

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

Reading Dance: A Gathering of Memoirs, Reportage, Criticism, Profiles, Interviews and Some Uncategorizable Extras, ed. Robert Gottlieb, New York: Pantheon Books, 2008.

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.

Acocella, Joan. "Imagining Dance." In *Moving History/Dancing Cultures: A Dance History Reader*, ed. Ann Dils and Ann Cooper Albright (Middletown: Wesleyan University Press, 2001), 12-16.

Copeland, Roger. "Merce Cunningham and the Politics of Perception." In *What Is Dance?*, ed. Roger Copeland and Marshall Cohen (Oxford: Oxford University Press, 1983), 307-324.

Copeland, Roger. "Postmodern Dance, Postmodern Architecture, Postmodernism." *Performing Arts Journal* 7, no. 1, (1983): 27-43.

Cunningham, Nicole T., and Thomas Piontek. "Still/Here: An Interview with Bill T. Jones." *Discourse* 16, no. 3, (1994): 78-85.

Elswit, Kate. "So You Think You Can Dance Does Dance Studies." *The Drama Review* 56, no. 1, (2012), 133-142.

Fisher, Jennifer. "Tulle as Tool: Embracing the Conflict of the Ballerina as Powerhouse." *Dance Research Journal* 39, no. 1, (2007): 2-24.

Jowitt, Deborah. "The Allure of Metamorphosis." In *Time and the Dancing Image* (Berkeley: University of California Press, 1988), 341-373.

Juhasz, Suzanne. "Queer Swans: Those Fabulous Avians in the Swan Lakes of Les Ballets Trockadero and Matthew Bourne." *Dance Chronicle* 31, no. 1, (2008): 54-83.

Kant, Marion. "The Soul of the Shoe." In *The Cambridge Companion to Ballet*, ed. Marion Kant (United Kingdom: Cambridge, 2007), 184-197.

Kloetzel, Melanie. "Site-Specific Dance in a Corporate Landscape." *New Theatre Quarterly* 26, no. 2, (2010): 133-144.

Lerman, Liz. "The Spiritual Connection: Ruminations and Curiosities from a Dance Artist." *Journal of Dance Education* 8, no. 2, (2008): 39-43.

O'Connor, Rosalie. Podcast. From *Ballet Initiative*. 13 Dec 2013. Accessible for Free on iTunes.

Osumare, Halifu. "The Dance Archaeology of Rennie Harris: Hip-Hop or Postmodern?" *In Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*, ed. Julie Malnig (Urbana: University of Illinois Press, 2009), 261-281.

Reason, Matthew. "Still Moving: The Revelation or Representation of Dance in Still Photography." *Dance Research Journal* 35-36, no. 2, (2003-2004): 43-67.

Teachout, Terry. "Dance Chronicle: The Greatest Story Ever Told." *Partisan Review* 66, no. 4, (1999): 635-639.

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 Glorja 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 Glorja 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

Attendance, Participation, Quizzes	50 points	10%
Dance Documentary Paper	50 points	10%
Dance Performance Review	50 points	10%
Mid–Term	75 points	15%
“Swan Lake” Paper	75 points	15%
Term Paper and Presentation	100 points	20%
Final Exam	100 points	20%
Total	500 points	100%

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

Schedule (Subject to Change)

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates	Other Notable Dates
Week 1 Aug 25 Aug 27	Introduction to course/ Dance History Overview/ Looking at Dance	READ: Acocella "Imagining Dance;" Copeland , "Merce Cunningham and the Politics of Perception"		
Week 2 Sept 3	Looking at Dance: LABAN Movement Analysis	Handout on Laban Start reading Kant and Jowitt (longer articles)	WEAR appropriate clothes for movement on 09/03	LABOR DAY HOLIDAY No class Sept 1
Week 3 Sept 8 Sept 10	Dance and Design: Costume and Scenic Design	READ: Kant , "The Soul of the Shoe;" Jowitt , "The Allure of Metamorphosis" From READING DANCE: Bentley , "Costumes by Karinska," 304-310. Beaton , "First Designs," 589-593. WATCH: YouTube Playlist: Dance and Costume (URL on website)		
Week 4 Sept 15 Sept 17	Dance and Music: "See the Music, Hear the Dancing?"	From READING DANCE: Lambert , "Tchaikovsky and the Ballet," 1171-1175; Nabokov , "Diaghilev and Music," 508-513; Balanchine , "Marginal Notes on the Dance," 80-83; Teachout on Merce Cunningham, "Pale Horse, Pale Rider," 479-487; Acocella , "Mark Morris on Mozart Dances," 797-800; Goldner "Nine Sinatra Songs" 1281-1282		Guest Speaker 09/17
Week 5 Sept 22 Sept 24	Dance and Narrative: Story Ballets, Heroic Moderns and the "No" Manifesto	READ: Teachout , "Greatest Story Ever Told;" From READING DANCE: Denby , "Meaning in Ballet," 378-382; Koner , "The Moor's Pavane," 1029-1034.	DOCUMENTARY PAPER Due 09/22	

Week 6 Sept 29 Oct 1	Dance and Design: Architecture and Site-Specific Works	READ: Copeland , “Postmodern Dance and Architecture,” Kloetzel , “Site-Specific Dance.” 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!	
Week 7 Oct 6 Oct 8	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
Week 8 Oct 13 Oct 15	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
Week 9 Oct 20 Oct 22	Doing things with Dance: Science, Politics and Social Activism	READ: Cunningham and Piontek , “Bill T. Jones,” Rich , NYTimes on Croce/ Jones Controversy, Lerman , “The Spiritual Connection.”		
Week 10 Oct 27 Oct 29	Dance and Musical Theatre	From READING DANCE: Acocella , “Bob Fosse: Dancing and the Dark,” 1087–1097.	“Swan Lake” Paper due 10/29	
Week 11 Nov 3 Nov 5	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
Week 12 Nov 10 Nov 12	Dance in Popular Culture	READ: Osumare , “Hip-Hop or Postmodern?”		BalletBoyz @ the Music Center 11/07–09
Week 13 Nov 17 Nov 19	Athletes, Artists and Sports Medicine; Class Presentations	Reading: TBA	TERM PAPER due at time of PRESENTATION	Guest Speaker 11/19

Week 14 Nov 24	Class Presentations			Thanksgiving BREAK: Nov 26–29
Week 15 Dec 1 Dec 3	Class Presentations; Wrap-up and other Hot Topics		Additional Dance Review due 12/03	
FINAL	Final Exam	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.