

Term Information

Effective Term Summer 2017
[Previous Value](#) Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Title change.

What is the rationale for the proposed change(s)?

Clarification of content as seen on transcript.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Dance
Fiscal Unit/Academic Org	Dance - D0241
College/Academic Group	Arts and Sciences
Level/Career	Graduate
Course Number/Catalog	7404
Course Title	Postmodernism in Dance
Previous Value	Postmodernism in Dance II
Transcript Abbreviation	Postmodernism
Previous Value	Postmodernism 2
Course Description	Inquiry into the functions of postmodernism in concert-dance-aligned choreography and dance practices from 1960–2000 focusing on choreographers and dance practices in the United States in Europeanist, Africanist, Latino, Jewish, and queer cultural and aesthetic contexts, and includes the influence of choreographers and dance practices from various locales in the United States.
Previous Value	Inquiry into aesthetic points of view, beliefs and assumptions inherent in dance practices and dance criticism from the mid-1980s to the present.
Semester Credit Hours/Units	Fixed: 4

Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	Yes
Admission Condition	Visual or Performing Arts

Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Prereq: Grad standing or permission of instructor.
Exclusions Not open to students with credit for 759, 801.31.

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0301
Subsidy Level Doctoral Course
Intended Rank Masters, Doctoral

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

[Previous Value](#)

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

- To examine trends and cultural histories of postmodernism in 20th-century concert dance
- To deepen the skills of describing, analyzing, and writing about concert dance choreography
- To conduct a critically analytical research project engaging historical, theoretical, and analytical movement description methodologies

[Previous Value](#)

Content Topic List

- Post-modern Dance key artists
- Postmodern Dance theory and research
- Aesthetic points of view in dance, inherent assumptions, and dance criticism 1960s-2000.
- Where Does the Postmodern End and the Contemporary Begin?

[Previous Value](#)

- *Aesthetic points of view in dance from the mid 1980s to present*
- *Assumptions inherent in dance from the mid 1980s to present*
- *Dance criticism from the mid 1980s to present*

Attachments

- 7404_PostModernism template.pdf: new syllabus - draft of SP17
(Syllabus. Owner: Schmidt, Amy Esther)
- 7404_WesternConcertDanceHistory_FECK_SP14 was 7403.doc: old syllabus - SP14 last offering
(Syllabus. Owner: Schmidt, Amy Esther)

Comments

- This is the first of two course change requests that are primarily title-related. The second will be for Dance 7403, next offered in AU17. Please note these templates were created prior to the new ODS language. The actual syllabi will show the correct language. *(by Schmidt,Amy Esther on 09/19/2016 05:01 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Schmidt,Amy Esther	09/19/2016 05:01 PM	Submitted for Approval
Revision Requested	Schmidt,Amy Esther	09/19/2016 05:10 PM	Unit Approval
Submitted	Schmidt,Amy Esther	09/19/2016 05:10 PM	Submitted for Approval
Approved	Hadley,Susan B	09/20/2016 07:28 AM	Unit Approval
Approved	Heysel,Garett Robert	09/21/2016 08:45 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	09/21/2016 08:45 PM	ASCCAO Approval

**Postmodernism
Dance 7404**

4 Units

Monday/Wednesday 8:30-10:05 a.m.
316D Sullivant Hall

I. Course Description

Inquiry into the functions of postmodernism in concert-dance-aligned choreography and dance practices from 1960–2000. This course examines how postmodernism functions in concert dance from 1960–2000. It focuses on choreographers and dance practices in the United States in Europeanist, Africanist, Latino, Jewish, and queer cultural and aesthetic contexts, and includes the influence of choreographers and dance practices from European, South Asian, and East Asian locales in the United States. Class discussions will bring to light the artistic developments and aesthetic trends in the dances in relation to the social politics of the time period, and issues of gender, race, class, and geopolitics in the choreography. Written assignments will ask students to write cohesively and academically about choreographic works in terms of historical, theoretical, aesthetic, and movement description foundations. This course is targeted for MFA students and is open to all MFA and PhD students. It caters to the needs of all graduate students preparing for their comprehensive exams, and to students who anticipate teaching in higher education or who would like to know more about the history of contemporary dance. Prerequisite: Graduate standing or permission of the instructor.

II. Course Goals and Objectives

Goals:

- To examine trends and cultural histories of postmodernism in 20th-century concert dance
- To deepen the skills of describing, analyzing, and writing about concert dance choreography
- To conduct a critically analytical research project engaging historical, theoretical, and analytical movement description methodologies

Objectives:

At the successful completion of the course, the student will demonstrate:

- An ability to articulate, verbally and in writing, how dances manifest social issues, subject positions, and aesthetic elements of postmodernism in the mid-to-late twentieth century
- An ability to articulate, verbally and in writing, an understanding of movement characteristics and theoretical discourses
- A willingness to take risks in examining and debating course material
- An ability to speak and write critically about choreographic characteristics

III. Course Content and Procedures

Class discussions will be conducted in a seminar format with occasional lecture material. Readings and out-of-class viewings form the foundation for topics in the day's class discussion. Discussions will probe authors' arguments and methodologies, as well as the dances and their movement characteristics, in light of the course themes. The readings and viewings, and the

students' preparations therein, will act as a springboard for discussion. Students will use Canvas and other library resources to access articles and some video viewing. Students should use a fast wireless or Ethernet connection for online videos in updated versions of Firefox or Chrome.

IV. Requirements and Evaluation

Requirements

Students will be evaluated based on class participation and a research project containing an annotated bibliography with research questions, a 7-9 page working draft, and a 10-15 page final paper. It is recommended that PhD students complete the optional (recommended) readings.

Class Attendance and Participation

Students' attendance and participation are integral to the class topics and to their success in the course. Students must be fully present, prepared for, and productively engaged in every class, for the entire duration of each class. Absence, tardiness, leaving early, and insufficient preparation or participation will affect the assessment of students' work in this course. Class discussion with your colleagues is a valuable part of the course and your graduate experience. Absences are to your disadvantage. Be present.

Students should come to each class meeting prepared with the following in addition to your own notes with page numbers tracked:

- a) For each written source: the author's main argument and sources (PhD students should also keep track of the author's methodology or theoretical frame)
 - b) For each video source: 2-3 sentences of movement description
 - c) 1-2 discussion-generating questions (*not* "talking points") for the day's material
- Students will submit the above on two dates during the semester, detailed in the Topical Outline. If I determine that students are not doing this work on their own for each class, I will collect this work daily.

Students should submit all written assignments in hard copy by the date and time they are due, and staple multiple pages. Students may print on both sides of the page to save paper if they wish. Please submit anything that is a paper copy to my mailbox, and never put anything under my office door.

The late penalty for all assignments is the deduction of the equivalent of one step of a grade per day (actual day, not class day) that the assignment is late. For example, an A- paper that is three days late will earn a B-. I reserve the right to withhold evaluative comments on late work. Assignments that are eight days or more late will not be accepted, and those assignments will earn a 0. Extensions will be granted only for extenuating circumstances, and must be arranged ahead of time.

The student's final grade will be negatively impacted if the student has three or more absences. It is the student's responsibility to keep the instructor informed about illness and absence. Communication is important. Please contact me as soon as possible with extenuating circumstances that will cause absence for one or more weeks. Please email me before class commences with anticipated absence due to illness or personal emergency. Please stay home if you are sick, but moreover, take care of yourself so that you stay healthy. Please do not schedule other meetings or appointments during class time. In addition to counting as unexcused absences, such behavior is simply inconsiderate. Remote participation will not be accepted.

Evaluation

Student work for the semester is assessed based upon the rigor and completion of the following.

Participation: includes engagement in, preparation for, productivity in, growth in class	30%
Notes collected and other short written assignments	10%
Research Proposal (5%) and Annotated Bibliography (15%)	20%
Working Draft (18%) and Informal Presentation (2%)	20%
Final Paper	20%

V. Grading Scale

94-100	A	80-83	B-	67-69	D+
90-93	A-	77-79	C+	60-66	D
87-89	B+	74-76	C	Below 60	E
84-86	B	70-73	C-		

VI. Required Texts and ExperiencesTextbooks

All books are on reserve in the Music/Dance Library (18th Avenue Library, 2nd Floor).
 Required and Recommended textbooks are available at SBX and the OSU bookstore.
 Books with an asterisk (*) indicate availability as an e-book through the library website.

Required (3 or more chapters of the book are assigned):

***Albright**, Ann Cooper. *Choreographing Difference: The Body and Identity in Contemporary Dance*. Middletown: Wesleyan UP, 1997. Print.

***Banes**, Sally. *Terpsichore in Sneakers: Post-Modern Dance*. Hanover: Wesleyan UP, 1987. Print.

*- - -. *Writing Dancing in the Age of Postmodernism*. Hanover: Wesleyan UP, 1994. Print.

Bales, Melanie and Rebecca **Nettl-Fiol**. *The Body Eclectic: Evolving Practices in Dance Training*. Urbana: U of Illinois P, 2008. Print.

***Burt**, Ramsay. *Judson Dance Theater: Performative Traces*. London: Routledge, 2006. Print.

***Foster**, Susan Leigh. *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley: U of California P, 1986. Print.

Hutcheon, Linda. *The Politics of Postmodernism*. 2nd ed. London: Routledge, 2002. Print.

Novack, Cynthia J. *Sharing the Dance: Contact Improvisation and American Culture*. Madison: U of Wisconsin P, 1990. Print.

MLA Handbook, 8th Edition

Recommended (2 or less chapters of the book are assigned):

Banes, Sally, ed. *Reinventing Dance in the 1960s: Everything Was Possible*. Madison: U of Wisconsin P, 2003. Print.

Best, Steven and Douglas **Kellner**. *The Postmodern Turn*. New York: Guildford P, 1997.

***Candelario**, Rosemary. *Flowers Cracking Concrete: Eiko & Koma's Asian/American Choreographies*. Middletown: Wesleyan UP, 2016.

***Chatterjea**, Ananya. *Butting Out: Reading Resistive Choreographies Through Works by Jawole Willa Jo Zollar and Chandralekha*. Middletown: Wesleyan UP, 2004.

Desmond, Jane, ed. *Dancing Desires: Choreographing Sexualities On and Off the Stage*.

Madison: U of Wisconsin P, 2001.

Dixon Gottschild, Brenda. *The Black Dancing Body: A Geography from Coon to Cool*. New York: Palgrave Macmillan, 2003. Print.

--. *Digging the Africanist Presence in American Performance: Dance and Other Contexts*. Westport, CT: Greenwood P, 1996. Print.

***George-Graves**, Nadine. *Urban Bush Women: Twenty Years of African American Dance Theater, Community Engagement, and Working It Out*. Madison: U of Wisconsin P, 2010.

Johnston, Jill. *Marmalade Me*. Hanover: Wesleyan UP, 1998. Print.

Malnig, Julie, ed. *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*. Urbana: U of Illinois P, 2009.

***Manning**, Susan and Lucia **Ruprecht**, eds. *New German Dance Studies*. Champaign: U of Illinois P, 2012. Print.

***Morris**, Gay, ed. *Moving Words: Re-Writing Dance*. London: Routledge, 1996. Print.

***Rivera-Servera**, Ramón. *Performing Queer Latinidad: Dance, Sexuality, Politics*. Ann Arbor: U of Michigan P, 2013. Print.

Rossen, Rebecca. *Dancing Jewish: Jewish Identity in American Modern and Postmodern Dance*. New York: Oxford UP, 2014. Print.

Experiences

Required and recommended performances and lectures are assigned per the events occurring in a given semester. Short written assignments as appropriate.

ePortfolios: Students are encouraged to select and document their best work from this class and others for inclusion in their ePortfolios. It works well to select an asset such as an image, essay, reading response, video document of a study, or even Canvas discussion conversation as the basis of a blog post and provide context for that asset with critical reflection. Students are encouraged to provide the link to the ePortfolio to faculty, peers, and other interested parties who may respond with meaningful comments and input. *How this relates to your work in this course: It is important to get your work out there, but publishers will not publish something that is already freely available on the Internet. If you choose to post to your ePortfolio from your work in this course, post an abstract or a general reflection on your work.*

Statement on Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Statement on Disability Services

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should

inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Escort service and phone number for evening courses: 614-292-3322

VII. Topical Outline (subject to change)

WEEK 1

Day 1: Introduction to Course; What is Postmodernism? What is Postmodernism in Dance?

I. Precursors to Postmodernism in Dance

Day 2: Merce Cunningham and the Death of the Author

Reading due:

Foster Preface pp. xiii-xxi and Ch 1 pp. 1-3 and 32-57

[Canvas] “The Death of the Author” by Roland Barthes, pp. 142-148

Banes *WD* “Merce Cunningham’s *Story*” pp. 103-109

Banes *WD* “Cunningham and Duchamp” pp. 109-118 (*recommended*)

[Canvas] “What is an Author?” by Michel Foucault (*recommended*)

Viewing due:

[Online] *Coast Zone* by Merce Cunningham (28 minutes) – Dance In Video

<http://search.alexanderstreet.com.proxy.lib.ohio-state.edu/daiv/view/work/394470>

WEEK 2

Day 1: Labor Day or Martin Luther King, Jr. Day – class will not meet

Day 2: Anna Halprin and the Political Body

Reading due:

Banes *RD* “Anna Halprin and the 1960s: Acting in the Gap between the Personal, the Public, and the Political” by Janice Ross, pp. 24-50

Banes *WD* Ch 5 “Power and the Dancing Body” pp. 43-50

Viewing due:

[Online] *Artists in Exile: A Story of Modern Dance in San Francisco* – Kanopy Streaming
Watch first 14 minutes (0:00-14:00) for Anna Halprin section

<https://osu-kanopystreaming-com.proxy.lib.ohio-state.edu/video/artists-exile-story-modern-dance-san-francisco-2000>

Assignment due:

Daily notes collected

II. Early Postmodern Dance

WEEK 3

Day 1: Judson Dance Theater and *Trio A*

Reading due:

Banes *WD* “Choreographic Methods of the Judson Dance Theater” pp. 211-226

Johnston “Democracy” pp. 38-40 and “Rainer’s Muscle” pp. 64-69

Banes *Terp* “Yvonne Rainer: The Aesthetics of Denial” pp. 40-55

Burt p. 32 – Rainer’s “NO Manifesto”

Dixon Gottschild, *Digging* Ch 4 “Barefoot and Hot, Sneakered and Cool: Africanist Subtexts in Modern and Postmodern Dance” pp. 47-58 (*recommended*)

Viewing due:

[Online] *Trio A* (1966) by Yvonne Rainer (10 minutes) – YouTube (the piece is the first 6 minutes) https://www.youtube.com/watch?v=TDHy_nh2Cno

Day 2: Yvonne Rainer, Steve Paxton, and Pedestrian Movement

Reading due:

Burt Ch 3 “Minimalism, Theory, and the Dancing Body” pp. 52-87

Banes *Terp* “Steve Paxton: Physical Things” pp. 56-74

Banes *WD* “Vital Signs: Steve Paxton’s *Flat* in Perspective” pp. 227-239 (*recommended*)

Beatty Ch 3 “Mediating *Trio A*” pp. 127-165 (*recommended*)

Assignment due:

Research Proposal in Dr. Kosstrin’s mailbox by 5:00 p.m.

WEEK 4

Day 1: Research Workshop

Day 2: Contact Improvisation

Reading due:

Novack *Sharing the Dance: Contact Improvisation and American Culture*. Full text.

WEEK 5

Day 1: Trisha Brown

Reading due:

Banes *Terp* “Trisha Brown: Gravity and Levity” pp. 76-95

Foster Ch 3 “Objectivist Dance from 1950s to the Present” section pp. 167-185

[Canvas] “Choice/Form in Trisha Brown’s *Locus: A View from Inside the Cube*” by Mona Sulzman, pp. 117-130

[Canvas] “Out of Site: Trisha Brown’s *Roof Piece*” by Amanda Jane Graham, pp. 59-76

(*recommended*)

Viewing due:

[Online] *Watermotor* (1978) by Trisha Brown, film by Babette Mangolte (8 minutes) – YouTube <https://www.youtube.com/watch?v=3FALHd5Viz4>

Day 2: Postmodern Theory I

Reading due:

Hutcheon Ch 1 “Prepresenting the Postmodern” pp. 1-28

Best and Kellner Ch 1 “The Time of the Posts” pp. 3-37

WEEK 6

Day 1: Lucinda Childs and Twyla Tharp

Reading due:

Banes Terp “Lucinda Childs: The Act of Seeing” pp. 133-147

Foster Ch 4 section on Twyla Tharp, pp. 209-227

Viewing due:

[Online] Lucinda Childs section (17:13-27:55) of *Making Dances: Seven Postmodern Choreographers* – Kanopy Streaming

<https://osu-kanopystreaming-com.proxy.lib.ohio-state.edu/video/making-dances-7-postmodern-choreographers>

[Online] *Sue’s Leg* (1975) by Twyla Tharp (2 minutes) – Dance Server

https://streamwww.classroom.ohio-state.edu/secure/courses/dance671au11/14176_Sues_Leg_Tharp/

[Online] *Twyla Tharp: Making Television Dance* (56 minutes) – Kanopy Streaming

<https://osu-kanopystreaming-com.proxy.lib.ohio-state.edu/video/twyla-tharp-making-television-dance>

Day 2: The Grand Union and Judson’s Legacies in Dance Training

Banes Terp “The Grand Union: The Presentation of Everyday Life as Dance” pp. 202-234

Foster Ch 4 “Writing Dancing: The Viewer as Choreographer in Contemporary Dance” pp. 186-200

Bales & Netti-Fiol “A Dancing Dialectic” by Melanie Bales, pp. 10-21

Bales & Netti-Fiol “Training as the Medium through Which” by Melanie Bales, pp. 28-42

WEEK 7

Day 1: Meredith Monk

Reading due:

Banes Terp “Meredith Monk: Homemade Metaphors” pp. 148-167

Morris “Being Danced Again: Meredith Monk, Reclaiming the Girlchild” by Leslie Satin, pp. 107-123

Foster Ch 4 section on Meredith Monk, pp. 200-209

Viewing due:

[Online] Meredith Monk section (1:09:40-1:21:24) of *Making Dances: Seven Postmodern Choreographers* – Kanopy Streaming

<https://osu-kanopystreaming-com.proxy.lib.ohio-state.edu/video/making-dances-7-postmodern-choreographers>

III. Late Postmodern Dance

Day 2: Post-modern Dance and Postmodern Dance

Reading due:

[Canvas] “Modernist Dogma and Post-modern Rhetoric: A Response to Sally Banes’ *Terpsichore in Sneakers*” by Susan Manning, pp. 32-39

[Canvas] “Terpsichore in Combat Boots” by Sally Banes and Susan Manning, pp. 13-16

Banes WD Ch 36 “Terpsichore in Sneakers, High Heels, Jazz Shoes, and on Pointe: Postmodern Dance Revisited” pp. 301-310

Viewing due:

[Online] *Retracing Steps: American Dance Since Postmodernism* (47 minutes) – Kanopy Streaming
<https://osu-kanopystreaming-com.proxy.lib.ohio-state.edu/video/retracing-steps-american-dance-postmodernism>

WEEK 8

Day 1: Pina Bausch and Tanztheater

Reading due:

Burt Ch 1 “Transatlantic Crossings” pp. 1-25

Manning & Ruprecht “Pina Bausch, Mary Wigman, and the Aesthetic of ‘Being Moved’” by Sabine Huschka, pp. 182-199

Burt Ch 6 “Repetition: Brown, Bausch, and De Keersmaeker” pp. 138-161 (*recommended*)

Viewing due:

[Online] *Café Müller* (1978) by Pina Bausch – Dance Server

<https://streamwww.classroom.ohio-state.edu/secure/dance10/12077-20/>

Day 2: Eiko & Koma

Reading due:

Candelario Ch 3 “Japanese/American” pp. 82-104

Candelario Ch 4 “Dancing-with Site and Screen” pp. 105-128

Viewing due:

[Online] *White Dance* (1976) excerpt by Eiko & Koma (6 minutes) – eikoandkoma.org

<http://eikoandkoma.org/whitedance>

[Online] *River* (1995) excerpt by Eiko & Koma (5.5 minutes) – eikoandkoma.org

<http://eikoandkoma.org/index.php?p=ek&id=2517>

Assignment due:

Annotated bibliography, statement of argument, 2 revised research questions, paraphrase

WEEK 9

Day 1: Bill T. Jones and Arnie Zane

Reading due:

[Canvas] “Simply(?) the Doing of It, Like Two Arms Going Round and Round” by Susan Leigh Foster, pp. 108-117

Desmond “What He Called Himself: Issues of Identity in Early Dances by Bill T. Jones” by Gay Morris, pp. 243-263

Viewing due:

[Online] *Untitled March Dance* by Bill T. Jones (3 minutes) – Dance Server

<https://streamwww.classroom.ohio-state.edu/secure/dance10/12077-5/>

Assignment due:

Daily notes collected

Day 2: Jawole Willa Jo Zollar and Chandralekha

Reading due:

George-Graves Ch 4 “The World” pp. 105-134

Chatterjea Ch 6 “Text Dances: Pieces and Thoughts” pp. 180-240

WEEK 10

Day 1: Postmodern Theory II

*Reading due:***Chatterjea** Ch 4 “Danced Disruptions: Postmodern Preoccupations and Reconsiderations” pp. 98-135**Hutcheon** Ch 6 “Postmodern Feminisms” pp. 137-164**Best & Kellner** Ch 4 “Postmodernism in the Arts” pp. 124-194 (*recommended*)

Day 2: Autobiography: Blondell Cummings, David Dorfman, David Gordon

*Reading due:***Albright** Ch 5 “Dancing Bodies and the Stories They Tell” pp. 119-149**Rossen** Ch 3 “The Jewish Man and His Dancing Shtick” pp. 94-135 (skim Zemach section 98-107 and focus on the rest) (and watch videos)

WEEK 11

Day 1: Bebe Miller and Ralph Lemon

*Reading due:***Dixon Gottschild, *BDB*** Ch 6 “Soul/Spirit” pp. 226-258**[Canvas]** “Postmodern Blackness” by bell hooks, pp. 23-31**Bales & Netti-Fiol** “Ralph Lemon” pp. 219-224**Bales & Netti-Fiol** “Bebe Miller” pp. 224-228*Viewing due:***[Online]** *Three* (1999) by Isaac Julien, performed by Bebe Miller and Ralph Lemon (2 clips, 10 minutes total) – Vimeo<https://vimeo.com/46859641> and <https://vimeo.com/46859640>

Day 2: Catch-up Day

Assignment due:

Research Paper Working Draft

WEEK 12

Day 1: Liz Lerman

*Reading due:***Rossen** Ch 4 “Dancing Folk: Jewish Memory and Amnesia” pp. 141-188 (focus on pp. 167-180 for Lerman) (and watch videos)**[Canvas]** “Speaking Across Communities: The Liz Lerman Dance Exchange” by Jan Cohen-Cruz, pp. 213-225

Day 2: Elizabeth Streb and Jennifer Monson

*Reading due:***Albright** Ch 2 “Techno Bodies: Muscling with Gender in Contemporary Dance” pp. 28-55**[Canvas]** “Wild Bodies/Wilder Minds: Streb/Ringside and Spectacle by Judy Burns, pp. 97-121*Viewing due:***[Online]** *STREB: Pop Action* (61 minutes) – Kanopy Streaming<https://osu-kanopystreaming-com.proxy.lib.ohio-state.edu/video/streb-pop-action>**[Online]** *Homecoming #6: Jennifer Monson* – Dance in Video

<http://search.alexanderstreet.com.proxy.lib.ohio-state.edu/daiv/view/work/716788>

WEEK 13

Day 1: Mark Morris

Reading due:

Morris “Styles of the Flesh: Gender in the Dances of Mark Morris” by Gay Morris, pp. 124-138

Viewing due:

[Online] *Dido and Aeneas* (1989) by Mark Morris (56 minutes) – DocuSeek2

<http://docuseek2.com.proxy.lib.ohio-state.edu/cart/product/219>

[Online] *The Hard Nut* (1991) by Mark Morris (90 minutes) – Dance Server

<https://streamwww.classroom.ohio-state.edu/secure/dance10/12077-61/>

Day 2: Arthur Aviles and Joe Goode

Rivera-Servera Ch 2 “Building Home: Arthur Aviles’ Choreography of the Public Sphere” pp. 46-93

Desmond “29 Effeminate Gestures: Choreographer Joe Goode and the Heroism of Effeminacy by David Gere, pp. 349-381

Viewing due:

[Online] *29 Effeminate Gestures* (1987) by Joe Goode (7 minutes) – Dance Server

<https://streamwww.classroom.ohio-state.edu/secure/dance10/12077-6/>

WEEK 14

Day 1: Rennie Harris and Doug Elkins

Reading due:

Malnig “The Dance Archeology of Rennie Harris: Hip-Hop or Postmodern?” by Halifu Osumare, pp. 261-281

[Canvas] “Follow Every Rainbow, Search High and Low” by Roslyn Sulcas, p. C3

Viewing due:

[Online] Excerpts from *Endangered Species, March of the Antmen, Continuum* by Rennie Harris (24 minutes) – Dance In Video, Alexander Street Press

<http://search.alexanderstreet.com.proxy.lib.ohio-state.edu/view/work/578398>

[Online] Excerpts from *Fraulein Maria* (2006) by Doug Elkins (10 minutes total) – YouTube, Jacob’s Pillow Dance Interactive

<https://www.youtube.com/watch?v=rjSjw72p6Ik>

<http://danceinteractive.jacobspillow.org/doug-elkins-and-friends/fraulein-maria/>

IV. Moving into the Contemporary

Day 2: Dance and Disability

Reading due:

Albright Ch 3 “Moving Across Difference: Dance and Disability” pp. 56-92

Viewing due:

[Online] *Outside In* (1994) choreography by Victoria Marks (approx. 15 min) – Accelerated Motion <http://learningobjects.wesleyan.edu/wespress/acceleratedmotion/>

Click Bodies and Society; Under Bodies and Machines, click View Module; Click Read more >> In the sidebar: VIDEO, click on Candoco *Outside/In* – choose your bandwidth version

Assignment due:

Informal Research Presentation

WEEK 15

Day 1: Where Does the Postmodern End and the Contemporary Begin?

Reading due:

Hutcheon Epilogue “The Postmodern. . . In Retrospect” pp. 165-181

[Canvas] “On the Value of Mistranslations and Contaminations: The Category of ‘Contemporary Choreography’ in Asian Dance” by Ananya Chatterjea, pp. 4-21

[Canvas] “Even as We Keep Trying: An Ethics of Interculturalism in Jérôme Bel’s *Pichet Klunchun and Myself*” by SanSan Kwan, pp. 185-201 (*recommended*)

Viewing due:

[Online] *Pichet Klunchun and Myself* (2005) by Jérôme Bel, excerpt (5:30) – Dance Server <https://streamwww.classroom.ohio-state.edu/secure/dance10/12283-3/>

FINAL EXAM PERIOD: Final Research Paper due

VIII. Course Bibliography

Albright, Ann Cooper. *Choreographing Difference: The Body and Identity in Contemporary Dance*. Middletown: Wesleyan UP, 1997. Print.

Banes, Sally. *Terpsichore in Sneakers: Post-Modern Dance*. Hanover: Wesleyan UP, 1987. Print.

---. *Writing Dancing in the Age of Postmodernism*. Hanover: Wesleyan UP, 1994. Print.

Banes, Sally, ed. *Reinventing Dance in the 1960s: Everything Was Possible*. Madison: U of Wisconsin P, 2003. Print.

Banes, Sally and Noël Carroll. “Cunningham, Balanchine, and Postmodern Dance.” *Dance Chronicle* 29 (2006): 49-68.

Banes, Sally and Susan Manning. “Terpsichore in Combat Boots.” *TDR* 33.1 (1989): 13-16.

Bales, Melanie and Rebecca Netti-Fiol. *The Body Eclectic: Evolving Practices in Dance Training*. Urbana: U of Illinois P, 2008. Print.

Barthes, Roland. *Image, Music, Text*. Trans. Stephen Heath. New York: Hill and Wang, 1977.

Best, Steven and Douglas Kellner. *The Postmodern Turn*. New York: Guildford P, 1997.

Burns, Judy. “Wild Bodies/Wilder Minds: Streb/Ringside and Spectacle.” *Women & Performance: A Journal of Feminist Theory* 7.1 (1994): 97-121.

Burt, Ramsay. *Judson Dance Theater: Performative Traces*. London: Routledge, 2006. Print.

Candelario, Rosemary. *Flowers Cracking Concrete: Eiko & Koma’s Asian/American Choreographies*. Middletown: Wesleyan UP, 2016.

Chatterjea, Ananya. *Butting Out: Reading Resistive Choreographies Through Works by Jawole Willa Jo Zollar and Chandralekha*. Middletown: Wesleyan UP, 2004.

---. “On the Value of Mistranslations and Contaminations: The Category of ‘Contemporary Choreography’ in Asian Dance.” *Dance Research Journal* 45.1 (2013): 4-21.

DeFrantz, Thomas and Anita Gonzalez, eds. *Black Performance Theory*. Durham: Duke University Press, 2014. Print.

Desmond, Jane, ed. *Dancing Desires: Choreographing Sexualities On and Off the Stage*. Madison: U of Wisconsin P, 2001.

Dixon Gottschild, Brenda. *The Black Dancing Body: A Geography from Coon to Cool*. New

- York: Palgrave Macmillan, 2003. Print.
- - -. *Digging the Africanist Presence in American Performance: Dance and Other Contexts*. Westport, CT: Greenwood P, 1996. Print.
- Elswit, Kate. "Ten Evenings with Pina Bausch's 'Late' Style and the Cultural Politics of Coproduction." *Theatre Journal* 65.2 (2013): 215-233.
- Foster, Susan Leigh. *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley: U of California P, 1986. Print.
- - -. "The Signifying Body: Reaction and Resistance in Postmodern Dance." *Theatre Journal* 37.1 (1985): 44-64.
- - -. "Simply(?) the Doing of It, Like Two Arms Going Round and Round." *Continuous Replay: The Photographs of Arnie Zane*. Ed. Jonathan Green. Cambridge: MIT P, 1999. 108-117. Print.
- George-Graves, Nadine. *Urban Bush Women: Twenty Years of African American Dance Theater, Community Engagement, and Working It Out*. Madison: U of Wisconsin P, 2010.
- Graham, Amanda Jane. "Out of Site: Trisha Brown's *Roof Piece*." *Dance Chronicle* 36 (2013): 59-76.
- Haedicke, Susan C. and Tobin Nellhaus, eds. *Performing Democracy: International Perspectives on Urban-Based Community Performance*. Ann Arbor: U of Michigan P, 2004. Print.
- hooks, bell. *Yearning: Race, Gender, and Cultural Politics*. Boston: South End P, 1990.
- Hutcheon, Linda. *The Politics of Postmodernism*. 2nd ed. London: Routledge, 2002. Print.
- Johnston, Jill. *Marmalade Me*. Hanover: Wesleyan UP, 1998. Print.
- Kraut, Anthea. *Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance*. New York: Oxford UP, 2016.
- Kwan, SanSan. "Even as We Keep Trying: An Ethics of Interculturalism in Jérôme Bel's *Pichet Klunchun and Myself*." *Theatre Survey* 55.2 (2014): 185-201.
- Lambert-Beatty, Carrie. *Being Watched: Yvonne Rainer and the 1960s*. Cambridge: MIT P, 2008. Print.
- Malnig, Julie, ed. *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*. Urbana: U of Illinois P, 2009.
- Manning, Susan. "Modernist Dogma and Post-Modern Rhetoric: A Response to Sally Banes' *Terpsichore in Sneakers*." *TDR* 32.4 (1988): 32-39.
- Manning, Susan and Lucia Ruprecht, eds. *New German Dance Studies*. Champaign: U of Illinois P, 2012. Print.
- Morris, Gay, ed. *Moving Words: Re-Writing Dance*. London: Routledge, 1996. Print.
- Novack, Cynthia J. *Sharing the Dance: Contact Improvisation and American Culture*. Madison: U of Wisconsin P, 1990. Print.
- Profeta, Katherine. *Dramaturgy in Motion: At Work on Dance and Movement Performance*. Madison: U of Wisconsin P, 2015. Print.
- Rabinow, Paul, ed. *The Foucault Reader*. New York: Pantheon Books, 1984. Print.
- Rivera-Servera, Ramón. *Performing Queer Latinidad: Dance, Sexuality, Politics*. Ann Arbor: U of Michigan P, 2013. Print.
- Rossen, Rebecca. *Dancing Jewish: Jewish Identity in American Modern and Postmodern Dance*. New York: Oxford UP, 2014. Print.
- Sulcas, Roslyn. "Follow Every Rainbow, Search High and Low." *The New York Times*. 15 Dec. 2009: C3.

Sulzman, Mona. "Choice/Form in Trisha Brown's *Locus*: A View from Inside the Cube." *Dance Chronicle* 2.2 (1978): 117-130.

Department of Dance
College of Arts and Sciences
The Ohio State University
Dance 7404

4 units
M/W 8:30-10:05
SU 225

Western Concert Dance History 1957 to the Present

History and Theory of Postmodern/Contemporary Dance

M Candace Feck PhD
SU 305: 247-6070
feck.1@osu.edu
M/W 10:30-12:30; also by appt.

course description

Dance 7403 provides a survey of contemporary practices in western theatrical dance from 1957 to the present, with emphasis on major stylistic trends, social and cultural contexts, and theoretical issues through a selection of representative artists, authors and their works. Artists and practices are introduced in chronologies that emphasize when such artists came to the forefront of public attention; selected theoretical writings are introduced in a chronology that informs and illuminates other texts.

course objectives

At the successful completion of the course the student will demonstrate:

- the ability to trace the changing characteristics of western theatrical dance performance from the 1960s to the present.
- the ability to identify and contextualize trends and issues that define the world of postmodern/contemporary dance theory and practice
- a familiarity with selected major artists of the period and their works
- the ability to discuss salient characteristics of the work of prominent contemporary choreographers and performers
- the ability to clarify and identify constitutive practices and characteristics of postmodern dance and to situate these elements in relation to modernism, to cultural trends and to the other arts.
- the ability to distinguish among various theoretical positions, and to recognize and apply elements of these positions in the works and practices of recent artists.

course content and procedures

1. The basic format of the course is guided discussion, supplemented by lecture, presentations, readings, visual materials, performances and guest speakers.
2. Students will complete all assigned readings on time and contribute *actively* to class discussions.
3. Students will complete all in-class and homework assignments.
4. Students will either complete a final paper or they will complete a final exam. Students who choose the paper will have the option of oral presentation during the final week of classes. **Note that PhD students *must* choose the paper and oral presentation option.**
5. Students will participate in a group-led presentation of a selected artist or idea.
6. *While selected chapters are assigned to all members of the class, PhD students will read the Kellner and Best The Postmodern Turn in its entirety.*

7. Students will attend all classes fully and promptly. Failure to do so will impact the final grade. Students who miss discussions of any reading assignment will complete a CRR (Critical Reading Response) for each reading missed, due within one week of the missed discussion.

requirements and evaluation

class participation: To a large extent, the success of this course depends on the ability of participants to engage in thoughtful discussion as a group. Respectful and informed dialogue is essential and expected. Careful listening, sensitivity to the balance of voices among the group, and the ability to be succinct and on-point in making verbal observations are critical markers of value in meeting this requirement. As well, students are expected to fully attend the course: more than two absences will lower the final grade. Our time together in class is markedly brief; late arrival to or early departure from class is not acceptable. Partial absences from ongoing tardiness or early departures will impact the final grade.

talking points: Students will complete and bring to class daily Talking Points, succinct notes that summarize/identify/explore/analyze key issues and concepts of the readings. Two or three key points per reading, no more than one tight page in total, are more than sufficient. These notes are used to speak from in class discussion, and will occasionally be collected.

group presentations: Students will be assigned to groups charged with the presentation of one contemporary artist or idea not already scheduled for class consideration. Decisions about content and specific assignments will be made early in the semester.

chapter summaries: PhD students will summarize on schedule each chapter of The Postmodern Turn in a prescribed number of words (posted on the course website), and will follow these chapter summaries with a personal reaction, no more than one page, single-spaced. The schedule for these summaries is included within the topical outline below.

final papers/exams: MFA students may choose between writing a final paper, with the option of oral presentation during the final week of classes, or taking a final exam, to be completed no later than March 12 of finals week. PhD students must fulfill the paper requirement with an oral presentation. Students interested in researching a specific topic are encouraged to select the paper/presentation option. Those who choose this option will investigate the intersection of theory and practice appropriate to the subject, and will identify their topic of interest no later than the fourth week of the quarter. Written papers will be approximately 20 pages, and will be condensed for oral presentation to the class during the final class meeting/s, as scheduled. Those who prefer a comprehensive test that covers the course content in a general way may wish to choose the exam option. Both of these options will be thoroughly discussed during the first week of classes.

Note: In either case, the MLA style manual prescribes the writing style and mechanics for exams and final papers, which must be completed in 12 point font, with 1 inch margins, no title page, paper-clipped (please: no staples.) *Late papers will be graded but returned without comment, and may receive a lowered grade.*

grading scale

<i>component for assessment:</i>	<i>points:</i>
Quality of Attendance and Participation (invaluable)	25
Talking Points	20
Artist Presentation	20
Final paper/Presentation/Exam	25
Other Written Assignments	10

course-related university policies

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 that 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.

grading scale

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

Percentage	Letter	Percentage	Letter
94-100	A	73-75	C
90-93	A-	70-72	C-
86-89	B+	66-69	D+
83-85	B	60-65	D
80-82	B-	0-59	E
76-79	C+		

texts (available through SBX Bookstore) *required*

1. Best, Steven and Douglas Kellner. The Postmodern Turn. New York: Guilford, 1998.
2. Banes, Sally. Writing Dancing in the Age of Postmodernism. Hanover, NH: Wesleyan UP, 1994.
3. Novack, Cynthia. Sharing the Dance: Contact Improvisation and American Culture. Madison, WI: U of Wisconsin P, 1990.

recommended (print and performative)

1. Albright, Ann Cooper. Choreographing Difference: The Body and Identity in Contemporary Dance. Middletown, CT: Wesleyan UP, 1997.
2. Banes, Sally, ed. Reinventing Dance in the 1960s: Everything Was Possible. Madison: U of Wisconsin P, 2003.
3. Banes, Sally. Terpsichore in Sneakers, 2nd ed. Hanover, NH: Wesleyan UP, 1987.
4. Burt, Ramsay. Judson Dance Theatre: Performative Traces. London: Routledge, 2007.

5. Carter, Alexandra Joan, and Janet O'Shea, eds. The Routledge Dance Studies Reader, 2nd ed. London: Routledge, 2010.

<i>Ten Tiny Performances</i>	Garden Theater 1187 North High St	January 24th and 25 th 7:00 and 9:00 pm
Cedar Lake Contemporary Ballet	Ohio Theatre Playhouse Square 1501 Euclid Ave. Cleveland, OH 44115	January 25 @ 8:00 pm January 26 @ 3:00 pm
<i>Winter Dance Concert</i> Nee et al.	BalletMet 322 Mount Vernon Ave.	February 28 and March 1 8:00 pm
<i>Companhia Urbana de Dança</i> Riffe Center	Capitol Theater 77 S. High St.	February 28 8:00 pm
<i>Drums Downtown</i> Riffe Center	Capitol Theater 77 S. High St.	March 3-5 8:00 pm
Trisha Brown Dance Company	Ohio Theatre Playhouse Square 1501 Euclid Ave. Cleveland, OH 44115	8:00 pm
New Graduate Work	Barnett Theatre Sullivant Hall	March 31 8:00 pm

topical outline: subject to change

WEEK 1: INTRODUCTION AND ORIENTATION TO THE COURSE

january 6

GROUND RULES

january 8

STUDYING DANCE HISTORY

1. Carlson, Marvin. "What is Performance?" Huxley and Witts, The Twentieth Century Performance Reader, 146-153.
2. Carter, Alexandra, "Destabilizing the Discipline: Critical Debates about History and their Impact on the Study of Dance." Rethinking Dance History: A Reader. London: Routledge, 2004. (ch 2): 10-19.
3. Banes, Sally. "Power and the Dancing Body." Writing (ch. 5): 43-50.

WEEK 2: PRECURSORS TO POSTMODERNISM

january 13

BAUHAUS TO BLACK MOUNTAIN; HAPPENINGS TO HALPRINS

1. Ross, Janice. "Anna Halprin and the 1960s: Acting in the Gap between the Personal, the Public and the Political." Reinventing Dance in the 1960s: Everything was Possible. Ed. Sally Banes. Madison, WI: U of Wisconsin P, 2003. 24-50.
2. Kaprow, Allan. "Preface to the Expanded Edition." Essays on the Blurring of Art and Life, expanded ed. Jeff Kelley. Berkeley: U of California P, 2003. xxvii – xxix.
3. Copeland, Roger. "Merce Cunningham and the Politics of Perception." What is Dance? Readings in Theory and Criticism, eds. Roger Copeland and Marshall Cohen. London and New York: Oxford UP, 1983. 307-324.

january 15

WHAT'S IN A NAME?

1. Greenberg, Clement. "Modernist Painting." Aesthetics: A Reader in Philosophy of the Arts. Ed. David Goldblatt and Lee B. Brown. Upper Saddle River, N.J.: Prentice Hall, 1997. 17-22.
2. Fried, Michael. "Art and Objecthood." Minimal Art: A Critical Anthology. Ed. Gregory Battcock. New York: Dutton, 1968. 116-147.
3. Burt, Ramsay. Nijinsky: Modernism and Heterodox Representations of Masculinity. The Routledge Dance Studies Reader. Eds. Carter, Alexandra, and Janet O'Shea. 2nd ed. London: Routledge, 2010. 220- 228.

WEEK 3: SOME PROBLEMS OF DEFINITION

january 20

MARTIN LUTHER KING HOLIDAY: NO CLASS MEETING

january 22

ZOOMING OUT: SITUATING POSTMODERNISM

1. Kellner and Best. "The Time of the Posts." (ch. 1): 3-37. [*PhDs: 256 words*]
2. Banes, Sally. Introduction: Sources of Post-Modern Dance." Terpsichore in Sneakers: Post-Modern Dance, 1st ed. Boston: Houghton, 1980.

WEEK 4: ARGUMENT AND PERSPECTIVE

January 25 & 26: Ten Tiny Performances
January 26 & 27: Cedar Lake Contemporary Ballet in Cleveland

january 27

PULLING IN: SITUATING POSTMODERNISM

1. Manning, Susan. "Modernist Dogma and Post-modern Rhetoric." The Drama Review 32 .4: 1989.
2. Banes, Sally. "Terpsichore in Combat Boots." The Drama Review 33.1: 1989.

january 29

POSTMODERNIST THEORY AND ARCHITECTURE

1. Venturi, Robert. "Complexity and Contradiction in Architecture." 325-336. From Modernism to Postmodernism: An Anthology. Ed Lawrence E. Cahoon. Cambridge, MA: Blackwell, 1996. 325-336.
2. Copeland, Roger. "Postmodern Dance, Postmodern Architecture, Postmodernism." Performing Arts Journal 19, 1983: 27-43.

WEEK 5: ACTIVITIES AT JUDSON CHURCH

february 3

ROBERT DUNN'S WORKSHOPS

1. Banes. "Choreographic Methods of the Judson Dance Theater." Writing. (ch 25): 211-226.
2. Banes, "Terpsichore in Sneakers, High Heels, Jazz Shoes, and On Pointe: Postmodern Dance Revisited." Writing. ch. 36: 301-310.
3. *PhDs only: Kellner and Best. "Paths to the Postmodern." (ch. 2): 38-78. [318 words]*

Students electing to write a final paper will submit a proposal with initial bibliography today.

february 5

1. Jowitt, Deborah. "Everyday Bodies." Time and the Dancing Image. Berkeley: U of California P, 1988. 303 - 337.
2. Banes. "Working and Dancing." Writing. (ch 2): 10-16.
3. Johnston, Jill, "Dancing Quote Unquote." Reinventing Dance in the 1960s: Everything was Possible. Ed. Sally Banes. Madison, WI: U of Wisconsin P, 2003. 98-104.
4. Johnston, Jill, "Democracy." Marmalade Me: 38-40.

WEEK 6: RADICAL ORDINARINESS

february 10

YVONNE RAINER AND TRIO A

1. Banes. "The Aesthetics of Denial." Terpsichore in Sneakers: Postmodern Dance. Hanover, NH: Wesleyan UP, 1987. 40-55.
2. Johnston, Jill, "Rainer's Muscle." Marmalade Me: 64-69.

february 12

CPAD TO THE GRAND UNION

1. Banes, Sally. "The Presentation of Everyday Life as Dance." Terpsichore in Sneakers: Postmodern Dance. Hanover, NH: Wesleyan UP, 1987: 203-234.
2. Foster, Susan. "The Viewer As Choreographer In Contemporary Dance." Reading Dancing: Bodies and Subjects in Contemporary Dance. Berkeley: U of California P, 1986. 186-200.

WEEK 7: CONTACT IMPROVISATION: DEMOCRACY INCARNATE*february 17*

ETHNOGRAPHY MEETS CONTEMPORARY DANCE PRACTICE

Novack, Sharing the Dance.*february 19*

EUROPEAN DANCE THEATER

1. Lepecki, Andre. "Concept and Presence: The Contemporary European Dance Scene." Rethinking Dance History: A Reader. London: Routledge, 2004. ch 15: 170-181.
2. Daly, Ann. "Pina Bausch." Critical Gestures: Writings on Dance and Culture. Middletown, CT: Wesleyan UP, 2002: 6-33.
3. *PbDs only: Kellner and Best. "From the Society of the Spectacle to the Realm of Simulation." (ch. 3): 79-123. [341 words]*

WEEK 8: PIVOTAL YEARS/INDIVIDUAL PURSUITS: 1976 – 1979*february 24*

TRISHA BROWN AND DAVID GORDON

1. Banes, Sally. "Dancing [with/to/before/on/in/over/after/against/away from/without] the Music: Vicissitudes of Collaboration in American Postmodern Choreography." Writing, (ch 37): 310-326.
2. Banes. "Gravity and Levity." Terpsichore in Sneakers: Postmodern Dance. Hanover, NH: Wesleyan UP, 1987: 76-95.
3. "David Gordon: The Ambiguities," 96-110, in Banes. Terpsichore in Sneakers: Postmodern Dance. Hanover, NH: Wesleyan UP, 1987, 96-110..

february 26

LUCINDA CHILDS AND MEREDITH MONK

1. "Lucinda Childs: The Act of Seeing." Terpsichore in Sneakers: Postmodern Dance. Hanover, NH: Wesleyan UP, 1987, 132-147.
2. Satin, Leslie. "Being Danced Again: Meredith Monk, Reclaiming the Girlchild." Moving Words: Rewriting Dance, Ed. Gay Morris. New York: Routledge, 1996. 121-140.

February 28: Companhia Urbana de Dança at the Riffe
February 28 – March 1: Winter Concert

WEEK 9: THEORETICAL CONTEXT

THE LINGUISTIC TURN

march 3

1. Barthes, Roland. "From Work to Text." Image – Music – Text. Trans. Stephen Heath. New York: Farrar, Straus & Giroux, 1977. 155-164.
2. Barthes, Roland. "Striptease." 84-87. Mythologies. Trans. Annette Lavers. New York: Farrar, 1972. 84-87.
3. Derrida, "The Truth in Painting." (an excerpt). Aesthetics: A Reader in Philosophy of the Arts. Eds. Lee B. Brown and David Goldblatt, Upper Saddle River, NJ: Prentice Hall, 1997. 69 - 74.

march 5

1. Kellner and Best. "Postmodernism in the Arts." ch 4: 124-194. [*PbDs: 543 words*]
2. Foucault, Michel. "Docile Bodies." Discipline and Punish: The Birth of the Prison, 2nd ed. Trans. Alan Sheridan. New York, Vintage, 1995.
3. Foster, Susan. "The Signifying Body: Reaction and Resistance in Postmodern Dance." Theatre Journal 37.1, 1985. 45-64.

March 8: Trisha Brown Dance Company in Cleveland

WEEK 10: *spring break spring break spring break spring break*

WEEK 11: POSTMODERN DANCE AND REPRESENTATION

march 17

DANCE AND DIFFERENCE
POSTMODERNISM AND THE "OTHER"

1. Desmond, Jane, ed. "Embodying Difference," Meaning in Motion: New Cultural Studies of Dance, Durham: Duke UP, 1997. ch 1: 29-54.
2. Said, Edward. "Introduction" to Orientalism.

march 19

DANCE AND GENDER THEORY

1. Butler, Judith. "Performative Acts and Gender Constitution." The Twentieth Century Performance Reader, 2nd ed. Ed.; Michael Huxley and Noel Witts. New York: Routledge, 2002. (ch. 16): 120 – 134.
2. Gere, David. "29 Effeminate Gestures: Joe Goode and the Heroism of Effeminacy." Dancing Desires: Choreographing Sexualities on and off the Stage. Ed. Jane C. Desmond. Madison: U of Wisconsin P, 2001. 349-384.
3. Morris, Gay. "What He Called Himself: Issues of Identity in Early Dances by Bill T Jones." Dancing Desires: Choreographing Sexualities On and Off the Stage. Ed. Jane C. Desmond. Madison: U of Wisconsin P, 2001. 243-263.
4. *PbDs only: Kellner and Best. "Entropy, Cabos and Organism in Postmodern Science." (ch. 5): 195-224. [442 words]*

WEEK 12:

DANCE AND VISUAL CULTURE: THE PICTORIAL TURN

march 24

MULTIPLE PERSPECTIVES ON ELIZABETH STREB

1. Burns, Judy. "Women & Performance: Wild Bodies, Wilder Minds." Women and Performance: A Journal of Feminist Theory 7.1: 97-121.
2. Albright, Ann Cooper. "Techno Bodies: Muscling with Gender in Postmodern Dance." Choreographing Difference (ch. 2): 28-55.
3. Sklar, Deidre. "Artists' Forum: Matthew Bourne, Rennie Harris, Elizabeth Streb." Ballet Review Spring, 1999. 85-96.
4. Banes, Sally and Noel Carroll. "Dance and Spectacle in the United States in the Eighties and Nineties." Writing, (ch 39): 333-340.

*march 26*WEEK 13: POSTMODERN INFLUENCES AND CONTEMPORARY BALLET:*march 31*

1. Copeland, Roger. "The Objective Temperament: Post-Modern Dance and the Rediscovery of Ballet." Dance Theatre Journal 4(3) Autumn 1986: 6-11.
2. Macaulay, Alastair. "Matthew Bourne, Dance History and Swan Lake. Rethinking Dance History: A Reader. Ed. Alexandra Carter. London: Routledge, 2004. 157-170.

March 31: New Graduate Work

april 2

1. Forsythe, William. "Choreographic Objects." <http://www.williamforsythe.de/essay.html>
2. Jérôme Bel: TBA
3. Kellner and Best. "Between the Modern and the Postmodern." (ch 6): 253 - 282. [*PhDs: 225 words*]

April 3-5: Drums Downtown

WEEK 14: ONGOING ISSUES: QUESTIONING THE LABELS*april 7*

1. Marcia B. Siegel, et. al. "What Has Become of Postmodern Dance? Answers and Other Questions." The Drama Review 36.1, 1992: 1-22.
2. Daly, Ann. "Dancing: A Letter from New York." Critical Gestures: Writings on Dance and Culture. Middletown, CT: Wesleyan UP, 2002. 204-212.
3. Siegel, Marcia B. "New Dance in America: An Excess of Success?" The Tail of the Dragon: New Dance 1976-1982. Durham: Duke U P, 1991. 168-171.

2. Banes. Writing. "Dancing in Leaner Times." Writing. ch 40: 341-347.

---. "Going Solo." Writing. ch 41: 348-352.

april 9

FINAL EXAMS DISTRIBUTED

ORAL PRESENTATIONS

April 10: Young Jean Lee's *Straight White Men*

april 14

ORAL PRESENTATIONS

april 16

ORAL PRESENTATIONS

WEEK 15: SUMMARY AND CONCLUSIONS

april 21

ORAL PRESENTATIONS

april 24

FINAL EXAM: 8:00 – 9:45

ORAL PRESENTATIONS

FINAL EXAMS DUE BY 8:00 AM

Selected Bibliography

Acocella, Joan. Mark Morris. New York: Farrar, 1993.

Adams, Hazard and Leroy Serle, eds. Critical Theory Since 1965. Tallahassee, FL: UP of Florida, 1984.

Adshead-Lansdale, Janet. "The Concept of Intertextuality and Its Application in Dance Research." Proceedings,

22nd Annual Conference of the Society of Dance History Scholars. Albuquerque, NM: June 10-13, 1999.

Adshead-Lansdale, Janet, ed. Dancing Texts: Intertextuality in Interpretation. Dance Books, London, 1999.

Albright, Ann Cooper. Choreographing Difference: The Body And Identity in Contemporary Dance. Middletown, Conn: Wesleyan U P, 1997.

---. "Feminist Theory and Contemporary Dance." Dancing Female. Eds. Sharon E. Friedler and Susan B. Glazer. London: Routledge, 1997. 139-152.

Albright, Ann and David Gere, eds. Taken by Surprise: A Dance Improvisation Reader. Middletown, CT: Wesleyan U P, 2003.

---. "Techno Bodies: Muscling with Gender in Postmodern Dance." Choreographing Difference (ch. 2): 28-55.

Allen, Graham. Intertextuality: The New Critical Idiom. Routledge, London, 2000.

Anderson, Jack. "Manifold Implications." Dance Magazine. April, 1963, 47.

Bales, Melanie and Karen Elmer, eds. Dance on Its Own Terms: Histories and Methodologies. New York: Oxford

bibliography

- UP, 2013.
- Banes, Sally. Dancing Women: Female Bodies on Stage. London and New York: Routledge, 1998.
- . Democracy's Body: Judson Dance Theater: 1962-1964. Durham: Duke U P, 1993.
- . Greenwich Village 1963: Avant-Garde Performance and the Effervescent Body. Durham: Duke UP, 1993.
- . Subversive Expectations: Performance Art and Paratheater in New York, 1976-1985. U of Michigan, 2001.
- . "Terpsichore in Combat Boots" The Drama Review 33.1 Cambridge, MA: MIT P, 1989. 23-26.
- . Terpsichore in Sneakers: Post-Modern Dance, 2nd ed. Hanover, NH: Wesleyan UP, 1987.
- . "Unearthly Bodies: Judson Dance Theater." Judson Dance Theater, 1962-1966 (exh. Cat, Bennington, VT, 1981).
- . Writing Dancing in the Age of Postmodernism. Hanover, NH: Wesleyan U P: 1994.
- Banes, Sally, ed. Reinventing Dance in the 1960s: Everything Was Possible. Madison, WI: U of Wisconsin P, 2003.
- Barthes, Roland. The Pleasure of the Text. Trans. Richard Miller. Oxford: Blackwell, 1990.
- . Empire of Signs. Trans. Richard Howard (1982). New York: Farrar, 1970.
- . Image - Music - Text, trans. Stephen Heath. New York: Farrar, 1977.
- . "The Death of the Author." Image- Music- Text. trans. Stephen Heath. New York: Farrar, 1977, 142-148.
- . Mythologies. Trans. Annette Lavers. New York: Farrar, Straus and Giroux, 1957.
- Battock, Gregory, ed. Minimal Art: A Critical Anthology. New York: Dutton, 1968.
- Berger, John. Ways of Seeing. New York: Viking, 1972.
- Best, Steven, and Douglas Kellner. The Postmodern Turn. New York: Guilford, 1998.
- . Postmodern Theory: Critical Interrogations. New York: Guilford Press, 1991.
- Bial, Henry. The Performance Studies Reader. London: Routledge, 2004.
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