
Term Information

Effective Term Autumn 2021

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 6805
Course Title Introduction to Dance Studies
Transcript Abbreviation Intro DanceStudies
Course Description Graduate seminar and writing workshop introduces the history, development, and prominent debates within the contemporary field of dance studies; moves between theoretical considerations of dance and practical exercises in writing about dance; exposes students to critical literature and choreography and trains students in the movement description and analytical writing.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 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 Seminar
Grade Roster Component Seminar
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Graduate standing in Dance or Dance Studies, or permission of instructor.
Exclusions
Electronically Enforced Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

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

Requirement/Elective Designation

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

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

Course Details

Course goals or learning objectives/outcomes

- Students will familiarize themselves with scholarship and trends in dance studies and be able place their own creative or scholarly research within the broader dance field
- Students will compose compelling original research that weaves together movement description and analytical writing
- Students will learn how to both give and receive effective peer feedback on written work
- articulate, verbally and in writing, main ideas central to dance studies and identify their major proponents; synthesize existing scholarship and their own ideas in an analytical research paper
- compose detailed and evocative movement description
- demonstrate comprehension of assigned readings; generate questions that facilitate rigorous examination and discussion of course materials

Content Topic List

- Field Lineages and Inheritances; Researching and Writing About Dance
- Embodied Histories; Transmissions and Flows; The Popular
- Research Proposal, Field Review, Presentations, Papers

Sought Concurrence

No

Attachments

- Dance6194 - Dance Studies (Bench).docx: sample syllabus based on AU20 group study
(Syllabus. Owner: Schmidt, Amy Esther)
- 6805 Intro Dance Studies AU21 Bench.docx: updated syllabus
(Syllabus. Owner: Schmidt, Amy Esther)

Comments

- - Please submit syllabus with 6805 number.
 - The version of the course (syllabus) that is submitted would make this a 100% online syllabus. (Please remember that for permanent course approval, the curricular bodies do not consider pandemic-like situations but the long-term.) For 100% online (and DH) please follow directions here <https://ascas.osu.edu/curriculum/distance-learning-courses>
 - If this is a course that in regular times would not offer optional online sessions, then please submit a syllabus that reflects that. Call me if you have further questions. *(by Vankeerbergen, Bernadette Chantal on 03/31/2021 02:48 PM)*
- This course will be required for 1st year PhDs and 2nd year MFAs starting AU21. *(by Schmidt, Amy Esther on 03/09/2021 01:34 PM)*

COURSE REQUEST
6805 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
04/06/2021

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Schmidt, Amy Esther	03/09/2021 01:35 PM	Submitted for Approval
Approved	George, Nadine A	03/19/2021 11:00 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	03/31/2021 02:48 PM	College Approval
Submitted	Schmidt, Amy Esther	04/02/2021 05:47 PM	Submitted for Approval
Approved	George, Nadine A	04/02/2021 05:58 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/06/2021 05:52 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	04/06/2021 05:52 PM	ASCCAO Approval

The Ohio State University
Department of Dance
Autumn 2021

Introduction to Dance Studies
Dance 6805
3 units
Sullivant 247
8:30-10:00 Monday and Wednesday

Instructor: Dr. Harmony Bench
Email: bench.9@osu.edu
Office: 305 Sullivant
Office hours: 11:30-2:00 Mondays or by appointment
Please make an appointment on bench9.youcanbook.me

Course Description

This course introduces the history, development, and prominent debates within the contemporary field of dance studies. It exposes students to critical literature and choreography and trains students in the movement description and analytical writing necessary for success in their courses of study. It is required of all 1st year students in the PhD program in Dance Studies, preparing them for their qualifying exam, and 2nd year students in the MFA in Dance, who complete two components of their candidacy exams in this course. The course is designed as part seminar and part writing workshop, moving between theoretical considerations of dance and practical exercises in writing about dance.

Course Goals

- Students will familiarize themselves with scholarship and trends in dance studies and be able place their own creative or scholarly research within the broader dance field
- Students will compose compelling original research that weaves together movement description and analytical writing
- Students will learn how to both give and receive effective peer feedback on written work

Course Objectives

At the successful completion of this course, students will be able to:

- articulate, verbally and in writing, main ideas central to dance studies and identify their major proponents

- compose detailed and evocative movement description
- synthesize existing scholarship and their own ideas in an analytical research paper
- demonstrate comprehension of assigned readings
- generate questions that facilitate rigorous examination and discussion of course materials

Course Content, Procedures, Requirements and Evaluation

In addition to completing readings and viewings as assigned, students will complete a research proposal with bibliography, a field review consisting of an annotated bibliography and synthesis of sources, and a research paper. Students will additionally deliver one informal and one formal research presentation.

- **Research Proposal with Bibliography:** **5%**
 In 1 page (single-spaced), the Research Proposal will address the topic and scope of the proposed research, introduce the guiding questions or argument, and must include movement description for the topic under investigation. Students must also submit a 10-source Bibliography in Chicago (author-date) format. The Research Proposal with Bibliography should outline an area of investigation that the student will pursue in the subsequent Field Review and Research Paper. MFAs should additionally make clear how this research serves the thesis project. MFA students must meet with their advisors to discuss the Research Proposal with Bibliography prior to submission. Additional details will be discussed in class.
- **Field Review:** **35%**
 This assignment fulfills an MFA competency requirement and all students will be assessed on the basis of the department rubric. It consists of 10-12 sources in Chicago (author-date) format with approximately 200-word annotations each, and a synthesis of research of 500-1000 words. Please see the rubric in this syllabus for the point breakdown. Draft components will be due for the purposes of in-class workshopping and discussion. Students are encouraged to get feedback from their advisors. Upon completion, the Field Review and completed rubric will be provided to the student's advisor and the Academic Program Coordinator. Additional details will be discussed in class.
- **Final Research Paper** **40%**
 - **(10p draft = 5%;**
 - **13-15p draft = 5%;**
 - **Final submission = 30%)**
 This assignment fulfills an MFA competency requirement and all students will be assessed on the basis of the department rubric. The Final Research Paper must be 13-15 pages long with a separate works cited. Draft components will be due for the purposes of in-class workshopping and discussion. Students are encouraged to get feedback from

their advisors. Upon completion, the Final Research Paper and completed rubric will be provided to the student's advisor and the Academic Program Coordinator. Additional details will be discussed in class.

[ADD: abstract as an assignment and submit for Hayes research forum](#)

- **Preparedness, Participation, and Professionalism** **20%**
Graduate seminars rely upon student participation for their success. Students are expected to come to class ready to engage in discussion and activities. This means having read and viewed the assigned material, formulated questions in advance, contributing to discussions, and commenting on peer work in progress. It is understood that professional obligations and illness may take us away from the classroom. Please be in conversation about any anticipated absences. The PPP category also includes participation in workshops and coming prepared with draft assignments.

Grading Scale

A (94–100)	Exceptional; meets or exceeds the highest expectations for work.
A- (90–93)	Outstanding; meets the highest standards for the assignment or course.
B+ (87–89)	Excellent; meets high standards for the assignment or course.
B (83–86)	Very good; meets most standards for the assignment or course.
B- (80–82)	Good; meets some of the standards for the assignment or course.
C+ (77–79)	More than adequate; shows some reasonable command of the material.
C (73–76)	Acceptable; meets basic requirements for the assignment or course.
C- (70–72)	Acceptable; meets some of the basic requirements.
D+ (67–69)	Falls short of meeting basic requirements in several ways.
D (60–66)	Minimally acceptable; lowest passing grade.
E (0–59)	Unacceptable; very poor performance.

Required Texts and Experiences

Carter, Alexandra, and Janet O'Shea, eds. *The Routledge Dance Studies Reader*. 2nd ed. London; New York: Routledge, 2010. This text is available online through the OSU library.

See bibliography at the end of the document for additional reading assignments.

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/>.

Disability Services: The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Student Wellness: As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the **Office of Student Life's Counseling and Consultation Service (CCS)** by visiting ccs.osu.edu or calling 614-- 292--5766. **CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower.** You can reach an on call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1--800--273-- TALK or at suicidepreventionlifeline.org.

Diversity, Inclusion, Bias Reporting: The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

The [Bias Assessment and Response Team \(BART\)](#) receives, monitors, refers, and as necessary, coordinates university responses to hate and bias-related incidents that impact all or a

significant portion of the university community. Incidents may involve bias or hate as a result of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, sexual orientation or veteran status. BART is not intended to replace or subordinate any existing processes for reporting and addressing acts of discrimination, harassment, or violence, including but not limited to, processes of the Office of Human Resources, OSU Police, and Office of Student Conduct.

Title IX: Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

Land acknowledgement:

We acknowledge that the land The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. We honor the resiliency of these tribal nations and recognize the historical contexts that have and continue to affect the Indigenous peoples of this land.

MFA Field Review Rubric

Applies to the MFA Comprehensive Examination: Field Review requirement. Satisfactory is 83+ out of 100 points possible. This rubric was approved by the Graduate Studies Committee on April 3, 2020.

Annotations

	(5)	The student's final viewing and reading list consists of four to six (4-6) viewings and four to six (4-6) texts (i.e., articles, chapters from books, or whole books) taken from the reading list in the handbook and outside the reading list as appropriate to the student's research area, to be a total of 10-12 sources. Each source has an annotation of approximately 200 words (a substantial paragraph).
	(30)	Annotations do some or all of the following: summarize the point of view; discern any central argument; highlight significant contribution to the field; suggest gaps or problems with the argument; in the case of videos, describe and analyze something of the movement; exclude reference to their own opinions or projects.
	(15)	Quality of writing is acceptable and reflects understanding of the sources as evidenced through summation and critical commentary.
	(50)	Annotations Total

Synthesis

	(5)	The student's synthesis is at least 500 but no more than 1,000 words. In consultation with the committee, the review may include <u>additional</u> elements, such as mind maps, drawings, or videos.
	(15)	Thoughtful and well-considered synthesis of the field meaningfully draws the annotated works into conversation and represents the state of the field in which the student's final project is situated.
	(15)	Quality of writing is acceptable and reflects understanding of how to synthesize the main contributions of multiple works as they pertain to and support the student's final project.
	(5)	The student contextualizes the selection of these particular resources with reference to their own research inquiry. (Should not exceed 20% of the synthesis as a whole.)
	(40)	Synthesis Total

Chicago Author-Date Style

	(5)	Full references precede annotations; both annotation and synthesis sections demonstrate understanding and correct application of Chicago Author-Date style in references and in-text citations. (See <i>The Chicago Manual of Style</i> for direction.)
	(5)	Proof-read document is relatively flawless: Few or no contractions or typographical, spelling, or grammatical errors. The writer writes in the first person, but formally, and without passive voice.
	(10)	Chicago Style Total

_____ **Total points for assignment** (100 points possible)

MFA Research Paper Rubric

Applies to the MFA Comprehensive Examination: Research Paper requirement. Satisfactory is 83+ out of 100 points possible. This rubric was approved by the Graduate Studies Committee on November 15, 2018.

Writing

	(15)	Thoughtful and well-researched paper address the assignment directly and meaningfully: <i>the body of the text manifests clear thinking and ample research that build a persuasive argument; paragraphs develop the argument further, building upon the preceding writing. The writer's ideas are original. They show curiosity and thoughtful engagement with the topic at hand. The writer's opinion is not the focus of the essay.</i>
	(15)	Quality of writing is acceptable: <i>each paragraph has a topic sentence that focuses the paragraph and threads the thesis/main argument through the paper. Each sentence is complete with one subject and one verb. The writer uses transitions between ideas.</i>
	(30)	Writing Total

Chicago Author-Date Style

	(5)	Paper demonstrates understanding and correct application of Chicago Author-Date style in in-text citations and Works Cited. (See <i>The Chicago Manual of Style</i> for direction.)
	(5)	Proof-read document is relatively flawless: Few or no contractions or typographical, spelling, or grammatical errors. The writer writes in the first person, but formally, and without passive voice.
	(10)	Chicago Style Total

Ability to state, clearly define, and develop an argument, which pertains to a premise

	(15)	Premise and methodology are clear; conclusion draws upon and references core ideas without repeating: <i>clear beginning statement of main argument, thrust or thesis; concluding remarks state the outcomes of the argument, summarizing its major points without replicating the exact opening language. The conclusion is manner of resolving the paper that shows how the argument has developed, points to future directions, and gives the paper a place to land.</i>
	(15)	Writer's voice is clear, and situated within points of view from sources: <i>writing references the sources consulted but goes beyond reportage of facts to manifest a cumulative statement that is the writer's own; the writer's distinct position among those consulted should be identifiable.</i>
	(30)	Argument and Premise Total

Ability to bring breadth of knowledge to the argument; ability to integrate and apply information

	(10)	Dances or dance practices discussed are placed in a larger context. Examples are well integrated, whether from a critical, historical, or theoretical viewpoint: <i>writer demonstrates understanding of dance within its political, social, or artistic world. The writer draws on sources that help to situate the topic within its context.</i>
	(10)	Responses integrate a <i>minimum</i> of eight (8) sources. Instructor to advise on types and distribution of sources. Sources may come from recommended core reading and viewing lists in the handbook; response demonstrates knowledge of pertinent readings and other resources: <i>writer uses the reading list as appropriate, and integrates, as well, other resources that are specific to the topic to focus more narrowly on the argument. The writer shows a basic mastery of dance literature.</i>
	(10)	Writing shows movement descriptions and analysis of specific exemplars in light of premise to support argument: <i>writer avoids overly generalized comments. Specific movement descriptions are included as concrete examples in order to anchor the writer's argument or thesis.</i>
	(30)	Integration and Application Total

Total points for assignment (100 points possible)

Topical Outline

Week 1 Introductions

Aug. 25

Due:

- Janet O'Shea "Routes/Roots" (*DSR*)
- Gay Morris, "Dance Studies/Cultural Studies"

Week 2 Field Lineages and Inheritances

Aug. 30

Due:

- Brenda Dixon Gottschild, "Stripping the Emperor: George Balanchine and the Americanization of Ballet"
- Lynn Garafola, "Introduction" to *Rethinking the Sylph*
- Joann Kealiinohomoku, "An Anthropologist Looks at Ballet as a Form of Ethnic Dance"
- George Balanchine, *The Four Temperaments*
<https://www.youtube.com/watch?v=WwkTuq4pxEO> ;
<https://www.youtube.com/watch?v=G1yEyHgc2eU> ;
<https://www.youtube.com/watch?v=lfBAuacklfA>

Work ahead:

- MFAs schedule a meeting with your advisor on or before Sept. 17th to discuss bibliography due Sept. 20th

Sept. 1

Due:

- Cynthia Novack, "Experiencing the Body"
- Anna B. Scott, "Spectacle and Dancing Bodies that Matter: Or, If It Don't Fit, Don't Force It"
- Theresa Buckland, "Shifting Perspectives in Dance Ethnography" (*DSR*)

Week 3 Field Lineages and Inheritances

Sept. 6 LABOR DAY—NO CLASS

Sept. 8

Due:

- Randy Martin, "Overreading The Promised Land: Toward a Narrative of Context in Dance"
- Ann Cooper Albright, "Mining the Dance Field: Feminist Theory and Contemporary Dance"

Work ahead:

- Begin gathering sources for your project
 - Read/watch 2-4

Week 4 Researching and Writing About Dance

Sept. 13

Due:

- Penelope Hanstein, “From Idea to Research Proposal: Balancing the Systematic and Serendipitous”
- Susan Leigh Foster, “Choreographing History” (*DSR*)
- Janet Lansdale, “A Tapestry of Intertexts: Dance Analysis for the Twenty-first Century” (*DSR*)

Sept. 15

Due:

- Marcia Siegel, “Using Lexicons for Performance Research: Three Duets”
- Revisit George Balanchine, *The Four Temperaments*
- Alvin Ailey, *Revelations* (1960)
<https://osu.kanopy.com/video/alvin-ailey-evening-alvin-ailey-american-dan>
- Bebe Miller, *In a Rhythm* (2018)
<https://www.ontheboards-tv.proxy.lib.ohio-state.edu/performances/in-a-rhythm>

In class:

- Movement description exercises

Work ahead:

- Continue gathering sources for your project
 - Read/watch 2-4
- Clarify the topic and scope of your research

Week 5 Researching and Writing About Dance

Sept. 20

Due:

- Hannah Kosstrin, “Kinesthetic Seeing: A Model for Practice-in-Research”
- Harmony Bench, Baylie MacRae, and Kat Sprudz, “Analyzing *Afrique*: One Dance and Three Methods”
- *Deca Dance* by Ohad Naharin
<https://www.youtube.com/watch?v=D2jmN-A0D4c> (pay special attention to 1:00:30–1:04:30)

Sept. 22

Due:

- 1 pg (single-spaced) research proposal with 10-source bibliography

- MFA students must meet with their advisors to discuss the bibliography contents prior to submission (the assignment will not be accepted without an email from the advisor indicating you have met to discuss)

In class:

- Informal sharing and discussion of movement description and research proposal

Week 6 Embodied Histories

Sept. 27

Due:

- Priya Srinivasan, "Archival Her-Stories: St. Denis and the Nachwalis of Coney Island"
- Jacqueline Shea Murphy, "Aboriginal Land Claims and Aboriginal Dance at the end of the Twentieth Century"

Sept. 29

Due:

- Handout on how to do annotated bibliographies

In class:

- Discussion and workshop on annotated bibliographies

Work ahead:

- Continue gathering sources for your project
 - Read/watch 2-4
- Begin annotating sources

Week 7 Embodied Histories

Oct. 4

Due:

- Thomas F. DeFrantz, "The Black Beat Made Visible: Hip Hop Dance and Body Power"
- Karen Eliot, "Marking Time: The British Danseur and the Second World War"

Oct. 6

Due:

- Handout on how to write synthetically

In class:

- Discussion and workshop on synthesizing your sources

Work ahead:

- Continue annotating sources
- Begin synthesizing sources

Week 8 Embodied Histories

Oct. 11

Due:

- Nadine George-Graves, "The Body: Divided and Conquered"
- Yatin Lin, "Choreographing a Flexible Taiwan: Cloud Gate Dance Theatre and Taiwan's Changing Identity" (*DSR*)
- Jawole Willa Jo Zollar, *Batty Moves* (private link on Carmen; do not share)
- Lin Hwai-min, *Cursive II* (access through library)

Oct. 13

Due:

- Draft Annotated Bibliography for in-class workshopping; will not be formally submitted

In class:

- Troubleshooting and finalizing the Annotated Bibliography

Work ahead:

- Continue annotating sources
- Continue synthesizing sources

Week 9 Research Proposal, Field Review, Presentations

Oct. 18

Due:

- Draft Synthesis for in-class workshopping; will not be submitted

In class:

- Troubleshooting and finalizing the Synthesis

Oct. 20

Due:

- Field Review submitted via Carmen

In class:

- Informal presentation of research
- Advisors are invited to attend

Work ahead:

- Begin drafting final paper, starting with movement description

Week 10 Transmissions and Flows

Oct. 25

Due:

- Susan Manning "Ausdruckstanz Across the Atlantic"
- Marta Savigliano, "Tango and the Colonizing Gaze"

Oct. 27

Due:

- A 4 pg (double spaced) version of your paper centered on movement description; upload to a shared drive

In class:

- Peer feedback session

Work ahead:

- Begin expanding final paper draft, focusing on historical or other contextualization

Week 11 Transmissions and Flows

Nov. 1

Due:

- Halifu Osumare, “The Dance Archeology of Rennie Harris: Hip-Hop or Postmodern?”
- Rosemary Candelario, “Japanese/American”
- Rennie Harris, *Rome & Jewels*, second half only
<https://www.youtube.com/watch?v=NBx4NDCfIR8>
- Eiko and Koma, *River* <http://eikoandkoma.org/index.php?p=ek&id=2517> and <http://eikoandkoma.org/dancinginwater>

Nov. 3

Due:

- An expanded 7 pg (double spaced) version of your paper, including historical or other contextualization of your object of analysis; upload to a shared drive

In class:

- Peer feedback session

Work ahead:

- Continue expanding final paper draft, focusing on argumentation and analysis

Week 12 Transmissions and Flows

Nov. 8

- David F. Garcia, “Embodying Music/Disciplining Dance: The Mambo Body in Havana and New York City”
- Felicia McCarren, “Hip Hop ‘Speaks’ French: Droit de Citer”

Nov. 10

Due:

- An expanded 10 pg (double spaced) version of your paper, including clear argumentation and analysis. Submitted via Carmen and uploaded to a shared drive. Professor will give extensive feedback on this version.

In class:

- Peer feedback session
- Discussion and troubleshooting research paper in progress

Work ahead:

- Continue expanding final paper draft by incorporating feedback

Week 13 The Popular

Nov. 15

Due:

- Cindy Garcia, “Dancing Salsa Wrong”
- Jonathan Bollen, “Queer Kinesthesia: Performativity on the Dance Floor”
- Sherril Dodds, “‘Naughty but Nice’: Re-Articulations of Value in Neo-Burlesque Strip Tease”

Nov. 17

Due:

- Handout on introductions and conclusions

In class:

- Discussion and workshop on introductions and conclusions

Work ahead:

- Continue expanding final paper draft with a focus on your introduction and conclusion

Week 14 The Popular

Nov. 22

Due:

- Wendy Belcher, “Editing Your Sentences”
- An expanded 13 pg (double spaced) version of your paper, including an introduction, conclusion, and works cited in Chicago (author-date) format. Submitted via Carmen and uploaded to a shared drive.

In class:

- Peer feedback session

Work ahead:

- Begin revising your final paper draft with a focus on sentence-level changes
- Begin putting together a PowerPoint or other presentation format

Nov. 24 THANKSGIVING BREAK—NO CLASS

Week 15 The Popular

Nov. 29

Due:

- Anthea Kraut, “The Dance-In and the Re/production of White Corporeality”
- Naomi Bragin, “Shot and Captured: Turf Dance, YAK Films, and the Oakland, California, R.I.P. Project.”

- Final paper draft, 13-15 pgs. Works cited section does not count toward page requirement. Submitted to Carmen. Professor will give extensive feedback on this version with the department research paper rubric.

Work ahead:

- Continue putting together a PowerPoint or other presentation format

Week 16 Paper and Final presentations

Dec. 1

Due:

- In-progress PowerPoint or other presentation format uploaded to shared drive; must include at minimum
 - A title slide with your presentation title, name, university affiliation, and contact (e.g. email address and relevant social media handles);
 - A selected bibliography as a concluding slide;
 - Any images must be captioned with identifying information and appropriate attribution

In class:

- Review PowerPoints and plan presentations

Dec. 6

In class:

- Formal presentation of research
- 12-15 minutes with visual materials
- Advisors, faculty, and guests are invited to attend

Week 17 Paper and Final presentations

Dec. 8

In class:

- Formal presentation of research
- 12-15 minutes with visual materials
- Advisors, faculty, and guests are invited to attend

Finals Week

Dec. 13

Due:

- 13-15p Final research paper submitted through Carmen

Bibliography

- Albright, Ann Cooper. 1997. "Mining the Dance Field: Feminist Theory and Contemporary Dance." In *Choreographing Difference: The Body and Identity in Contemporary Dance*, 1–27. Middletown, Conn.: Wesleyan University Press.
- Belcher, Wendy Laura. 2019. *Writing Your Journal Article in Twelve Weeks: A Guide to Academic Publishing Success*. Second edition. Chicago Guides to Writing, Editing, and Publishing. Chicago; London: The University of Chicago Press.
- Bench, Harmony, Baylie MacRae, and Kat Sprudz. 2020. "Analyzing *Afrique*: One Dance and Three Methods." *Research in Dance Education* 21 (1): 43–56. <https://doi.org/10.1080/14647893.2019.1708889>.
- Bollen, Johnathan. 2001. "Queer Kinesthesia: Performativity on the Dance Floor." In *Dancing Desires: Choreographing Sexualities on and off the Stage*, edited by Jane Desmond, 285–314. Studies in Dance History. Madison: University of Wisconsin Press.
- Bragin, Naomi. 2014. "Shot and Captured: Turf Dance, YAK Films, and the Oakland, California, R.I.P. Project." *TDR/The Drama Review* 58 (2): 99–114. https://doi.org/10.1162/DRAM_a_00349.
- Candelario, Rosemary. 2016. "Japanese/American." In *Flowers Cracking Concrete: Eiko & Koma's Asian/American Choreographies*, 82–104. Middletown, Connecticut: Wesleyan University Press.
- Carter, Alexandra, and Janet O'Shea, eds. 2010. *The Routledge Dance Studies Reader*. 2nd ed. London; New York: Routledge.
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