
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<td>2</td>
<td>Jan 19</td>
<td>Introduction to Western Concert Dance History</td>
<td>For 1/19: Nevile, “Early Dance” (9–18). From READING DANCE: Haskell, “Sergei Diaghilev” (490–500); Selections of your choice to become familiar with each of these artists: Isadora Duncan (519–551); Martha Graham (724–755); George Balanchine (105–143)</td>
<td></td>
<td>In–Class Activity: Embodying Dance History</td>
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<td></td>
<td>Jan 21</td>
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<td>3</td>
<td>Jan 26</td>
<td>Dance and Design: Costume and Scenic Design</td>
<td>For 1/26: Kant, “The Soul of the Shoe” (184–197) For 1/28: Jowitt, “The Allure of Metamorphosis” (341–373) Watch Documentary for Paper due 02/05</td>
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<td>Jan 28</td>
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<td>Week 6</td>
<td>Dance and Architecture</td>
<td>For 2/16: READ: Copeland, “Postmodern Dance and Architecture” (27–43); Kloetzel, “Site-Specific Dance” (133–144); EXPLORE “Synchronous Objects” Website; watch full excerpt of William Forsythe’s “One Flat Thing, reproduced” (30 mins)</td>
<td>Paper Proposal DUE Thur 2/18 Thursday – WEAR appropriate clothes for movement – site-specific dance day</td>
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| Week 8 | Mar 1 – Mar 3 | Dance and Photography | READ: Reason “Still Moving” (43–67)  
LISTEN: Download free iTunes podcast of interview with ballet photographer Rosalie O’Connor (1 hour)  
EXPLORE websites of photographers O’Connor and Lois Greenfield | MID-TERM EXAM – TUESDAY, MARCH 1st | Thursday 3/3 – WEAR appropriate clothes for movement – and BRING YOUR CAMERA for Dance Photography Day |
|---|---|---|---|---|---|
| Week 9 | Mar 8 – Mar 10 | Alternative Ways of Looking at Dance: Gender, Power and Politics  
“Swan Lake” Day | READ: Juhasz “Queer Swans” (54–83); Fisher, “Tulle as Tool” (2–32);  
EXPLORE Royal Ballet’s website: “Essential Guide to Swan Lake;”  
WATCH full–length “Swan Lake” on YouTube – choose from Royal Ballet, Kirov, Bolshoi, Paris Opéra or La Scala Ballet companies. | | Tuesday, March 8 @ 7:30 – BILL T. JONES on campus as part of Visions & Voices |
| Week 10 | Mar 22 – Mar 24 | Dance and Musical Theatre | For 3/22:  
From READING DANCE: Acocella, “Bob Fosse: Dancing and the Dark,” (1087–1097); Aloff, “Jerome Robbins” (1133–1140)  
For 3/24: Assigned choreographers | “Swan Lake” PAPER DUE Tue 3/22 | Mar 24 – What shows are dancing on Broadway this season? |
| Week 11 | Mar 29 – Mar 31 | Dance for the Camera | For 3/29:  
From READING DANCE: Essays written by Fred Astaire and Ginger Rogers, (47–66);  
WATCH classic Astaire/Rogers clips of your choice (ie: “Swing Time,” “Top Hat,” etc.) (2 hours)  
For 3/31: Elswit, “SYTYCD Does Dance Studies” (133–142) | | |
| Week 12 | Apr 5 – Apr 7 | Dance in Popular Culture | READING: TBD | | |
| Week 13 | Apr 12 – Apr 14 | Class Presentations | TERM PAPER due at time of PRESENTATION | | |
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 Standards https://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/](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/](http://equity.usc.edu/) or to the Department of Public Safety [http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us](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/](http://www.usc.edu/student-affairs/cwm/) provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.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](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](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/](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.