

**General Education Course Information Sheet**  
***Please submit this sheet for each proposed course***

*Department & Course Number*      World Arts and Cultures/Art History M98T  
*Course Title*      Constructing the natural body: Choreographing nature on the concert stage.

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

**Foundations of the Arts and Humanities**

- Visual and Performance Arts Analysis and Practice      (X)
- \_\_\_\_\_
- \_\_\_\_\_

**Foundations of Society and Culture**

- Historical Analysis      \_\_\_\_\_
- Social Analysis      \_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science      \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*      \_\_\_\_\_
- Life Science      \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*      \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

Through choreographic analysis of modern dances, students will determine cultural mores and philosophies that are embedded in and launched by the dancing body. Concerts studied will span the 20<sup>th</sup> century, showing that dance participates in the history of social change.

3. List faculty member(s) and teaching fellow who will serve as instructor (give academic rank):

Doran George (officially registered with UCLA as Duncan Gilbert) Teaching Fellow.

4. Indicate what quarter you plan to teach this course:

2012-2013      Winter   (X)        Spring \_\_\_\_\_

5. GE Course units        5

6. Please present concise arguments for the GE principles applicable to this course.

- |                            |   |
|----------------------------|---|
| □ General Knowledge        | By tracing radically different theories of the natural status of the body launched by choreographers, students are drawn to think about the way that scientific knowledge figures in the arts, participates in social movements, and is often contingent on historical forces of change.  |
| □ Integrative Learning     | The methodology of this course reflects the fact that the dance within the academy has emerged as an area studies conjoining theoretical perspectives and analytical tools of various disciplines. Only traces of evidence remain when a dance is complete. Students will consequently learn to use a variety of archival resources, and bring multiple frameworks to their analysis as they deduce the meaning of a concert for audience members with contrasting social positions and cultural investments. |
| □ Ethical Implications     | The development of modern dance perspectives about the natural status of the body has been shaped by various social movements including: feminism, black civil rights, class struggle, disability rights, and claims for the equality of non-heterosexual subjects. Choreography has both broadened access to the concert stage and perpetuated exclusion. The complex history that theories of the natural body have participated in will draw students to ponder the ethical responsibility of the arts.    |
| □ Cultural Diversity       | The course traces the way that the concept of the natural body has been used as a vehicle to launch social critique of oppression and marginalization on the basis of race, ethnicity, gender and other registers. The choreography studies, in which theories of the natural body are found, provides a diversity of cultural perspectives through the theories of artists struggling with the political climate of their historical moment.   |
| □ Critical Thinking        | As students grapple with choreographic analysis they will be required to demonstrate how their assessment of the meaning of a dance, and the theory of the natural body within it, are evident in the movement, textual rhetoric and other framing devices that situate an artistic practice.   |
| □ Rhetorical Effectiveness | Students have a weekly writing assignment to support their ability to articulate an argument textually, and they will also receive ample support in their final written project. They will also lead weekly presentations and engage in group discussion about the verbal delivery of an argument.  |
| □ Problem-solving          | Prompts for the weekly written assignments demand that students focus on one area of argumentation in the reading, video viewing and other material. Class discussion based on the prompt and feedback for the weekly writing will illuminate for students where they can improve and where they are achieving good problem solving.  |

- Library &  
Information  
Literacy

Analysis will demand that students work with primary and secondary source material as well as audio-visual material and experiential practice. Week 3 of the syllabus includes a presentation by a librarian from UCLA Arts Library.

**(A) STUDENT CONTACT PER WEEK**

1. Seminar: 3 (hours)  
**(A) TOTAL student contact per week**  **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

1. General Review & Preparation: 1 (hours)  
 2. Reading 5 (hours)  
 3. Group Projects: 2 (hours)  
 4. Preparation for Quizzes & Exams: \_\_\_\_\_ (hours)  
 5. Information Literacy Exercises: \_\_\_\_\_ (hours)  
 6. Written Assignments: 2 (hours)  
 7. Research Activity: 2 (hours)

**(B) TOTAL Out-of-class time per week**  **(HOURS)**

**GRAND TOTAL (A) + (B) must equal 15 hours/week** 15

## **WAC 98T Constructing the natural body: Choreographing nature on the concert stage.**

### **Course Description**

This course uses examples from 20<sup>th</sup> century American modern dance to examine various arguments that have been made in favor of the naturalness of the body. From its very beginnings in the early 20<sup>th</sup> century, modern dance, along with allied practices such as physical education, embraced the body as natural and deployed nature as an idea that defines the body against restrictive cultural mores of race, class, gender and other registers of identity. Choreographers and dancers even suggested that nature courses through the body as an untamable force that breaks through social constraints to provide a new sense of self. However, in order to achieve legibility and legitimacy for their choreographic propositions, modern dancers also relied upon conservative and exclusionary conceptions of identity implied by their theories of nature. The discursive production of a natural body has therefore been a battleground, on which choreographers working with different historical and cultural exigencies fought for the authoritative account of physical veracity while disregarding or suppressing other voices. In all cases, their theories of nature, culture and identity were synthesized through physical movement.

In this seminar we will interrogate four ways in which a natural dimension of the body has been constructed in modernist choreography: (i) Rhythms of Nature; (ii) Natural Spirit; (iii) Psychological Nature; and (iv) Natural Laws of Physics and Mechanics. In each category we will consider how nature was theorized, in what historical context, and assess the character of its social agency. Using choreographic analysis that has been spearheaded in the interdisciplinary field of dance studies, as well as theories of the body used by dance scholars, the course offers a genealogy of the “natural body” throughout the twentieth century.

The nascent use of nature by dance modernism can be found in the work of Isadora Duncan who theorized bodily “Rhythms of Nature” and proposed that 19<sup>th</sup> century women’s fashion and comportment was a cultural imposition that constrained natural vitality causing disease. Duncan synthesized a new social embodiment for white middle class women, but positioned her natural rhythms in opposition with American jazz, which she suggested was the morally inferior, unnatural, cultural effect of mechanization. With different agendas and social repercussions both African American and Jewish American choreographers theorized the “Natural Spirit” of the black dancing body that struggled against culturally imposed racism. While Helen Tamiris disembodied conventional femininity by dancing black spirituals in the 1930s, in mid-century Alvin Ailey staged the difficulty with which the black dancing body entered the white concert stage using seemingly similar themes. “Psychological Nature” was theorized as a universal category in the dances of Martha Graham. She configured the female body as the privileged site of the machinations of the psyche against what she perceived were the culturally imposed ideals of femininity in classical ballet and Duncan’s choreography. In the 1960s and 70s metaphors of nature powerfully resurfaced as “Natural Laws of Physics and Mechanics,” that were corralled by the avant-garde seeking to make the ultimate break from cultural imposition and open dancing up to every-body on the basis of anatomical equanimity. Yet despite the rhetoric of inclusivity, the new engagement with nature erased its aesthetic investments and an “unmarked” body was constructed, against which dance techniques such as tap, or bharata natyam, were marked as culturally specific. Thus canonical whiteness operated through the choreography, which configured other practices and aesthetics as bound by history and culture. In the 1980s and 1990s, even while choreographers grappled with the cultural diversity that the previous generation had excluded, they continued to recycle each of the four categories of nature as they faced novel challenges within rapidly changing political and cultural circumstance.

Even while the primary subject matter is modern dance, students studying other subjects will be exposed to methodology, as well as socio-historical and cultural insights that have

relevance for their chosen majors. Throughout the 20<sup>th</sup> century, and in our current historical moment, bodies have been and continue to be choreographed, both on and off stage, in ways that determine what constitutes natural, legitimate, and moral human embodiment. Political battles are being waged over where and how bodies can and should move. Participation in this course will provide students with an experience of the value of analyzing movement and the construction of bodies. A studio component of introductory dance classes, will give students an experience of the vastly different ways in which theories of nature have been cultivated through physical practice. The combination of teaching methods will reveal the cultural effort entailed in convincing an audience of the natural foundation of a choreographic proposition. As students learn to deconstruct seemingly self-evident notions about the body, rich resources of untapped subject matter in their own areas of interest will be opened. Students will be encouraged to identify how the strategies employed by choreographers can reveal the means by which bodies are constructed outside of the arena of dance. They may apply frameworks introduced in this course to the way that choreographic strategies produce bodies at the polling station, in educational and medical institutions, in the workplace, and at sites of protest. Attention will be drawn to the fact that bodies are not the passive receptacles of social circumstance, but rather active producers of social meaning, which can be read from the manner of their movement. Simultaneously students will be challenged to look at the broader social movements that defined the historical contexts in which particular dance works were produced. The artistic endeavor of choreography will therefore be proposed as a lens through which the nature of socio-historical change and stasis can be viewed.

### **Course Aims**

Students will learn to read the social significance of dancing bodies in three ways: (i) developing skills in choreographic analysis by looking at audio-visual documentation, or live performance of select dance works; (ii) participating in studio classes of simple repertory and introductory training practices that exemplify how conceptions of nature are embodied in modern dance; (iii) Reading primary texts used by choreographers and dancers that articulate theories of the natural status of the body, and secondary texts in dance theory and history that socially and culturally contextualize the dances we consider. Students will be challenged to articulate their own critical analysis through discussion and written assignments.

### **Course Requirements**

1. Students will be expected to come to class having performed a close reading of the texts and video viewings that were assigned. A weekly prompt will guide the practice of close reading.
2. Based on the prompt for each week, students will turn in one typed double spaced page that reflects their close reading of one aspect of the texts or videos assigned for the week. The ongoing process of writing is designed to build students grasp of the analytical methodology for the course, and sharpen skills in textual articulation.
3. One or more students will introduce the weekly class discussion by identifying: (i) the historical context; (ii) the theory of nature being proposed; (iii) and the social agency, and means of synthesis through the particular construction of the body. The introduction will be concluded each week by the presenters posing a question for discussion to the class that comes from their reading of the assigned material. Students will be assigned to particular weeks on the first day of class.
4. All students will be expected to actively participate in class discussions, and their success at doing so will be reflected in their grade.
5. Students will write a major research paper for which they can choose from three options. (i) A

comparative analysis of two strategies for constructing the natural body using choreography by artists that were considered in the course. Students must work with dance works other than those already looked at in class. The student will be expected to compare and contrast the social agency of the different choreographic theories with reference to their shared or distinct contexts in social, historical and cultural terms. (ii) An analysis of the work of a choreographer not already looked at in class. Students will be expected to identify the theory of nature with which the body is constructed, its social agency and the historical context in which it has emerged. (iii) An choreographic analysis of movement that is not normally thought of as dance. Students will be expected to identify the theory with which the body is constructed through the way that the body moves, and the social agency and the historical context in which the bodily movement is located. Students are required to meet with the instructor during week 4 to identify project topics. By week 6 students must submit a one page written overview of their project and a preliminary bibliography of between 5 and 10 texts. A first draft of the paper (8-10 pages minimum) will be due 8th week to which the instructor will give comments by the beginning of week 9. On the basis of the research completed, and the input from the instructor each student will prepare a 10-minute oral presentation on their project for week 10, and a 12-15 page paper for finals week.

6. Additional requirements including video viewings, readings, or attendance at performances directly related to the course topic may be required. Where necessary, the instructor will provide information about ticketing, times, transportation and any other information.

7. Studio classes will be a combination of lecture and experiential learning for students who will receive introductory instruction in a particular movement technique. Classes that include training will be directed toward the students who have no previous dance training. The emphasis will be on gaining understanding of how movement practice is used to launch a particular set of values, and how culture is embedded in the way that people move.

8. Students are required to wear loose clothing for all studio classes and read the disability and health and safety information at the end of the syllabus.

#### **Grading Breakdown**

Weekly close readings and studio class reports	20%
Introduction of weekly themes	10%
Participation in discussion	10%

#### **Research project**

• Project overview and bibliography (due week 6)	5%
• Draft of paper (due week 8)	20%
• Oral presentation (due week 10)	10%
• Final paper (due finals week)	25%

Please note: late assignments will not be accepted without a doctor's note.

#### **Grading Scale**

97-100 A+
94-96 A
90-93 A-
84-86 B
87-89 B+
80-83 B-
77-79 C+
74-76 C
70-73 C-

67-69 D+  
 64-66 D  
 60-63 D-  
 59-below F

**Required Texts:** *Course Reader*

## **Weekly Overview**

### **Week 1: Historical Context: Negotiating social unrest with universal nature**

#### **General Readings:**

Tomko, J. L. 1999. *Dancing class: Gender, ethnicity, and social divides in American Dance, 1890-1920.*

-Chapter 1 "Bodies and Dances in Progressive Era America"

-Chapter 3 "The Settlement House and The Playhouse: Cultivating Dance in New York's Lower East Side."

Manning, Susan. 2004. *Modern dance, Negro dance: race in motion.*

-Chapter 3 "Mythic Abstraction."

#### **Methodology focus prep. for week 2.**

Foster, S. L. 1997. "Dancing Bodies,"

*Introduction and course overview, sign up for weekly presentations (30 mins.) Instructor-led interactive lecture/discussion on the means by which universality and nature emerged as two terms that enabled dance modernism in the early 20<sup>th</sup> century, and entailed an ambivalent negotiation of cultural difference (1 hour.) Group exercise on how to extrapolate the two author's historical methodology from the week one texts to use as reading strategies for future materials (45 mins.) Discussion of the methodology text and prompt for the "observation of a dance class;" identification of the classes students intend to observe; and clarification of ways in which the research can be conducted (45mins.)*

#### **Due week 2:**

Observe a dance class in which you are not participating. Based on your understanding of the text "Dancing Bodies," identify the metaphors used in class and examples of the three different bodies theorized by Foster as operating within dance training. The instructor will make available a list of dance classes you can observe in the department of World Arts and Cultures/Dance.

### **Week 2: Choreographic analysis and the deconstruction of nature**

#### **Readings:**

Foster, S. L. 1986. *Reading Dancing: Bodies & Subjects in Contemporary American Dance*

-Preface

-Chapter 1 "Reading Dance: Composing the choreographer the dancer and the viewer"

-Chapter 2 "Reading Choreography: Composing dancing"

*Dance class observation reports (30 mins.) Instructor-led interactive lecture/discussion on choreographic analysis including the means by which the rhetorical agency of moving bodies is read, and the how deconstruction of the natural body is achieved (45 mins.) Group exercise of conducting a choreographic analysis of an excerpt of the dance Harmonica Breakdown (1935) (1 hour.) Discussion and clarification of the three foci for student-led discussions in weeks 3-9, including: historical context; theory of nature being proposed by a dance; and its social agency(45 mins.)*

#### **Due week 3:**

Single page report: From movements descriptions, as well as photographs and other visual and textual representations, identify how Isadora Duncan's dance fulfills Foster's 5 choreographic conventions.

### **Week 3: Rhythms of nature: Isadora Duncan**

#### **Readings:**



Daly, Ann. 1995. *Done into dance: Isadora Duncan in America.*

-Chapter 3 “The Natural Body”

-Chapter 6 “The Body Politic”

Franco, M. 1995 *Dancing modernism performing politics.*

-Chapter 1 “The Invention of Modern Dance”

#### **Methodology focus prep. for week 4.**

Young, Iris .M. 1990. “How to throw like a girl: A phenomenology of feminine body comportment, motility and spatiality.”

*Student-led discussion on the historical context, theory of the natural, and social agency of Isadora Duncan’s choreography (30 mins.) Discussion of the ways in which Duncan’s choreography fulfills Foster’s 5 choreographic conventions (30 mins.) Group exercise (i) In what ways are contemporary conventions of gender expressed in comportment, clothing or other practices? (ii) How do such trends produce and delimit male and female bodies? (iii) Where are the consequent effects visible in dance or other movement practices? (30 mins.) Discussion of the methodology text from which the prompt for week 4 one-page reports is taken (30 mins.) Guest presentation by Arts Library librarian on how to search for materials in relations to a particular subject (1 hour.)*

#### **Due week 4:**

Single page report: Identify evidence of Young’s idea of being a body for itself, or being a body in itself in Yvonne Meier and Jennifer Monson’s improvisation.

### **Week 4: (Rhythms wk 2) Propelled by nature (Studio class)**

-Skinner Releasing class-

#### **Readings:**

Davis, B. 1970 *Releasing into Process: Joan Skinner and the use of imagery in the teaching of dance*

#### **Viewings:**

Yvonne Meier and Jennifer Monson improvisation (1988)

#### **Methodology focus prep. for week 5.**

Foster, S. L.1995. “Choreographing History”

*Student-led discussion on the historical context, theory of the natural, and social agency Joan Skinner’s Releasing Technique (1 hour.) Discussion of the audi- visual documentation of the Meier and Monson improvisation (30 mins.) Instructor-led Skinner Releasing Technique class/lecture (1 hour.) Discussion of the methodology text from which the prompt for week 5 one-page reports is taken.(30 mins)*

**Due week 4:** Single page report: One example of Foster’s “bodily writing” in DeFrantz and Manning which indicates “spiritual struggle” in the dances of Alvin Ailey and Helen Tamiris?

### **Week 5: Natural Spirit: Helen Tamiris and Alvin Ailey**

#### **Readings:**

DeFrantz, Thomas F. 2004. *Dancing revelations: Alvin Ailey’s embodiment of African American culture.*

-Chapter 1 “Revelations 1962”

-Chapter 4 “Revelations II: 1969”

Manning, Susan. 2004. *Modern dance, Negro dance: race in motion.*

-Chapter 1 “Danced Spirituals”

#### **Viewings:**

*Revelations* by Alvin Ailey Dance Theatre (1962)

*Student-led discussion on the historical context, theory of the natural, and social agency in Alvin Ailey and Helen Tamiris’ dances (1 hour.) Discussion of the prompt for the one-page report (30 mins.) Group exercise base on Foster’s concept of “bodily theotics:” How do class members own participation in contemporary bodily practices enable them to breathe life into the distinct uses made of African American*



subjects by Tamiris and Ailey? (1 hour.) Discussion of the projects students have chosen, including any problems that have arisen (30 mins.)

**Due week 6:** Student project overview and proposed bibliography. No single page report is due so that students can focus on the project overview and bibliography.

## **Week 6: Psychological nature: Martha Graham**

### **Readings**

Franco, M. 1995 *Dancing modernism performing politics*.

-Chapter 3 "Emotivist Movement and Histories of Modernism: The case of Martha Graham"

Burt, R. 1998 *Alien Bodies: representations of modernity, "race," and nation in early modern dance*

-Chapter 7 "American Moderns"

### **Viewings:**

*Lamentation* by Martha Graham (1930)

*Student-led discussion on the historical context, theory of the natural, and social agency in Martha Graham's choreography (1 hour.) Group exercise, what different frameworks can be brought to bear on a movement analysis of Lamentation and what different information is consequently revealed? (1 hour.) Discussion of the prompt for the one-page report (30 mins.) Revision of the methodology for analysis of dance training in Dancing Bodies in preparation for week 7 one page reports (30 mins.)*

**Due week 6:** Single page report: Choosing either Pallaro's text on Authentic Movement, or Houston-Jones' improvisation practice, identify the three distinct bodies theorized in "Dancing Bodies".

## **Week 7: (Psychology wk 2) Natural Bewilderment (Studio Lecture Class)**

-Authentic Movement Class-

### **Readings:**

George, D. 2011 "Propelled by Bewilderment: Dramaturgy, reconstruction, and improvisation in the re-staging of *THEM*."

Pallaro, P. 1999 *Authentic Movement: Essays by Mary Stark Whitehouse, Janet Adler and Joan Chodorow*,

-Chapter 2 "Inner Directed Movement: Early Beginnings"

-Chapter 8 "Authentic Movement as Active Imagination"

### **Viewings:**

*Them*, Ishmael Houston-Jones (1985)

*Student-led discussion on the historical context, theory of the natural, and social agency in Houston-Jones's choreography and the practice of Authentic Movement (1 hour.) Instructor-led Authentic Movement class/lecture (1 hour.) Group exercise including the results of the one-page reports: How are the principles articulated in Authentic Movement supported or contested by Houston-Jones' choreography? (30 mins.) Class discussion of any problems students are having with their draft papers (30 mins.)*

**Due week 8:** A first draft of the students own research project paper (8-10 pages minimum.) No single page report is due so that students can focus on the project overview and bibliography.

## **Week 8: Natural Laws of Physics (Studio Lecture Class)**

-Contact Improvisation Class-

### **Readings:**

Novack, C. 1990 *Sharing the Dance: Contact Improvisation and American Culture*.

-Chapter 5 "Movement and meaning in contact improvisation"

-Chapter 7 "Cultural symbols and aesthetic practices"

### **Viewings:**

*Fall After Newton*, Steve Paxton and Nancy Stark Smith (1975)

**Methodology focus prep. for week 5.**

Mauss, Marcel. 1979. "Body Techniques"

*Student-led discussion on the historical context, theory of the natural, and social agency in contact improvisation (1 hour.) Instructor-led contact improvisation class/lecture (1 hour.) Group exercise: What can you identify from your experience of contact improvisation that reveals the movement practice as part of a specific culture, rather than the effects of universal natural laws (30 mins.) Discussion of the text from which the prompt for week 9 one-page reports is taken (30 mins.)*

**Due week 8:** Single page report: Identify one of Todd's propositions about movement that is contested and one that is supported by Mauss's concept of body techniques.

## **Week 9: (Laws wk 2) Natural logic: function = form (Studio Lecture Class)**

-Trisha Brown Dance Company Repertory *Solo Olos*-

Taught by guest teacher ex-Trisha Brown company dancer Laurel Tentindo

### **Readings:**

Todd, M.E. 1937. *The thinking body; a study of the balancing forces of dynamic man.*

-Chapter 1 "Function and form in human dynamics"

-Chapter 2 "Reacting mechanisms"

George, D. 2012. "Movement Invention."

### **Viewings:**

*Line Up* Trisha Brown (1984)

*Student-led discussion on the historical context, theory of the natural, and social agency in Trisha Brown's use of the physical aptitudes afforded by Todd's approach (1 hour.) Guest teacher-led repertory class/lecture (1 hour.) Group exercise: What does the labor entailed in learning *Solo Olos* tell you about the pedestrian appearance of the dance compared with the experience of dancing? (30 mins.) Class discussion of any problems or concerns students are having about their oral presentations in week 10 (30 mins.)*

## **Week 10**

Final Presentations

Evaluations

### **Finals Week**

Final papers due one week after the last class meeting

## **Bibliography**

Ailey, A. 1962. *Revelations*

Brown, T. 1984. *Line Up*

Burt, R. 1998 *Alien Bodies: representations of modernity, "race," and nation in early modern dance* London: Routledge

Daly, Ann. 1995. *Done into dance: Isadora Duncan in America.* Bloomington: Indiana University Press

Davis, B. 1970 *Releasing into Process: Joan Skinner and the use of imagery in the teaching of dance* (MSc Dissertation, University of Illinois)

De Frantz, Thomas F. 2004. *Dancing revelations: Alvin Ailey's embodiment of African American culture.* New York: Oxford University Press

Foster, S. L. 1986. *Reading Dancing: Bodies & Subjects in Contemporary American Dance* Berkley and Los Angeles: University of California Press.

———. 1995 "Choreographing History" in *Choreographing history* Ed. Foster, S. L. Bloomington: Indiana University Press

- . 1997. “Dancing Bodies,” in *Meaning in Motion: New Cultural Studies of Dance*, ed. Jane. C. Desmond. Durham, NC: Duke University Press
- Franco, M. 1995 *Dancing modernism performing politics*. Bloomington: Indiana University Press
- George, D. 2011 “Propelled by Bewilderment: Dramaturgy, reconstruction, and improvisation in the re-staging of *THEM*. (conference paper from Society of Dance History Scholars conference 2011)
- . 2012. “Movement Invention.” In *Constructing the natural dancer: the emergence, development and migration of somatic practice in late 20<sup>th</sup> century modern dance*. Forthcoming PhD dissertation: UCLA
- Houston-Jones, I. 1985. *Them*
- Manning, Susan. 2004. *Modern dance, Negro dance : race in motion*. Minneapolis: University of Minnesota Press
- Mauss, Marcel. 1979. “Body Techniques.” In *Sociology and Psychology*. Ben Brewster, trans. London: Routledge
- Meier, Y. 1988. *Improvisation with Jennifer Monson*. Hothouse series, Performance Space 122, New York
- Morris, G. 2006. *A Game for Dancers: Performing Modernism in the Postwar Years*. Middletown: Wesleyan University Press
- Novack, C. 1990 *Sharing the Dance: Contact Improvisation and American Culture*. Madison: University of Wisconsin Press
- Pallaro, P. 1999 *Authentic Movement: Essays by Mary Stark Whitehouse, Janet Adler and Joan Chodorow*, Philadelphia: J. Kingsley
- Paxton, S. 1975. *Fall After Newton*. With Nancy Stark Smith
- Todd, M.E. 1937. *The thinking body; a study of the balancing forces of dynamic man*. New York: P.B. Hoeber
- Tomko, J. L. 1999. *Dancing class: Gender, ethnicity, and social divides in American Dance, 1890-1920*. Bloomington: Indiana University Press
- Young, I.M. 1990. “How to throw like a girl: A phenomenology of feminine body comportment, motility and spatiality.” In *Throwing like a girl and other essays in feminist philosophy and social theory*. Bloomington: Indiana University press.

## Students with Disabilities

If you wish to request an accommodation due to a suspected or documented disability, please inform your instructor and contact the Office for Students with Disabilities as soon as possible at A255 Murphy Hall, 310.825.1501, 310.206-6083 (telephone device for the deaf). Website: [www.osd.ucla.edu](http://www.osd.ucla.edu)

## HEALTH/SAFETY

General info on prevention and care of injuries

1. **Health Screening.** Dance is physically demanding activity, if you have an injury or other medical condition which could be worsened by exercise:
  - a. see a doctor at the Student Health Center or a private medical facility of your choice, and
  - b. provide me with a note from this physician regarding any recommended exercise limitations.

2. **Health Insurance.** Find out about your medical coverage at the beginning of the quarter. If an injury occurs, you will know where to go, what will be covered, and anything else necessary for treatment.
3. **First Aid Supplies.** First aid supplies are not available through the department. You will have to go to Student Health Services or another medical center of your choice if such supplies are needed. You are encouraged to carry in your dance/exercise bag any supplies you might need or regularly use such as: band-aids, antibiotic ointment, blister care supplies, coach tape, elastic bandage, disposable ice bags, and appropriate medications.
4. **Injury Procedures.** One very important measure for preventing injuries is an adequate warm-up. Please avoid being late for class and missing this important element of class. If you are late, check with your instructor regarding appropriate procedures for warming up.

If an injury should occur during class, please let your instructor know immediately.

RICE: **R**est – **I**ce – **C**ompression – **E**levation – these are key principles to know regarding immediate response to an injury. However, if it is serious and you are not able to move, stay calm and still until the appropriate medical personnel arrives to attend to you.



# UCLA Course Inventory Management System

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## New Course Proposal

	World Arts and Cultures M98T Constructing Natural Body: Choreographing Nature on Concert Stage				
<a href="#">Course Number</a>	World Arts and Cultures M98T				
<a href="#">Multiple Listed With</a>	Art History M98T				
<a href="#">Title</a>	Constructing Natural Body: Choreographing Nature on Concert Stage				
<a href="#">Short Title</a>	CHOREOGRAPH NATURE				
<a href="#">Units</a>	Fixed: 5				
<a href="#">Grading Basis</a>	Letter grade only				
<a href="#">Instructional Format</a>	Seminar - 3 hours per week				
<a href="#">TIE Code</a>	SEMT - Seminar (Topical) [T]				
<a href="#">GE Requirement</a>	Yes				
<a href="#">Major or Minor Requirement</a>	No				
<a href="#">Requisites</a>	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.				
<a href="#">Course Description</a>	(Same as Art History M98T.) Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. With perspective that social arrangements extend from construction of body, use of examples from 20th-century American modern dance to examine how presumption that body is natural has figured in historical change and stasis. Letter grading.				
<a href="#">Justification</a>	Part of the series of seminars offered through the Collegium of University Teaching Fellows				
<a href="#">Syllabus</a>	File <a href="#">Art History M98T syllabus.pdf</a> was previously uploaded. You may view the file by clicking on the file name.				
<a href="#">Supplemental Information</a>	Professor Susan Foster is the faculty mentor for this seminar.				
<a href="#">Grading Structure</a>	Weekly close readings and studio class reports 20% Introduction of weekly themes 10% Participation in discussion 10% Project overview and bibliography 5% Draft of paper 20% Oral presentation 10% Final paper 25%				
<a href="#">Effective Date</a>	Winter 2013				
<a href="#">Discontinue Date</a>	Summer 1 2013				
<a href="#">Instructor</a>	<table border="1"> <thead> <tr> <th>Name</th> <th>Title</th> </tr> </thead> <tbody> <tr> <td>Duncan Gilbert</td> <td>Teaching Fellow</td> </tr> </tbody> </table>	Name	Title	Duncan Gilbert	Teaching Fellow
Name	Title				
Duncan Gilbert	Teaching Fellow				
<a href="#">Quarters Taught</a>	<input type="checkbox"/> Fall <input type="checkbox"/> Winter <input type="checkbox"/> Spring <input type="checkbox"/> Summer				
<a href="#">Department</a>	World Arts and Cultures/Dance				

<a href="#">Contact</a>	Name	E-mail
<a href="#">Routing Help</a>	CATHERINE GENTILE	cgentile@oid.ucla.edu

## ROUTING STATUS

Role:	Registrar's Office
Status:	Processing Completed
Role:	Registrar's Publications Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704
Status:	Added to SRS on 7/30/2012 11:11:01 AM
Changes:	Title, Description
Comments:	Edited course description into official version; corrected title.
Role:	Registrar's Scheduling Office - Thomson, Douglas N (dthomson@registrar.ucla.edu) - 51441
Status:	Added to SRS on 7/16/2012 12:56:38 PM
Changes:	Title, Short Title
Comments:	No Comments
Role:	FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040
Status:	Returned for Additional Info on 7/13/2012 3:55:35 PM
Changes:	No Changes Made
Comments:	Routing to Doug Thomson in the Registrar's Office
Role:	FEC Chair or Designee - Meranze, Michael (meranze@history.ucla.edu) - 52671
Status:	Approved on 6/26/2012 4:30:51 PM
Changes:	No Changes Made
Comments:	No Comments
Role:	L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040
Status:	Returned for Additional Info on 6/7/2012 11:52:56 AM
Changes:	No Changes Made
Comments:	Routing to Michael Meranze for FEC approval
Role:	CUTF Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998
Status:	Approved on 6/4/2012 10:05:27 AM
Changes:	No Changes Made
Comments:	No Comments
Role:	CUTF Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998
Status:	Approved on 6/4/2012 10:04:31 AM
Changes:	No Changes Made
Comments:	on behalf of Professor Kathleen Komar, chair, CUTF Program

Role:	Initiator/Submitter - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998
Status:	Submitted on 5/31/2012 3:25:23 PM
Comments:	Initiated a New Course Proposal

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