



# Mandatory Review

ARIZONA STATE UNIVERSITY

## ARIZONA STATE UNIVERSITY

### GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE February 17, 2009

1. ACADEMIC UNIT: Dance
2. COURSE PROPOSED: DAH 301 Philosophy and Criticism of Dance 3  
(prefix) (number) (title) (semester hours)
3. CONTACT PERSON: Name: Dr. Naomi Jackson Phone: 965-4251  
Mail Code: 0304 E-Mail: naomi.jackson@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

#### Core Areas

Literacy and Critical Inquiry-L ☒  
Mathematical Studies-MA ☐ CS ☐  
Humanities, Fine Arts and Design-HU ☐  
Social and Behavioral Sciences-SB ☐  
Natural Sciences-SQ ☐ SG ☐

#### Awareness Areas

Global Awareness-G ☐  
Historical Awareness-H ☐  
Cultural Diversity in the United States-C ☐

6. DOCUMENTATION REQUIRED.  
(1) Course Description  
(2) Course Syllabus  
(3) Criteria Checklist for the area  
(4) Table of Contents from the textbook used, if available

7. *In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.*

The course is an intensive examination of the process of analyzing and writing about dance. As indicated by the syllabus, 50% percent of the final class grade is directly related to writing assignments, with an additional bulk of the midterm and final exams also consisting of essay style questions (in each of the two exams 60% of the grade is devoted to in-class essay questions). Each of the writing assignments involves gathering information about a particular topic (approach to dance analysis, choreographic work, theory of dance) through library research and/or close analysis of particular dances, applying a critical lens/methodology to that topic, and writing about it. The emphasis is on learning and applying successfully a method of critical analysis for dance proposed by the author of the required course book, Sally Banes, as well as that developed by others in the dance field as conveyed by the instructor through lectures. Through the first 3 written assignments (worth 30% total), students learn how to progressively analyze dance -- describe, contextualize, interpret, and evaluate dance in an increasingly complex manner, as well as analyze critical writing on dance from this perspective. These three assignments should be seen collectively as a substantial task broken into steps: step



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1: read/write about the critical methodology and apply it to a published dance review; step 2: apply critical methodology oneself by analyzing piece of choreography on video; step 3: apply critical methodology oneself by analyzing entire live performance. The single substantial paper in the latter part of the course focuses on dance philosophy and theory, allowing students to more intensively study a particular theory or philosophy of dance and its manifestations in particular pieces of choreography. Such theories include looking at dance as form of imitation of nature, as an expression of emotion, as pure form, as a system of signs, as embodying relations of power, etc. In all cases of written assignments, students are provided constant detailed feedback on their writing, and are permitted to revise their work once for a higher grade. In the case of the single longer paper in the second part of the semester, they bring copies of drafts of their paper to class for peer review, followed by instructor review, before the final version of the paper is due. The feedback in all cases relates to aspects of style and content, assisting students to develop more sophisticated writing generally, and writing about dance in particular. Focus is put on such aspects as spelling, richness of vocabulary, grammar, clarity of argument, overall structure of paper, as well as accuracy of information, demonstration of analytical thinking, grasp of concepts, originality of ideas, creativity of approach, and development of own "voice" through writing.

CROSS-LISTED COURSES: ☒ No ☐ Yes; Please identify courses: \_\_\_\_\_

Is this amultisection course?: ☒ No ☐ Yes; Is it governed by a common syllabus? \_\_\_\_\_

Simon Dove SIMON DOVE  
Chair/Director (Print or Type)

Chair/Director (Signature)

Date: 3/5/09

Arizona State University Criteria Checklist for  
**LITERACY AND CRITICAL INQUIRY - [L]**

**Rationale and Objectives**

**Literacy** is here defined broadly as communicative competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

**Notes:**

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. <i>Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report</i>	Syllabus Exams
1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.			
2. Also:			
Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".			
C-1			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 2:</b> The composition tasks involve the gathering, interpretation, and evaluation of evidence	Course assignments
1. Please describe the way(s) in which this criterion is addressed in the course design			
2. Also:			
Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".			
C-2			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 3:</b> The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams	Course assignments
1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements			
2. Also:			
Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".			
C-3			

ASU - [L] CRITERIA			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 4:</b> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed</i>	Syllabus Description of feedback provided on cover form. (No room provided below.)
1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;">             Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".           </div>			
C-4			

Course Prefix	Number	Title	Designation
DAH	301	Philosophy and Criticism of Dance	L

Explain in detail which student activities correspond to the specific designation criteria.  
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	As indicated by the syllabus, 50% percent of the final class grade is directly related to writing assignments, with an additional bulk of the midterm and final exams also consisting of essay style questions (in each of the two exams 60% of the grade is devoted to in-class essay questions).	Breakdown of assignments is stated on first page of syllabus. Exam essay question distribution of 60% is visible from looking at exams.
2	Each of the writing assignments involves gathering information about a particular topic (approach to dance analysis, choreographic work, theory of dance) through library research and/or close analysis of particular dances, applying a critical lens/methodology to that topic, and writing about it. The emphasis is on learning and applying successfully a method of critical analysis for dance proposed by the author of the required course book, Sally Banes, as well as that developed by others in the dance field as conveyed by the instructor through lectures.	See assignments.
3	Through the first 3 written assignments (worth 30% total), students learn how to progressively analyze dance -- describe, contextualize, interpret, and evaluate dance in an increasingly complex manner, as well as analyze critical writing on dance from this perspective. These three assignments should be seen collectively as a substantial task broken into steps: step 1: read/write about the critical methodology and apply it to a published dance review; step 2: apply critical	See assignments.

	<p>methodology oneself by analyzing piece of choreography on video; step 3: apply critical methodology oneself by analyzing entire live performance. The single substantial paper in the latter part of the course focuses on dance philosophy and theory, allowing students to more intensively study a particular theory or philosophy of dance and its manifestations in particular pieces of choreography. Such theories include looking at dance as form of imitation of nature, as an expression of emotion, as pure form, as a system of signs, as embodying relations of power, etc.</p>	
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Instructor: Dr. Naomi Jackson      Office: PEBE 108      965-4251  
Office Hours T/Th 1:00-3:00. Email: [naomi.jackson@asu.edu](mailto:naomi.jackson@asu.edu)

Course Description:

Critical inquiry into the nature of dance through the lens of dance criticism. Students will learn to describe, interpret and evaluate choreography both verbally and in written form. Philosophical issues raised by the study of dance will also be covered. More traditional views of assessing dance will be contrasted with contemporary studies that relate dance to culture and consider the way in which relations of gender, class, ethnicity, race and power are both reflected and produced through choreography. Case studies will be chosen from various stages in dance history, specifically ballet, modern and postmodern styles.

Required Text (available at the ASU Bookstore):

Readings as provided for class—see Blackboard.

Banes, Sally, *Writing Dancing in the Age of Postmodernism*. Hanover: Wesleyan University Press, 1994.

Course Requirements:

- a) 2 Two-page Papers\* (20%)
- b) Review Live Dance Event—Ticket stub due Nov 13\*\* (10%)
- c) Midterm Exam (20%)
- d) 1 six page Paper (Draft and Final: 20%)
- e) Participation and Attendance (10%)
- f) Final Exam (cumulative) (20%)

\* All short papers may be revised once for a higher grade.

Note: Students who use the Writing Center at least two times during the semester will receive extra credit toward their final grade.

\*\* List of possible performances and events provided below, as are criteria for this assignment.  
BUY TICKETS EARLY.

Attendance, Punctuality and Participation are expected at all classes. Grades will be deducted for consistent lateness. The student may arrange in advance to hand in work late or to miss a class if an appropriate reason is given. Absences are taken into account in grading and more than two unexplained absences will lead to a failing grade. Attendance is taken the beg. of every class.

The instructor is willing to meet with the student outside of class during office hours; *the student is responsible for requesting private consultations with the instructor.*

Students participating in university-sanctioned activities need to identify themselves prior to missing class and should provide the instructor with a copy of their travel schedule. Any missed



work must be handed in promptly either before or after travel, or faxed/emailed to the instructor during travels.

### *ACADEMIC DISHONESTY*

All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. For more information, please see the ASU Student Academic Integrity Policy:  
[http://www.asu.edu/studentaffairs/studentlife/judicial/academic\\_integrity.htm](http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm).

### *SPECIAL ACCOMMODATIONS*

Any student needing a special course-related accommodation due to a physical and/or learning impairment must bring this to the attention of the instructor with appropriate documentation within the first week of class so that learning needs can be addressed effectively. Students must contact the ASU Disability Resource Center (<http://www.asu.edu/studentaffairs/ed/drc/#> <<http://www.asu.edu/studentaffairs/ed/drc/>> ) to document a disability. Accommodations cannot be made retroactively.

### Possible Companies and Performances for Review

ASU Dance Department Concerts

OR:

Any professional dance performance including:

October 10 - 11, 2008 @ 7:30p

ARIZONA DANCE FESTIVAL @  
Tempe Center for the Arts - Studio Theater

Susan Marshall Dance Company, Gammage, ASU, October 11, 7pm

A Midsummer Night's Dream, Ballet Arizona, October 31-Nov 2, 8pm and 2pm

See: [http://www.balletaz.org/eoffice/taf/\\_balletaz.taf?mnid=performance&smid=1205315941](http://www.balletaz.org/eoffice/taf/_balletaz.taf?mnid=performance&smid=1205315941)

American Ballet Theatre II, Nov 14-15, Mesa Arts Center, 7:30 and 2:30 see:  
<http://www.mesaartslive.com/index.php/dance/amballet2>

Live Dance Review Criteria (10%):

Write a 2-3 page review in newspaper-like columns of a COMPLETE dance performance or event as if you were a professional dance critic. (Grades deleted for leaving performance early.)  
Make sure you include the following:

- Catchy opening
- Some background on the choreographer(s) or company
- Brief description and evaluation of the performance (if there is more than one piece on the program make sure you focus in on 3-4 pieces in more depth)
- Make sure you provide the reader with specific descriptions of particular moments in the performance as they relate to your observations
- Mention outstanding dancers as possible
- Mention outstanding or particularly interesting aspects related to movement, choreography, costume, sets or music

## Course Outline

(Subject to change: It is the student's responsibility to keep up to date. Announcements of changes made at the beginning of class.)

- Aug 26 Introduction and Overview of Course
- Aug 28 What is Dance Criticism?  
*Read: Sally Banes, "On Your Fingertips," in Writing Dancing in the Age of Postmodernism, pp 24-43; also available on Blackboard under Course Documents*
- Sept 2 Describing Dance Components
- Sept 4 continued
- Sept 9 Description of Dance Form
- Sept 11 Movement Workshop, Studio: PEBW 239  
**Assignment 1 DUE**
- Sept 16 Interpreting Dance  
*Read: Banes: pp 301-310*
- Sept 18 Evaluating Dance
- Sept 23 Case Study 1: "Giselle"
- Sept 25 Case Study 2: "Sleeping Beauty"
- Sept 30 Case Study 3: "Afternoon of a Faun"
- Oct 2 Case Study 4: "Four Temperaments"  
*Read: Banes, "Balanchine and Black Dance" in book pp 53-69.*  
**Assignment 2 DUE**
- Oct 7 Review
- Oct 9 Midterm
- Oct 14 What is Dance? Issues in the Philosophy of Dance  
Overview of Dance Theory  
*Read: Banes, pp 43-50.*

Oct 16      Dance as Imitation of Nature  
              *Blackboard reading assignment*

Oct 21      Dance as (Self) Expression  
              *Blackboard reading assignment*

Or see: pages 22-28 at:

[http://books.google.com/books?hl=en&id=\\_xytUIuaxloC&dq=what+is+dance&printsec=frontcover&source=web&ots=3kUYGZwWvh&sig=oJlkSlki7W9qhDWvipOz8j5\\_Ris&sa=X&oi=book\\_result&resnum=6&ct=result#PPA23,M1](http://books.google.com/books?hl=en&id=_xytUIuaxloC&dq=what+is+dance&printsec=frontcover&source=web&ots=3kUYGZwWvh&sig=oJlkSlki7W9qhDWvipOz8j5_Ris&sa=X&oi=book_result&resnum=6&ct=result#PPA23,M1)

Oct 23      Dance as Pure Form  
              *Read: Banes, pp 103-109.*

Oct 28      Dance as "anything goes"  
              *Read: Banes, pp 211-226, and pp 227-239.*

Oct 30      Guest Teacher  
              Choreography Workshop, Studio: PEBW 239

[October 31    Course Withdrawal Deadline – in-person; Nov 2, on-line]

• Nov 4      Dance Conventions

Nov 6      Dance and Power, Race, Gender and Class Issues  
              *Read: Banes, pp 199-204.*

Nov 11      Holiday

Nov 13      Intercultural Performance/Fusion Forms: Guest Teacher  
              *Read: R. Copeland, "The Fate of Authenticity" (Electronic reserve)*  
**Ticket stub or program/Performance Review DUE**

Nov 18      **Final Paper Draft Due (1 copy) -- circulated to fellow students for in-class commentary**

Nov 20      Exploring Social dance, Tap and Jazz Dance  
              *Read Banes: 171-183*

Nov 25      Dance for the camera and MTV presentation  
              *Read: Banes: 121-158*

Nov 27      Holiday

DAH 301      Philosophy and Criticism of Dance      FALL 2008

Dec 2      Guest Lecture: Community dance TBA

Dec 4      Review  
            **Final Paper Due Final Version**

FINAL EXAM:      DEC 9

## ADDITIONAL READINGS IN PHILOSOPHY AND CRITICISM OF DANCE

- Banes, Sally  
1987 *Terpsichore In Sneakers*. Middletown: Wesleyan University Press.
- Best, David  
1978 *Philosophy and Human Movement*. London: George Allen and Unwin.
- Cohen, Selma Jeanne  
1982 *Next Week, Swan Lake*. Connecticut: Wesleyan University Press.
- Desmond, Jane (ed)  
1997 *Meaning in Motion : New Cultural Studies of Dance*. Durham [N.C.]: Duke University Press.
- Fancher, Gordon and Gerald Myers  
1981 *Philosophical Essays on Dance*. Dance Horizons, American Dance Festival.
- Foster, Susan (ed)  
1995 *Choreographing History*. Bloomington, Indiana University Press.
- Goellner, Ellen W. and Jacqueline Shea Murphy  
1995 *Bodies of the Text*. New Jersey: Rutgers University Press.
- Gere, David (ed)  
1995 *Looking Out: Perspectives on Dance and Criticism in a Multicultural World*. New York: Schirmer Books.
- Morris, Gay  
1996 *Moving Words: Re-writing Dance*. New York: Routledge.
- Theodores, Diana  
1996 *First We Take Manhattan: Four American Women and the New York School of Dance Criticism*. Amsterdam: Harwood Academic Publishers

**ASSIGNMENT #1; Due in class Sept. 11, 2008**

Using Sally Banes' article "On Your Fingertips," as your guide answer the question: According to Sally Banes, what four components are necessary for a good dance review?

Your answer should include an introduction and conclusion. It should be at least 3 complete pages (and no more than 4) typed, double-spaced in length (and stapled). Cite references using MLA or APA styles only. Double space block quotes. Try to avoid repeating words. Write in paragraph form.

As part of this assignment you must also find a 1–2 page review of a dance performance. With a highlighting pen, or a normal pencil/pen, categorize the various words and phrases, to indicate whether they fall under: description, contextual information, interpretation, or evaluation.

Make sure in your essay to do the following:

- Fully explain each category (description, contextual information, interpretation, and evaluation).
- MAKE SURE TO REFER TO SALLY BANES' ARTICLE to explain each of the categories.
- Make sure to use examples from your attached review to back up your argument for each category

- Explain why SALLY BANES sees all the components as necessary for a good review
- In your essay make sure to state what you found in your highlighted review—was there a lot of description? Interpretation? Evaluation? Was it a well-written review and why?
- Also, in your conclusion make sure to **comment** on Banes' article and **why** you either agree or disagree with her claims about the need for these 4 components. Your opinion is a very important part of this assignment.
- Attach your highlighted review to the back of your paper

Short reviews may be found in *The Village Voice*, *New York Times*, *Dance Magazine*, and *Ballett International* among others. (Available at Hayden library.) There are also dance reviews on the internet. JUST REMEMBER DO **NOT** USE PREVIEWS OR FEATURE ARTICLES. ONLY USE REVIEWS.



**Assignment #2; Due September 27**

Answer should include an introduction and conclusion. It should be 3-4 pages, typed, double-spaced and stapled. Use library or internet research to research background on the choreographer and the piece. Cite references correctly using either MLA or APA.

Write an analysis of a SINGLE dance work that can be viewed on video. The dance or excerpt of a dance should be between 5-10 minutes long.

Make sure you include the following:

- Background information on the dance and the choreographer
- Description of the components of the dance
- Description of the form, or structure, of the dance
- Interpretation of the dance
- Evaluation of the dance

You may choose one of the following pieces, or something else (but make sure you clear it with me first).

Dance videos are available at Hayden, at ASU West library, and the Tempe Library.

You can also request one of the following and I'll put it on reserve for for you at Hayden Library circulation.

"Cry" by Alvin Ailey – solo on tape A300

"The Beloved" by Lester Horton – duet on tape D200

"Bolero" by Lar Lubovitch – duet on tape L900

Any work on the Dance Black America tape – D100

Any work by Jiri Kylian – tape K600

Any work by Martha Graham – tape G400

Any work by George Balanchine – tape B125, B150, B175, B180

Any work on the Dance in the Camera series – tapes R351.1 to R375

**FINAL PAPER GUIDELINES:**

**DUE November 18** in completed form for circulation to fellow students and professor

**Final version due TUESDAY, December 4 (or no later than Dec 12, 5pm)**

**All papers must be double-spaced, typed and stapled. They should be written in essay format, and be around 5 pages. HARD COPIES NOT EMAILS**

**Library and web research should supplement required readings and class notes.**

**Choose ONE of the following topics to write on:**

- 1) Explain how the work of Merce Cunningham and John Cage, along with the choreographic experiments of the Judson Dance Theater, changed how people thought about the identity of a dance work, the definition of dance, and the nature of technique. Provide historical information on Cunningham/Cage and the Judson group, analysis of their choreography and explain how their work challenged traditional ideas about dance as a form of imitation and expression of emotion.
- 2) Pick a choreographer whose work you are interested in and explain his/her background, style, and contribution to the evolution of dance. In addition, analyze one of his/her pieces in greater depth. Do not choose someone who you have written on before.
- 3) Pick a choreographic style you are interested in and explain its background and main stylistic features. Also discuss how it depicts gender, ethnicity and class, if applicable. Choose a specific dance in the style to analyze in more depth. Provide commentary on why you feel the dance style is important.
- 4) Choose a particular theory of dance – dance as an imitation of nature; dance as an expression of emotion; dance as motion of the body in time and space; dance as a system of conventions; dance as a reproduction or means of resisting hegemonic forces – to examine in more depth. Make sure to explain the theory, explore its strengths and weaknesses, refer to particular works that seem to reflect the theory, and discuss your own view of its relevance to your views as a dancer/viewer of dance.

**MIDTERM EXAM PART TWO: ESSAY QUESTIONS (20 pts each/60% of exam)**

Read over the questions carefully. You will need to answer **THREE** of the following questions the day of the exam.

Answers should include an introduction and conclusion. They should EACH be at least 1 page single-spaced in length. All answers should be separated into small individual paragraphs.

You should allocate around 15 minutes for each question.

**DO NOT USE THE SAME DANCE EXAMPLES FOR THE DIFFERENT QUESTIONS!!**

- 1) Write a one page critical analysis of **one** of the following (*Giselle*, *Sleeping Beauty*, OR *Four Temperaments*). Provide information on the movement, music, decor and style of the work. Include some description and interpretation. (NOTE: You may NOT choose a work that you examined for assignment #2.)
- 2) Explain, according to class notes, what COMPONENTS of a dance may be described (e.g. dancers, movement, sets/costumes, music/sound), and provide examples from dances performed or viewed in class.
- 3) Explain the different kinds of structures a dance can have. Give examples of each and explain how the different forms are used by the choreographer to further a particular idea or concept. (For instance, how the use of an ABA form at the beginning of *Revelations* provides a sense of community and security...)
- 4) Explain why *Afternoon of A Faun* was such a controversial work when it was first presented. Include information on the radical new use of the body, movement, space, costume and music as well as theme. Then provide (and defend) your own evaluation of the work from today's perspective.
- 5) Summarize and comment on Sally Banes' chapter "Balanchine and Black Dance" (pp 53-69) in Writing Dancing in the Age of Postmodernism. Make sure to provide DETAILS of Balanchine's career on Broadway and in Hollywood.

**Final Exam Essay Questions (20 points each = 60 points or 60% of final grade)**

Choose 3 of the following questions to answer the day of the exam.

Questions should be in essay format, with a clear introduction, conclusion and individual paragraphs reflecting separate ideas. Take your time and pay attention to spelling, sentence structure and flow of ideas. It is suggested that you follow a clear outline.

**Avoid repeating examples/ideas in your essays as much as possible.**

All answers should be written in pen or pencil on 1 SIDE OF THE PAGE only. Single-spaced preferred. Answers should be at least 1 page each. (at least 2 if double-spaced)

**Answers should take about 15-20 minutes each to write.**

1) Explain the theory of dance as a form of imitation, or ideal representation of nature, as proposed by Jean-Georges Noverre **OR** Explain the theory of dance as a means of communicating emotion as proposed by John Martin **OR** Explain the theory of dance being about bodies moving in time and space proposed by Merce Cunningham.

Then discuss examples of dances that seem to best demonstrate the chosen theory. Finally, offer your own opinion as to the strengths and weaknesses of the chosen theory.

2) Using the example of the pas-de-deux, explain what it means for dance to be seen as a system of conventions manipulated by individual choreographers to achieve various purposes. Analyze the traditional pas-de-deux movement vocabulary, structure, roles, meaning (with an example) and then show how different choreographers have played with each of these conventions (e.g. Edouard Lock, *La La La Human Sex, Duo #1*).

3) How can dance be regarded as embodying relations of power? Provide examples of dances or dance styles that reflect or challenge dominant ideas regarding gender, race, class and ethnicity. What is your opinion of this recent trend?

4) Compare and contrast any 2 dances viewed in or for this class. This analysis of 2 individual pieces should involve a comparison of dancers, movement, aural and visual components, and choreographic structure. It should also take into consideration interpretation, and a final evaluation of which piece you think is better and why.

5) What is needed in YOUR view, for a full and informative critical analysis of a dance? Make sure that you take into account the work on dance studied since the midterm (e.g. looking at dance as system of conventions; as related to power, etc.). Then provide a brief analysis of a dance piece of your choice (this must not appear in detail in any other answer).

6) What would you say, now, if someone asked you the question "What is Dance?" Having studied dance from a variety of perspectives, looked at examples of ballet, modern dance, jazz, social dancing, and dance for the camera, and assessed various recent works, what is your answer? Make sure you back up your answer with reference to particular writers, choreographers and dances.

**W** r i t i n g  
**D** a n c i n g  

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i n t h e A g e o f  
P o s t m o d e r n i s m

**Sally Banes**

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# Contents

Introduction xi

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