

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

**Dance**

Academic Unit

**860.01 Dance**

Book 3 Listing (e.g., Portuguese)

**Theories of Performance: The Body**

Number Title

**Theories of Perf**

**G**

**5**

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn

Winter

Spring **X**

Year **2006**

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*): **Cross-disciplinary seminar in critical theory considering the body as flesh and bone and as a discursive entity.**

Quarter offered: **SP**

Distribution of class time/contact hours: **1 3-hr cl**

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

Prerequisite(s): **None**

Exclusion or limiting clause:

Repeatable to a maximum of   NO   credit hours.

Cross-listed with:

Grade Option (Please check): Letter  S/U  Progress  What is 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 \_\_\_\_\_ Subsidy Level (V, G, T, B, M, D, or P) \_\_\_\_\_

For explanations see the following web sites: [www.ureg.ohio-state.edu/ourweb/srs/srscontent/cip/](http://www.ureg.ohio-state.edu/ourweb/srs/srscontent/cip/) or [www.regents.state.oh.us/hei/ci/STAGE\\_1/sld001.htm](http://www.regents.state.oh.us/hei/ci/STAGE_1/sld001.htm). If you have questions please email Jed Dickhaut at [Jdickhaut@exchange.ureg.ohio-state.edu](mailto:Jdickhaut@exchange.ureg.ohio-state.edu).

1. Provide the rationale for proposing this course:

**Central to the dance and technology curriculum and important to have a bodily, dance studies lens on critical theories of performance.** This will be a core course for the new PhD curriculum.

2. List Major/Minor affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one) Required  Elective  Other (Explain)

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

**Curriculum development with new hire**

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: \_\_\_\_\_

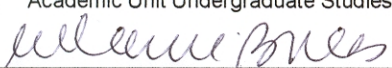
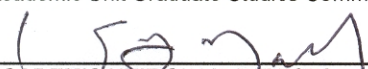
6. Expected section size: \_\_\_\_\_ Proposed number of sections per year: \_\_\_\_\_

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes

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

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.

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

1. Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date
	Melanice Bales	4/12/06
2. Academic Unit Graduate Studies Committee Chair	Printed Name	Date
	L. Susan Marsh	4.13.06
3. <b>ACADEMIC UNIT CHAIR/DIRECTOR</b>	Printed Name	Date
4. <b>AFTER THE ACADEMIC UNIT CHAIR/DIRECTOR SIGNS THE REQUEST, FORWARD IT TO THE COLLEGES OF THE ARTS AND SCIENCES CURRICULUM OFFICE, 161 DENNEY HALL, 164 WEST 17TH AVENUE. THE ASC CURRICULUM OFFICE WILL FORWARD THE REQUEST TO THE APPROPRIATE COLLEGE CURRICULUM COMMITTEE.</b>		
5. <b>COLLEGE CURRICULUM COMMITTEE</b>	Printed Name	Date
6. <b>ARTS AND SCIENCES EXECUTIVE DEAN</b>	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. <b>ACADEMIC AFFAIRS</b>	Printed Name	Date



Title: **Theories of Performance: The Body**  
 Course #: **860.01**  
 Credit Hours: **5 hours**  
 Class meeting: **1 3-hr cl**

The Ohio State University  
 Department of Dance  
 Professor Norah Zuniga Shaw  
 Email: [zuniga-shaw.1@osu.edu](mailto:zuniga-shaw.1@osu.edu)  
 Office: 010 Sullivant Hall  
 Office Hours by Appointment

## **Theories of Performance: The Body**

**I. Course Description:** This course provides theoretical support for an engagement with the body as a subjective site of knowledge. We will view the material body as flesh and bone, but also as a construction with changing meanings. By considering a collection of historical and contemporary writings on the body, technology and performance along side examples of contemporary arts practices we will build a platform for new scholarly and creative activity. This course is applicable to choreographers, dance and art theorists, and scholars in other fields who are seeking to think about the body, site, event, and technology in new ways.

**II. Course Objectives:**

- Gain a rich understanding of key theoretical constructs dealing with how we understand the thinking and performing body in contemporary western culture;
- Use the lenses available through contemporary critical theory to analyze constructions of the material body and its actions;
- Complete carefully researched written work on specific topics engaging themes of the body and performance; and
- Present ideas through performative scholarship.

**III. Course Content and Procedures:** We will read and analyze key historical and contemporary writing on the intersection of the body, performance and technology. We will also view and discuss the work of artists working with these ideas. Students will be expected to carefully analyze all assigned readings and come to class prepared for in-depth discussion of the author's project and the content of the piece. A different student each week will be responsible for responding to the reading and offering context for the class. Final presentations will integrate written and creative practice and will consist of a performative paper given in class and final paper to be turned in.

Performative papers are an emerging form of scholarship that integrates textual analysis and embodied, physical performative content. This form of writing is both analytical/critical, creative and rhetorical. It integrates written language, images, and the embodied representation of ideas. Wikipedia.com defines performative writing as such "a form of post-modernist or avant-garde academic writing, usually taking as its subject a work of visual art or performance art. It is often loosely semi-autobiographical... performative writing sees the form as being as important as the content. (wikipedia.com 2005) The Susan Foster piece we read the first week is an example of this form of writing. We will discuss performative writing and scholarship in detail in class.

### **Accommodations for Students with Disabilities**

It is the intent of the University and its instructors to provide access to support services and programs that enable students with disabilities to succeed in this course. Students with disabilities are responsible for making their needs known to the instructor and seeking available assistance in a timely manner. Students will be referred to the Office for Disability Services (ODS), located in Pomerene Hall, for further assistance (call 614-292-3307 or visit 150 Pomerene Hall).

#### **IV. Requirements and Evaluation:**

- **Attendance and Participation (15%)**
  - This is a rigorous class with an extensive reading list. Students are expected to attend all class sessions and contribute fully to discussions.
  - Students are also expected to attend three required events and be prepared to discuss them in class.
- **Reading Responses (5%)**
  - Each student must complete a 1-5 page Reading Response every week and turn it in at the end of class.
  - Format: responses should be typed and spell-checked and should briefly summarize the author's project in each reading. Students should also include their opinions, questions, and key points for discussion. These responses will be used as a guide for discussion during class and an outline for note taking. Students will turn in responses at the end of class.
- **Class Facilitation Assignments (20%)**
  - Each student must write two 500-750-word postings on course readings over the quarter, to be assigned the first day of classes.
  - Postings should summarize and provide context for the discussion and must be delivered by email to the members of the class by 6 pm on the Sunday prior to that week's seminar.
  - As the co-facilitator for the week, students will assist in guiding the class through the readings.
- **5-8-minute Hybrid Performative Paper to be presented in class. Each posting will be developed into a hybrid paper. (20%)**
  - Class will begin each week with the student assigned to give a performative paper and then he or she will co-facilitate the discussion with the professor.
- **Final 16-25-page Paper and Presentation (40%)**
  - The final paper will be on the subject of the student's choice applying the theories learned in class.
  - The paper is to be presented as text or performance hybrid during weeks 9 and 10 and turned in as a written piece.
  - Grades will be based on quality of the presentation and written work and on timely completion of each including the following milestones:
    - Due Week 5: 1 page project proposal with 5 bibliographic references
    - Due Week 8: 2 page paper outline with extended bibliography
      - This should include a thesis, supporting arguments/illustrative materials, key ideas and conclusions
      - The outline can be longer than 2 pages if needed and should include all necessary bibliographic references to make your argument

**V. Grading Scale:**

This course is for graduate students. Therefore the assumption is that the quality of work will be high and that students will take responsibility for their learning. Letter grades are based on a point system as follows:

A	93-100	B+	87-89 points	C+	77-79 points	D+	67-69 points
A-	90-92	B	83-86	C	73-76	D	63-66
		B-	80-82	C-	70-72	E	60-0

**Statement of Academic Misconduct** – 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.

**Personal Safety**

The University Escort Service operates until 3am when classes are in session (i.e. not during quarter breaks and University holidays), and will assist OSU students who live off campus as well as on campus. The University Escort Service can be contacted at 614-292-3322, and scheduled pick-ups are taken in advance.

**VI. Required Texts:**

- Course Reader available at Grade A Notes, 22 E. 17<sup>th</sup> Ave
- Butler, J. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.
- Hayles, K. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. Chicago: University of Chicago Press, 1999.
- Sobchack, V. *Carnal Thoughts: Embodiment and Moving Image Culture*. Los Angeles: University of California Press, 2004.
- Said, Edward. *Orientalism*. New York: Random House Vintage Books, 1978.

## VII. Topical Outline

DATE	TOPIC	READINGS DUE	VIEWINGS/REQUIRED EVENTS
WK 1	INTROS	Introductions Discuss performative scholarship, view examples Discuss: Wilson, S. "Light and Dark Visions."	
WK 2	PERFORMING MIND/BODIES	Foster, Susan. 2004. "Taken By Surprise."  Carlson, Marvin. 1996. Performance: a critical introduction.  Irigaray, Luce. 1985. "This Sex Which is Not One"	View at home: Bladerunner
WK 3	CODED BODIES	Foster, Susan Leigh, et al. 1996. "Introduction." <i>Corporealities</i> . Butler, J. <i>Gender Trouble</i> (Full text)	
WK 4	DISCIPLINED BODIES	Foucault, M. "Docile Bodies"  Mauss, Marcel. 1992 [1934]. "Techniques of the Body."	
WK 5	CYBORG BODIES	Haraway, Donna. 1985. "A Manifesto for Cyborgs."  Sobchack, V. <i>Carnal Thoughts</i> (Full text) Ayers, Robert. "S(t)imulations: The Artists has Something to Say: Listening to Stelarc."	Surf at home: Stelarc <a href="http://www.stelarc.va.com.au/">http://www.stelarc.va.com.au/</a>
WK 6	VISUAL BODIES	Mulvey, Laura. 1984. "Visual Pleasure and Narrative Cinema."  Stafford, Sally. "Film Theory." Hand-out: Carver, Gavin and Colin Beardon. "New Visions in Performance" Ch. 1-3 <b>DUE: Final project proposals</b>	View at home: Vertigo and The Long Kiss Goodnight (available at local video stores)
WK 7	VIRTUAL BODIES	Kaiser, Paul. 2002. "Frequently Pondered Questions"  Foucault, Michel. 1998. [1967]. "Of Other Spaces." 229-236. Hayles, K. 1999. How We Became Posthuman. Intro, Ch1, 2, 5.	View in class: Ghostcatching (DVD) CDROM William Forsythe
WK 8	OTHERED BODIES	Chun, Wendy Hui Kyong. 1998. "Othering Space." 243-254. Desmond, Jane. 1991. "Dancing Out the Difference: Cultural Imperialism and Ruth St. Denis's 'Radha' of 1906". Text: Said, Edward. Orientalism. <b>DUE: Paper Outline</b>	
WK 9-10	BODY PROJECTS	Presentations in Class	

## VIII. BIBLIOGRAPHY:

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Ayers, Robert. "S(t)imulations: The Artists has Something to Say: Listening to Stelarc." Kerstin Mey. *Sculpsti: Contemporary Artists on Sculpture and Beyond*. New York and Manchester: Manchester University Press. 127-140.

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Almog, Joseph. 2002. "Preface" and "Synopsis: The Project and the Challenge." *What Am I? Descartes and the Mind-Body Problem*. New York: Oxford University Press. vii-xviii.

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Balsamo, Anne. 1995. "Forms of Technological Embodiment." *Cyberspace/Cyberbodies/Cyberpunk: Cultures of Technological Embodiment*. Mike Featherstone and Roger Burrows, eds. London and Thousand Oaks: Sage Publications. 215-237.

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Butler, Judith. 1990. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge.

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Carlson, Marvin. 1996. *Performance: a critical introduction*. London; New York: Routledge.

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Chaplin, Sarah. 2001. "Film Theory." Fiona Carson and Claire Pajaczkowska, eds. *Feminist Visual Culture*. New York: Routledge. 266-280.

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Chun, Wendy Hui Kyong. 1998. "Othering Space." *Visual Culture Reader*. Ed. Nicholas Mirzoeff. New York: Routledge. 243-254.

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Desmond, Jane. 1991. "Dancing Out the Difference: Cultural Imperialism and Ruth St. Denis's 'Radha' of 1906". *Signs: Journal of Women in Culture and Society*, vol. 17, no. 11.

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Foster, Susan Leigh, et al. 1996. "Introduction." *Corporealities: Dancing Knowledge, Culture and Power*. Ed. Susan Leigh Foster. London and New York: Routledge. xi-xvii.

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Foster, Susan. 2004. "Taken By Surprise: Improvisation in Dance and Mind." *Taken by Surprise*. Eds. Ann Cooper Albright and David Gere. Middletown, Conn.: Wesleyan University Press. 3-10.

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Foucault, Michel. 1995. [1977]. "Docile Bodies." *Discipline and Punish: The Birth of the Prison*. New York: Vintage. 135-69.

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Foucault, Michel. 1998. [1967]. "Of Other Spaces." *Visual Culture Reader*. Ed. Nicholas Mirzoeff. New York: Routledge. 229-236.

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Haraway, Donna. 1985. "A Manifesto for Cyborgs." *Socialist Review* No. 80 (v. 15, no. 2) (March-April). 64-107.

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Hayles, Katherine. 1999. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. Chicago: University of Chicago Press.

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Irigaray, Luce. 1985 (1977). "When Our Lips Speak Together." *This Sex Which is Not One*. Trans. Catherine Porter. Ithaca: Cornell University Press. 205-18.

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Kaiser, Paul. 2002. "Frequently Pondered Questions." *Envisioning Dance on Film and Video*.

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Kaiser, Paul. 2002. "Frequently Pondered Questions." *Envisioning Dance on Film and Video*. Judy Mitoma and Elizabeth Zimmer, eds. New York: Routledge. 103-112.

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Mauss, Marcel. 1992 [1934]. "Techniques of the Body." *Incorporations*. Jonathan Crary and Sanford Kwinter, eds. New York: Zone. 455-77.

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Mulvey, Laura. 1984. "Visual Pleasure and Narrative Cinema." *Art After Modernism: Rethinking Representation*. Ed. Brian Wallis. New York: The New Museum of Contemporary Art. 361-74. Reprinted from *Screen* 16 (3) (Autumn 1975). 6-18.

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Said, Edward. 1978. *Orientalism*. New York: Random House Vintage Books.

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Sobchack, Vivian. 2004. *Carnal Thoughts: Embodiment and Moving Image Culture*. Berkeley: University of California Press.

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Stafford, Sally. "Film Theory." Fiona Carson and Claire Pajaczkowska, eds. *Feminist Visual Culture*. New York: Routledge. 229-247.

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Wilson, Stephen. 1992. "Light and Dark Visions: The Relationship of Cultural Theory to Art that Uses Emerging Technologies". From SIGGRAPH'92. Los Angeles: Association for Computing Machinery. 1-20.

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