

The Ohio State University Colleges of the Arts and Sciences New Course Request

Academic Unit **Department of Dance**

Book 3 Listing (e.g., Portuguese) **Dance**

Number **Dance 367.01** Title **Writing about Dance**

18-Character Title Abbreviation

Level **U**

Credit Hours **5**

Summer Autumn Winter Spring ☒ Year **2009**

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): **Dance 367.01 provides an opportunity to view, discuss, read, think and write about contemporary dance through the practice of criticism.**

Quarter offered: **Sp** Distribution of class time/contact hours: **2 2-hr classes**

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): **English 110 or 111 or equivalent**

Exclusion or limiting clause:

Repeatable to a maximum of **0** credit hours.

Cross-listed with: **N/A**

Grade Option (Please check): Letter ☒ S/U ☐ Progress ☐ What course is last in the series? _____

Honors Statement: Yes ☐ No ☐ GEC: Yes ☒ No ☐ Admission Condition
Off-Campus: Yes ☐ No ☒ EM: Yes ☐ No ☒ Course: Yes ☐ No ☒

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code **500301** Subsidy Level (V, G, T, B, M, D, or P) **G**

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

- Provide the rationale for proposing this course:
The challenges of viewing, analyzing and composing verbal texts about the ephemeral artform of dance is an appropriate intellectual endeavor for a college population, requiring keens skills of observation, higher order thinking skills, and sophistication in the use and deployment of language. A more challenging Honors version of this course presently exists, but requests for the course exceed those limitations.
- Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.
This course is (check one): ☐ Required on major(s)/minor(s) ☐ A choice on major(s)/minors(s)
☐ An elective within major(s)/minor(s) ☒ A general elective:

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.

Success Challenge funding will support the 08-09 offering; subsequently, the department will support offering this non-honors version of an existing honors course.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes ☐ No ☒ List:

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: N/A

6. Expected section size: 25 Proposed number of sections per year: 1

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes ☒ No ☐

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (*List units and attach letters and/or forms*):
Not Applicable ☒

No conflicts are anticipated;

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to asccurrofc@osu.edu.

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. Academic Unit Graduate Studies Committee Chair Printed Name Date

3. Susan Petry SUSAN PETRY 11/5/08
ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. Rebecca C. Harvey REBECCA C. HARVEY 11/17/08
COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Education (if appropriate) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

**The Ohio State University
General Education Curriculum (GEC)
Request for Course Approval Summary Sheet**

1. Academic Unit(s) Submitting Request

Department of Dance

2. Book 3/Registrar's Listing and Number (e.g., Arabic 367, English 110, Natural Resources 222)

Dance

3. GEC areas(s) for which course is to be considered (e.g., Category 4. Social Science, Section A. Individuals and Groups; and Category 6. Diversity Experiences, Section B. International Issues, Non-Western or Global Course)

Category 1: Writing, 2nd Level

4. Attach:

- A statement as to how this course meets the general principles of the GEC Model Curriculum and the specific goals of the category(ies) for which it is being proposed;
- An assessment plan for the course; and
- The syllabus, which should include the category(ies) that it satisfies and objectives which state how this course meets the goals/objectives of the specific GEC category(ies).

5. Proposed Effective Date Spring 2009

6. If your unit has faculty members on any of the regional campuses, have they been consulted? N/A

7. Select the appropriate descriptor for this GEC request:

☐ Existing course with no changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet and the course syllabus.

☒ Existing course with changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet, the course change request, and the course syllabus.

☐ New course. Required documentation is this summary sheet, the new course request, and the course syllabus.

For ASC units, after approval by the academic unit, the documentation should be forwarded to the ASC Curriculum Office for consideration by the appropriate college curriculum committee and the Arts and Sciences Committee on Curriculum and Instruction (CCI). For other units, the course should be approved by the unit, college curriculum committee, and college office, if applicable, before forwarding to the ASC Curriculum Office. E-mail the syllabi and supporting documentation to ascurofc@osu.edu.

9. Approval Signatures

Susan Peltz

Academic Unit

11/5/08

Date

College Office/College Curriculum Committee

Date

Colleges of the Arts and Sciences Committee on Curriculum and Instruction

Date

Office of Academic Affairs

Date

Dance 367.01
Assessment Plan

GOALS AND OBJECTIVES

GEC Category # 1: Writing and Related Skills, 2nd level.

Goals: Second level writing courses aim to develop skills in expository writing as well as in oral discussion and/or presentation through the study of major topics and writings pertaining to the United States. The principal thrust of such a course is analysis, discussion, and writing with the goal of extending the student's ability to read carefully and to express ideas effectively.

Learning Objectives: The following list of learning objectives is published in the course syllabus, and is derived from both the instructor's pedagogical aims as well as the prescribed GEC objectives for this course. Following the list, each of the objectives is addressed in turn.

On successful completion of the course the student will have gained:

- an enhanced ability to actively and accurately observe, describe and interpret dance: its movement, its structural components, its meanings and its contextual associations.
- the informed ability to read, analyze and discuss published critical writings about dance.
- the ability to retrieve and analyze published texts of dance criticism from multiple sources.
- increased understanding of one's own position within a community of learners with a diversity of informed views.
- the ability to establish and articulate personal criteria for evaluating dance.
- increased understanding, through the practice of writing, of the art form of dance.

Assessment of Student Outcomes:

Students will complete an entry questionnaire on the first day of class to determine their levels of competence in verbal expression, as well as their knowledge of dance history; and will complete an exit questionnaire at the conclusion of the course. These measurements, in addition to written and oral practices throughout the conduct of the course will combine to form a nexus for assessment of course learning objectives.

- **an enhanced ability to actively and accurately observe, describe and interpret dance: its movement, its structural components, its meanings and its contextual associations.**

Assessment will be made by accuracy in written exercises dealing with descriptive, interpretive and evaluative writing, as well as by the student's active participation in classroom discussions related to the observation of dance work.

- **the informed ability to read, analyze and discuss published critical writings about dance.**

Assessment will be made of the quality of the student's oral and written responses to the assigned readings of the course.

- **the ability to retrieve and analyze published texts of dance criticism from multiple sources.**

Students will be asked periodically to search for and bring to class examples of criticism, published in both print and online editions, in order to conduct certain analytical exercises in class (eg. During the early work on descriptive writing, students will be assigned to bring a copy of a published dance review, highlight the descriptive passages only, and then read those passages aloud for the purpose of analyzing the role of descriptive writing). Assessment will be made by attention to student fulfillment of these tasks.

- **increased understanding of one's own position within a community of learners with a diversity of informed views**

This learning objective relates to the reading aloud of student papers. As students develop their own responses to a specific dance performance, and then hear the responses of others, they are inevitably exposed to a significant range of possible responses. Assessment will be made based on respectful discussion of alternate views.

- **the ability to establish and articulate personal criteria for evaluating dance.**

Assessment for this objective is linked to student performance in evaluative writing exercises. Students must be sure to embed their criteria for judging works of art within their textual or oral evaluations.

- **increased understanding, through the practice of writing, of the art form of dance.**

Assessment for this objective will be made by attention to oral and written statements as the course progresses, and will be most effectively measured by comparing the entry and exit course questionnaires.

Grades for the course will be determined as follows:

15%	regular and prompt attendance; preparation and <i>active</i> class participation; on-time completion of class assignments
20%	Paper # 1: a short aesthetic autobiography: drafts 1 & 2
5%	Midterm exam
20%	Paper # 2: a descriptive paper: drafts 1 & 2

20%	Paper # 3: an interpretive paper: drafts 1 & 2
10%	All other written assignments
10%	Final exam

Prompt and regular attendance is crucial; more than two absences or late arrivals will lower the final grade by one half letter grade for each additional absence.

Assessment for the course will be closely linked to attendance and prompt completion of all course-related work. Because a premium is placed on such time-sensitive practices as outloud readings of student works, and peer exchange and evaluation of paper drafts, it is extremely important that attendance is regular and assignments are completed on time. Assessment will be directly connected to the fulfillment of these course expectations.

The Ohio State University
Dance 367.01
GEC #1: Writing Course, 2nd Level

Department of Dance
UG (GEC) 5 cr hours

M Candace Feck, PhD Associate Professor
SU 034: 247-6070
feck.1@osu.edu
M/W 2:30-4; also by appt.

"... works of art are a form of address, directed at you, their audience. Like most forms of address, they demand a response."

Henry M Sayre
Writing about Art, 3rd ed.

"The aim of criticism is the re-education of the perception of the work of art; it is an auxiliary in the process, a difficult process, of learning to see and hear."

John Dewey
Art as Experience

"Writing isn't typing: it's thinking on paper."

Marcia B. Siegel

I. Course Description:

Dance 367.01 provides an opportunity to view, discuss, read, think and write about contemporary dance and its history through the study and practice of criticism. The course offers a forum for enhancing critical thinking and analytical skills, and for developing a vocabulary with which to address a fundamentally non-verbal art form. The work of the course consists of dance viewings, readings, discussion, and a wide variety of expository and persuasive writing projects, both exploratory and formal. Artists and works viewed are introduced in chronologies that emphasize the historical development of contemporary dance.

II. GEC Rationale and Objectives:

GEC Category # 1: Writing and Related Skills, 2nd level. The task of engaging in written and oral expression about an artform that is essentially non-verbal requires keen observation skills, the ability to sift through the remembered sensory information of a performance event and organize it in an effective manner, and the ability to transform sensory data into clear and persuasive prose. In developing such skills, students will also be expected to locate and analyze published critical texts from a variety of sources.

III. Course Objectives:

Desired student outcomes on successful completion of the course:

- an enhanced ability to actively and accurately observe, describe and interpret dance: its movement, its structural components, its meanings and its contextual associations.
- enhanced ability to clearly and persuasively discuss and write about diverse forms of dance.
- the informed ability to read, analyze and discuss published critical writings about dance.
- the ability to retrieve and analyze published texts of dance criticism from multiple sources.
- increased understanding of one's own position within a community of learners who have a diversity of informed views.
- the ability to establish and articulate personal criteria for evaluating dance.

- increased understanding, through the practice of writing, of the art form of dance.

IV. Course Content and Procedures:

1. The basic format of the course is writing and discussion based on readings, viewings and presented class material.
2. Students will attend selected performances for class discussion and writing assignments.
3. Students will actively participate in class discussions about assigned readings and dance viewings.
4. Students will complete all in-class and homework assignments.
5. Students will write three formal papers, varying in length between 600 – 1200 words.
6. Students will take two exams: a midterm and a final.
7. Students will participate in studio exercises designed to sharpen skills of observation and articulation.

V. Requirements and Evaluation:

1. Three formal papers will be assigned during the quarter. Guidelines for each of these will be given as they are assigned. ***It is particularly important that all paper deadlines be observed (including drafts).*** Failure to do so will result in a grade lowered by half a letter for each missed deadline; more importantly, such delays interfere with the mutual enterprise of creating a responsive classroom community. Papers turned in late, for whatever reason, will be graded but will not receive detailed feedback.
2. Formal papers *must* be revised at least once.
3. Brief written assignments will be a regular feature of the course. These may occur during class, or may be required for homework.
4. All written assignments must be typed, double-spaced unless otherwise noted. ***It is extremely important that each paper and each draft be dated and numbered. Both a hard copy and an electronic copy of formal assignments are required.***
5. Exams: two exams will be administered during the progress of the course, a midterm and a final. The exams will consist of short answer and essay questions designed to assess the integration of course concepts, readings, vocabulary, viewings and discussion.
6. Grades for the course will be determined as follows:

15%	regular and prompt attendance; preparation and <i>active</i> class participation; on-time completion of class assignments
20%	Paper # 1: a short aesthetic autobiography: drafts 1 & 2
5%	Midterm exam
20%	Paper # 2: a descriptive paper: drafts 1 & 2
20%	Paper # 3: an interpretive paper: drafts 1 & 2
10%	All other written assignments

10% Final exam

Prompt and regular attendance is crucial; more than two absences or late arrivals will lower the final grade by one half letter grade for each additional absence.

Academic Misconduct: All students should be aware that plagiarism, or any other kind of academic dishonesty, is a serious offense and can result in penalties, including failure in the course and dismissal from the University. All work in this course **must be your own**, and dishonesty of any kind will not be tolerated. Academic Misconduct (rule 3335-31-02) is defined as “any activity which tends to compromise the academic integrity of the institution, or subvert the educational process.” Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct.

Disability and Special Needs: We rely on the Office for Disability Services for assistance in verifying the need for accommodation and developing accommodation strategies. Anyone feeling that he/she may need an accommodation based on the impact of a disability should contact me privately, at the beginning of the course, to discuss these needs. To register a documented disability, please call the Office of Disability Services, located in 150 Pomerene Hall, 1760 Neil Avenue at 292-3307; or 292-0901 TDD or at www.ods.ohio-state.edu.

VI. Grading Scale

In order to be eligible for a passing grade, all course requirements must be completed.

Grade Equivalents:

Percentage	Letter
93-100	A
90-92	A-
86-89	B+
83-85	B
80-82	B-
76-79	C+
73-75	C
70-72	C-
66-69	D+
60-65	D
0-59	E

VII. Required Texts:

Siegel, Marcia B. The Tail of the Dragon: New Dance, 1976 – 1982. Durham: Duke UP, 1991.

Pipher, Mary. Writing to Change the World. New York: Riverhead, 2002.

Lunsford, Andrea, and Walter Creed. The St. Martin's Handbook, 5th ed. Bedford: St. Martin's Press, 2004.

In addition to these texts, a collection of required readings from a variety of sources is available through e-reserves on the Carmen course website. Students will also be expected to familiarize themselves with other sources of dance criticism, published concurrently with the course timeline, and to search for and obtain examples from a variety of sources throughout the quarter of study.

VIII. Topical Outline:

Week 1

Introduction to the course:

What is dance?

The Role/s of criticism

Introduction to Paper #1: An Aesthetic Autobiography

Paper Due: #1/Draft 1

Readings Due: Denby, "Dancers, Buildings and People in the Streets," 548-556;

Acocella, "Imagining Dance," 7-8; 10-11.

viewing exercise: *Lamentation* (1930): Martha Graham

Week 2

The Critical Activity of Description

A visit to the studio

Working with a draft

Choreography for the Page: Commonalties in Dance Composition and Dance Criticism

Readings Due: Jowitt, "Beyond Description: Writing Beneath the Surface," 2-7; Banes, "On Your Fingertips," 16-24.

viewing exercise: *Strange Hero* (1948) Daniel Nagrin

Week 3

Descriptive Tools

Lexicon

Verbs: The Heart of the Matter

The Uses of Association

Paper Due: #1/Draft 2:

Writing stories: Reflective Engagement with Paper #1

Readings Due: Dixon Gottschild, "Some Thoughts on Choreographing History," 167-178; 98-107; Jowitt, Siegel, et al., "Coming to Grips with the 'Other:' A Discussion among Writers," 181-195.

viewing exercise: *Lyric Suite* (1954) Anna Sokolow

Week 4

Specific Strategies

Unloaded Language

Re-Considering Audience

Issues of Voice

Paper Due: #2/Draft 1

Readings Due: Stöckemann, Patricia. "Communicating Movement," 19-20; Jowitt, "A Private View of Criticism," 204-209.

viewing exercise: *Antic Meet* (1958) Merce Cunningham

Week 5

Worlds of Dance: Writing 'the Other'

Midterm Exam

Introduction to Paper #2: Focus on Description

Readings Due: Murgiyanto, "Seeing and Writing about World Dance: An Insider's View," 3, 7, and 8; Sklar, "Five Premises for a Culturally Sensitive Approach to Dance," 4 and 9.

viewing exercise: excerpts from *Dancing 8*: dances of the Pacific Rim.

Week 6

The Critical Activity of Interpretation

Intrinsic and Extrinsic Information

The Intentional Fallacy

Paper Due: #2/Draft 2:

Writing Stories: Reflective Engagement with Paper #2

Readings Due: Sontag, "Against Interpretation," 3 -14; Barrett, "Principles of Interpretation," 71-78.

viewing exercise: *Trio A* (1965) Yvonne Rainer

Week 7

Criticism and Audience

The Community of Interpreters

Criticism as "Enlightened Cherishing"

Artifacts of Memory: Criticism as History

Introduction to Paper #3: Interpreting Dance

Readings Due: Howard, "Why is Dance Criticism Necessary?" 1.

viewing exercise: *Watermotor* (1978)

Week 8

Criticism and Aesthetics

The Temporal Arts

Dance and Temporality

The Multi-Sensory Nature of Dance

Paper Due: #3/Draft 1:

Readings Due: Siegel, "Education of a Dance Critic: The Bonsai and the Lumberjack," 16-21; Siegel, "Critical Practice in the Age of Spin" 1; 5-8.

viewing exercise: *Untitled March Dance* (1982) Bill T Jones

Week 9

Other Critical Activities

Contextualization and Inverse Contextualization

Evaluative Writing

Guest Critic: Jay Weitz of Columbus Alive

Readings Due: Acocella, "What's Good About Bad Reviews?" 35-37; Feck, "Inverse Contextualization: Writing from the Inside Out" 36-39; 66; 68-69.

viewing exercise: *Jealousy* (1985) Mark Morris

Week 10

The Politics of Criticism

Criticism and the Current Climate:

Criticism and Censorship

Summary and Conclusions

Paper Due: #3/Draft 2:

Writing Stories: Reflective Engagement with Paper #3

Readings Due: Zimmer, "Dance Critics' Forum Examines Declining Dance Coverage in Newspapers," 40-42; McClennan, "Study Looks at How/How Much Arts are Covered."

viewing exercise: excerpts from Elizabeth Streb: *Wild Blue Yonder* (2003)

Finals Week

Final Exam

Selected Bibliography

- Ackerman, Diane. A Natural History of the Senses. New York: Random House, 1991.
- Acocella, Joan. "What's Good About Bad Reviews." Dance Ink 3.1, Spring 1992: 35-37.
- . "Imagining Dance." Dance Ink vol 1 (2) December, 1990: 7-8; 10-11.
- Banes, Sally. "Criticism as Ethnography." Writing Dancing in the Age of Postmodernism. Hanover, NH, 1994: 16-24.
- . "On Your Fingertips: Writing Dance Criticism." Writing Dancing in the Age of Postmodernism. Hanover, NH, 1994: 24-43.
- Brandstetter, Gabriele. "Choreography as a Cenotaph: The Memory of Movement." ReMembering the Body. Eds. Gabriele Brandstetter and Hortensia Voelckers. Ostfildern-Ruit: Hatje Cantz Publishers, 2000. 102-132.
- Anderson, Jack. Choreography Observed. Iowa City: U of Iowa P, 1987.
- Barnard, Malcolm. Approaches to Understanding Visual Culture. Houndmills, Basingstoke, Hampshire: New York: Palgrave, 2001.
- Barrett, Terry M. Criticizing Art: Understanding the Contemporary. Mountain View, CA: Mayfield, 1994.
- . "Principles of Interpretation." Criticizing Art: Understanding the Contemporary. Mountain View, CA: Mayfield, 1994: 71-78.
- . Criticizing Photographs: An Introduction to Understanding Images, 2nd ed. Mountain View, CA: Mayfield, 1996.
- . "On Interpreting Dance: Stuart Pimsler's *Sentry*." Journal of Aesthetic Education 22.3 Fall, 1988. 100 -107.
- Beebe, Roger. "For a Tautegorical Criticism." Body/Language 2. Spring, 2002. 39-45.
- Beiswanger, George W. "Rake's Progress or Dances and the Critic." Dancescope 10.2, 1976: 29-33.
- Bolter, J. David. Writing Space: The Computer, Hypertext, and the History of Writing. Hillsdale, NJ: Lawrence Erlbaum Associates, 1991.
- Broudy, H. S. Enlightened Cherishing: An Essay on Aesthetic Education. Urbana, IL: U of Illinois P, 1972.
- Cameron, Julia, with Mark Bryan. The Artist's Way: A Spiritual Path to Higher Creativity. New York: GP. Putnam's Sons, 1995.

Carter, Curtis.L. "Arts and Cognition: Performance, Criticism and Aesthetics." Art Education March, 1983. 61 – 67.

---. "Some Notes on Aesthetics and Dance Criticism." Dancescope 10.2. 1976. 29-33.

Conner, Lynne. Spreading the Gospel of the Modern Dance: Newspaper Dance Criticism in the United States 1850 - 1934. Pittsburgh: University of Pittsburgh Press, 1997.

Connerton, Paul. How Societies Remember. Cambridge, New York: Cambridge University Press, 1989.

Copeland, Roger. "Between Description and Deconstruction." The Routledge Dance Studies Reader. ed. Alexandra Carter. Routledge, 1998: 98-107.

---. "Not/There: Croce, Criticism and the Culture Wars." Dance Theatre Journal 12.1, Summer, 1995: 14-20.

Copeland, Roger. and Marshall Cohen, eds. What is Dance? Readings in Theory and Criticism. New York: Oxford UP, 1983.

Croce, Arlene. After Images. NY: Random House, 1977.

---. "Discussing the Undiscussable." The New Yorker December 26, 1994: 54-60.

---. Sight Lines. NY: Knopf, 1987.

---. Writing in the Dark: Dancing in the New Yorker. New York: Farrar, Straus and Giroux, 2000.

Daly, Ann. Critical Gestures: Writings on Dance and Culture. Middletown, CR: Wesleyan University Press, 2002.

---. "Movement Analysis: Piecing Together the Puzzle." The Drama Review 32.4 (1988): 40-52.

Davey, Nicholas. "The Hermeneutics of Seeing." Intepreting Visual Culture: Explorations in the Hermeneutics of the Visual. Eds. Ian Heywood and Barry Sandwell. London: Routledge, 1999. 3-29.

Denby, Edwin. "Dancers, Buildings and People in the Streets." Edwin Denby: Dance Writings. ed. Robert Cornfield and William Mackay. NY: Alfred A. Knopf, 1986: 548-556.

---. Looking at the Dance. New York: Horizon P, 1968.

Denzin, Norman K. "The Art and Politics of Interpretation." Handbook of Qualitative Research. Eds. Norman K. Denzin and Yvonna S. Lincoln. Thousand Oaks, CA: Sage, 1994. 500-515.

Dewey, John. Art as Experience. New York: Perigree, 1934.

Dixon Gottschild, Brenda. "Some Thoughts on Choreographing History." Meaning in Motion: New Cultural Studies of Dance. Ed. Jane C. Desmond. Durham: Duke UP, 1997. 167 – 178.

Dunn, Judith. "We Don't Talk About It. We Engage In It." The Vision of Modern Dance.

- Ed. Jean Morrison. Princeton, NJ: Princeton Books. 1979.
- Emig, Janet. "Writing as a Mode of Learning." The Web of Meaning: Essays on Writing, Teaching, Learning and Thinking. Dixie Goswami and Maureen Butler, eds. Upper Montclair, NJ: Boynton/Cook, 1983.
- Feck, M. Candace. "Understandings about Dance: An Analysis of Student Writings Pedagogical Implications." The Ohio State University, Ph.D dissertation, 2002.
- Feldman, Edmund Burke. Practical Art Criticism. Englewood Cliffs, NJ: Prentice, 1994.
- . Varieties of Visual Experience, 3rd ed. New York: Prentice Hall, 1987.
- Fish, Stanley. Is There A Text in this Class? The Authority of Interpretive Communities. Cambridge: Harvard UP, 1983.
- Gautier, Théophile. The Complete Works of Théophile Gautier. Trans. and Ed. F.C. DeSumichrast. London: Postlethwaite, Taylor & Knowles, 1909.
- Gere, David, ed. Looking Out: Perspectives on Dance and Criticism in a Multicultural World. NY: Shirmer, 1995.
- Goellner, Ellen W., and Jacqueline Shea Murphy. Bodies of the Text: Dance as Theory, Literature as Dance, eds. New Brunswick, NJ: Rutgers UP, 1995.
- Goldberg, Natalie. Writing Down the Bones: Freeing the Writer Within. Boston: Shambhala Publications. 1986.
- . Wild Mind: Living the Writer's Life. New York : Bantam Books, 1990.
- . Long, Quiet Highway: Waking Up in America. reprint ed. New York: Bantam, 1994.
- . Thunder and Lightning: Cracking Open the Writer's Craft. New York : Bantam Books, 2000.
- Haas, Christina. Writing Technology: Studies on the Materiality of Literacy. Mahwah, N.J.: L. Erlbaum Associates, 1996.
- hooks, bell. Remembered Rapture: The Writer At Work. NY: Holt, 1999.
- Howard, Rachel. "Why is Dance Criticism Necessary?" DCA News. Fall 2004: 1.
- Johnston, Jill. "Critics' Critics." Marmalade Me. Hanover, NH, 1998 (1971): 123-124.
- . Marmalade Me. Hanover, NH: Wesleyan University Press, 1998.
- Jowitt, Deborah. "Beyond Description: Writing Beneath the Surface." Writings on Dance 16 Winter, 1997: 2-7.
- . Dance Beat: Selected Views and Reviews, 1967-1976. New York: M. Dekker, 1977.
- . The Dance in Mind: Profiles and Reviews 1976-83. Boston: D.R. Godine, 1985.
- . "Introduction." Marmalade Me. Hanover, NH, 1998: xxi - xxvii.
- . "A Private View of Criticism." Arts in Society 13 (2), 1976. 204- 209.

--- . Time and the Dancing Image. Berkeley: U of California P, 1988.

Jowitt, Deborah, Joan Acocella, and Marcia B. Siegel. "Coming to Grips with the 'Other:' A Discussion among Writers." Looking Out: Perspectives on Dance and Criticism in a Multicultural World. Gere, David, Ed. New York: Simon and Shuster, 1995: 181-195.

Kirby, Michael. "Criticism: Four Faults." The Drama Review T82 18 (3) Sept. 1974: 59-68.

Lamott, Anne. Bird By Bird: Some Instructions on Writing and Life. New York: Random House, 1994.

Lavender, Larry. "Critical Evaluation in the Choreography Class." New York University PhD. dissertation, 1994.

--- . Dancers Talking Dance: Critical Evaluation in the Choreography Class. Champaign, IL: Human Kinetics, 1996.

--- . "Making and Un-Making: Intentions, Criticism, and the Choreographic Process." 30th International Congress On Research in Dance Proceedings, Tucson, Arizona: November 1997. 335 –357.

--- . "Observation and Criticism in the Choreography Class." Dance in Higher Education. 101 – 106.

Lavender, Larry and Wendy Oliver. "Learning to 'See' Dance: The Role of Critical Writing in the Development of Students' Aesthetic Awareness." Impulse 1.1 (1993): 10-20.

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Dance 367.01

Paper # 1: An Aesthetic Autobiography

Draft # 1 Due: _____

Draft # 2 Due: _____

Recalling Proust's tale of the evocative experience of dunking a madeleine into a cup of tea, dip into those past experiences of your own which have formed your present interests in dance. Can a specific gesture, movement phrase or way of moving carry for you the force of Proust's tea-soaked madeleine? Allow Ackerman's testimonials to the power of sensory triggers in awakening memory to reach back through the skin into your own layers of dance experience.

Provide a personal narrative of your development in the art of dance. When did you first become aware of your interest in movement? How did that interest evolve? What memorable experiences, whether high or low, have shaped your present aesthetic sensibilities about dance? What formal studies, if any, did you pursue? What people or works that have influenced you stand out through the fragrant vapors of your own cup of tea? What kinds of dance do you like now, both as viewer and/or as maker? What do you look for when watching dance? Whose work would you travel out of your way to see? What consistently sustains you in your involvement with dance; what excites you right now about it? Have your likes and dislikes about dance changed in important ways?

Do not accept these questions as a laundry list for writing your paper, but merely as prompts for eliciting the details of your own story. Any material you consider relevant to your present involvement with dance would represent a significant consideration for developing this paper.

Write this paper in such a way that it would be interesting and informative to someone who does not know you, and who may not have extensive knowledge about dance. Your audience is a class of university students in another department.

The paper should be approximately 3-4 pages, double-spaced. (1" margins, 12 pt font). Label each paper with name and page # in top right corner. Also, include draft # and the date written on each paper.

Remember to keep an electronic copy of all written work until the quarter's end.

Dance 367.01

Paper # 2:

Draft # 1 Due: _____

Drafts # 2 Due: _____

View *Antic Meet* by Merce Cunningham, as it appears in “Event for TV.”

Write a descriptive piece, evoking the particular sensibilities and sensory evidence of this piece. You are writing for a college textbook that features descriptions of various visual and performing art forms to students taking a contemporary art appreciation class. Some of your large audience will have seen this performance; others wish they could have, and want to discover what they’ve missed; still others are curious about what dance is, and how people inside of the field look at it and think about it.

Tell your readers what the work is like, presenting vivid description, and lively prose. You may or may not want to include what you think the work is about and why, what issues it raises, what thoughts it brings to you, how you felt in viewing it, where it “fits” in the overall dance/art context, and/or how you liked it.

Give your piece a title.

Remember to label each paper with name, page # and date in top right corner. Remember also to keep an electronic copy of all written work until the quarter’s end.

Dance 367.01: Paper #3

Barrett's first principle of interpretation:

1. To interpret a work of art is to respond to it.

To interpret is to respond in thoughts and feelings and actions to what we see and experience, and to make sense of our responses by putting them into words. When we look at a work of art, we think and feel, move closer to it and back from it, squint and frown, laugh or sigh or cry, blurt out something to someone or to no one. By carefully telling or writing what we see and feel and think and do when looking at a work of art, we build an understanding by articulating in language what might otherwise remain only incipient, muddled, fragmented, and disconnected to our lives.

Draft # 1 Due: _____

Draft # 2 Due: _____

View *Für die Kinder...* by Pina Bausch.

- 1) Determine an audience and a purpose for your writing, and identify this in a separate statement at the front of your paper.
- 2) Describe and interpret this work. As well, contextualize, evaluate, analyze and/or theorize about the work, depending on your stated audience and purposes for writing.
- 3) Give your paper a title.

The paper should be 500 – 600 words, approximately 2 pages, double-spaced. (1" margins, 12 pt font). It must be typed.

Label each paper with name, draft number, page # and date written in top right corner.

Remember to keep an electronic copy of all written work until the quarter's end.