

DANC 280g
Introduction to Dance as an Art Form
SPRING 2016
Section #22490R
Day: Tuesday/Thursday
4:00–5:40pm
4 units

Location: VKC 258

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 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

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

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.

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

Corona, Victor. "Memory, Monsters and Lady Gaga." *Journal of Popular Culture* 46, no. 4, (2013): 360–379.

Copeland, Roger. "Merce Cunningham and the Politics of Perception." In *What Is Dance?*, eds. 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.

Nevile, Jennifer. "The early dance manuals and the structure of ballet: a basis for Italian, French and English ballet." In *The Cambridge Companion to Ballet*, ed. Marion Kant (United Kingdom: Cambridge, 2007), 9–18.

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. Alexandra Carter and Janet O'Shea.(London: Oxford, 2010), 354–363.
- Scott, Anna B. "What's it Worth to Ya? Adaption and Anachronism: Rennie Harris' PureMovement and Shakespeare." In *Routledge Dance Studies Reader, Second Edition*, eds. Alexandra Carter and Janet O'Shea.(London: Oxford, 2010), 78–89.
- Teachout, Terry. "Dance Chronicle: The Greatest Story Ever Told." *Partisan Review* 66, no. 4, (1999): 635–639.

Assigned YouTube Viewing:

- "Bill T. Jones/YoungArts Master Class/ Episode 7," YouTube video, 33:32, posted by "YoungArts," Mar 12, 2012,
http://youtu.be/Nq0kjq309YI?list=PLNKjz_Lvdqk2OBhvpNEcYQeUicWidTQ55
- "Broadway: The American Musical (2004 PBS Documentary)," YouTube video, 5:42:34, posted by "MusicalsOpera," Jun 27, 2014,
http://youtu.be/JNgE085IJZU?list=PLNKjz_Lvdqk3vRjvEIWmrvAXgvtTH5Am0

Additional Websites:

- Greenfield, Lois. "Lois Greenfield Dance Photography," accessed Oct 23, 2014.
<http://www.loisgreenfield.com/galleries/dance/index.html>
- O'Connor, Rosalie. "Rosalie O'Connor Dance Photography" accessed Oct 23, 2014.
<http://www.rosalieoconnor.com/site/>
- "Science Choreography: A Collaboration of the Wesleyan Hughes Program in the Life Sciences and the Liz Lerman Dance Exchange." Wesleyan University, accessed Oct 23, 2014.
<http://sciencechoreography.wesleyan.edu/>
- Shipman, Chris. "Swan Lake, An Essential Guide: Interesting articles, links and videos allowing you to dive deeper into Swan Lake," Royal Opera House, accessed Oct 23, 2014.
<http://www.roh.org.uk/news/swan-lake-an-essential-guide>
- "Synchronous Objects: for 'One Flat Thing, reproduced' by William Forsythe. Visualizing choreographic structure from dance to data to objects." Ohio State University, accessed Oct 23, 2014. <http://synchronousobjects.osu.edu/content.html>

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)
- Gloria 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

Attendance, Participation, Quizzes	50 points	10%
Dance Documentary Paper	50 points	10%
Dance Reviews	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
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

Schedule (Subject to Change)

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates	Other Notable Dates
Week 1 Jan 12 Jan 14	Introduction to course/ Dance History Overview/ Looking at Dance	READ: Acocella "Imagining Dance" (12-16); Copeland , "Merce Cunningham and the Politics of Perception" (307-324);		In-Class Activity: Embodying Dance History
Week 2 Jan 19 Jan 21	Introduction to Western Concert Dance History	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)		In-Class Activity: Embodying Dance History
Week 3 Jan 26 Jan 28	Dance and Design: Costume and Scenic Design	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		
Week 4 Feb 2 Feb 4	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; Duke , "Auditioning for Diaghilev" 513-518; 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	DOCUMENTARY PAPER Due Thursday 2/4	In-Class Activity: Learning sections of Balanchine choreography and the Nijinsky/ Stravinsky "Rite of Spring"

<p>Week 5 Feb 9 Feb 11</p>	<p>Dance and Narrative: Story Ballets, Heroic Moderns and the “No” Manifesto</p>	<p>READ: Teachout, “Greatest Story Ever Told” (635–639); Scott, “Rennie Harris PureMovement and Shakespeare” (78–89).</p> <p>From READING DANCE: Denby, “Meaning in Ballet,” (378–382); Macaulay, “Sex, Violence & Kenneth MacMillan” (422–431); Koner, “The Moor’s Pavane,” (1029–1034); Terry, “Clytemnestra” (444–446); Taylor, “Clytemnestra” (1014–1017); Bird, “Primitive Mysteries” (1054–1060);</p>		
<p>Week 6 Feb 16 Feb 18</p>	<p>Dance and Architecture</p>	<p>For 2/16: READ: Copeland, “Postmodern Dance and Architecture” (27–43); Kloetzel, “Site-Specific Dance” (133–144);</p> <p>EXPLORE “Synchronous Objects” Website; watch full excerpt of William Forsythe’s “One Flat Thing, reproduced” (30 mins)</p>	<p>Paper Proposal DUE Thur 2/18</p>	<p>Thursday – WEAR appropriate clothes for movement – site-specific dance day</p>
<p>Week 7 Feb 23 Feb 25</p>	<p>Doing things with Dance: Science, Politics and Social Activism</p>	<p>For 3/1: READ: Cunningham and Piontek, “Bill T. Jones” (78–85); Rich, NYTimes on Croce/Jones Controversy WATCH: Watch YouTube Video of “Bill T. Jones – YoungArts Master Class” (30 mins)</p> <p>For 3/3: READ: Lerman, “The Spiritual Connection” (39–43). EXPLORE: Wesleyan University’s Science & Choreography Website</p>		<p>In-Class Activity: Using Dance and Embodied Practice to Understand complex topics</p>

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
	SPRING BREAK	March 14-20		
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	

Week 14 Apr 19 Apr 21	Class Presentations			
Week 15 Apr 26 Apr 28	Class Presentations; Wrap-up and other Hot Topics		Dance Reviews DUE last day of class: 04/28	
FINAL	FINAL EXAM	TBD - May 4-11		

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/>.

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 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>, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicssupport/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.