

**General Education Course Information Sheet**

*Please submit this sheet for each proposed course*

Department & Course Number WAC/D 98Ta  
 Course Title Writing the Language of Movement: Dance Notation in Theory and Practice

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

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis YES
- Philosophic and Linguistic Analysis YES
- Visual and Performance Arts Analysis and Practice YES

**Foundations of Society and Culture**

- Historical Analysis YES
- 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.

The course will use dance notation as a starting point for investigating overlapping bodily and  
textual forms of cultural production (literary and cultural analysis). It will elucidate key principles of  
20<sup>th</sup> century literary theories and philosophies, connecting these to physical practices and strategies  
for “writing” the body (philosophical and linguistic analysis). Finally, it will place these  
developments within appropriate historical contexts, drawing connections between  
embodied performance and the broader social world (historical analysis).

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

Alison D’Amato (Teaching Fellow), Professor Susan Leigh Foster (Faculty Mentor)

4. Indicate when do you anticipate teaching this course:

	2014-2015	Winter	_____	Spring	<u>YES</u>
		Enrollment		Enrollment	
GE Course Units	<u>5</u>				

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

- ❑ General Knowledge
 

The course is intended as a general survey of dance notational practices. While the topic is specific, it offers important points of entry into key concepts regarding representation, symbolization, and the body’s potential to make meaning.
- ❑ Integrative Learning
 

The topic allows me to make important connections between dance/performance theory and musicology, art history, literary theory and philosophy. Such connections will be useful to students in those fields and outside the humanities.
- ❑ Ethical Implications
 

The course culminates with an in-depth investigation into the agency of embodiment, elucidating the tension between individuals and pre-determined codes, ideals, and structural parameters.
- ❑ Cultural Diversity
 

Though the course focuses on Western concert dance, the artists that I highlight exhibit significant cultural diversity. Students will also have the opportunity to think through the ways that discussions about agency impact various identity formations.
- ❑ Critical Thinking
 

Students will be challenged by the weekly talking points, as well as the requirement to act as discussion leaders. Critical thinking is emphasized through their engagement with key texts and ability to apply original insight in writing and discussion.
- ❑ Rhetorical Effectiveness
 

Students will pursue rhetorical effectiveness through the significant writing component, which is supported throughout the semester by continuous support and “check-ins” on the writing process.
- ❑ Problem-solving
 

Students will be engaged in problem solving on a number of levels: learning to decipher unfamiliar symbolic notation systems, applying key theories to these systems, and embodying these systems in the studio.
- ❑ Library & Information Literacy
 

Student will be encouraged to use the full range of UCLA library resources in support of their major research paper. Instructor will provide one on one support to students, particularly at the midterm individual meetings.

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- |   |            |         |
|---|------------|---------|
| 1. Lecture:   | <u>3</u>   | (hours) |
| 2. Discussion Section:                                  | <u>N/A</u> | (hours) |
| 3. labs   | <u>N/A</u> | (hours) |
| 4. Experiential (service learning, internships, other): | <u>2</u>   | (hours) |
| 5. Field Trips:   | <u>N/A</u> | (hours) |

**(A) TOTAL Student Contact Per Week** 5 **(HOURS)**

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

- |                                     |            |         |
|-------------------------------------|------------|---------|
| 1. General Review & Preparation:    | <u>1</u>   | (hours) |
| 2. Reading                          | <u>4</u>   | (hours) |
| 3. Group Projects:                  | <u>2</u>   | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>N/A</u> | (hours) |
| 5. Information Literacy Exercises:  | <u>N/A</u> | (hours) |
| 6. Written Assignments:             | <u>1</u>   | (hours) |
| 7. Research Activity:               | <u>2</u>   | (hours) |

**(B) TOTAL Out-of-class time per week** 10 **(HOURS)**

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

15

**(HOURS)**

## ***Writing the Language of Movement: Dance Notation in Theory and Practice***

### **Course Description**

For centuries, choreographers have worked to develop reliable systems for translating dance movement to the page. This course explores various methods of notation and scoring, establishing a shared legacy for diverse modes of inscription while identifying key differences, particularly those instigated by the mid-twentieth century shift toward open interpretation. Course material focuses on three principle areas, including: notational documents (prior to 1960) intended to preserve existing dances, scores (1960 onward) that shift from preserving dances to prompting unpredictable results, and current trends in scoring examined alongside recent scholarly debates regarding corporeal agency and the archive. Across these three areas, we will investigate practical features of prominent scores and place each in its appropriate historical context. Most importantly, we will learn to approach all scores as *theorizations* of movement, body, and dancing subject. Finally, we will develop critical tools for dealing with the various discourses relevant to the theory and practice of dance notation, including aesthetic theory, musicology, philosophy, and performance studies. All of these critical perspectives will be brought to bear on the multiple ways that bodily practice, and its recording, have the potential to expand notions of interpretation, agency and the archive.

Though the course requires no previous dance or movement training, it includes four practice sessions in which students will physically explore specific scores. These sessions will support our understanding of various notational systems and serve to integrate theory and practice.

### **Course Requirements**

#### **Attendance and participation:**

As is clear in the grading rubric below, attendance and participation are crucial. To succeed in this class, students must be present, prepared, and ready to engage with course material. Two absences (requested as far as possible in advance, acknowledged in writing) are allowed; additional absences will result in 2-point deductions to the participation grade. Students are expected to contribute to class discussion each week; failure to do so will also be reflected in the participation grade.

According to university policy, there are extenuating circumstances that define excused absences in cases such as severe injury, loss of a family member, religious holidays, etc. If the student feels that she/he has missed/will miss a class that falls into this category, the student should immediately meet with the instructor to arrange completion of missed assignments. Students can review university absence policy. Additionally, it is the student's responsibility to inform the instructor in a timely manner of any missed class due to the observance of a major religious holiday and arrange completion of missed assignments.

**Talking Points:**

The course is designed in seminar format. Each student is expected to undertake close readings of required texts before class. For each meeting, students will type up 3-5 "talking points." The student may keep these in hand throughout class to focus their contributions to the discussion, but after class they will be turned in and graded. The talking points may be comments or questions; they may bridge multiple readings or focusing on one reading in particular. When quoting or paraphrasing, students should be as specific as possible and reference texts with full bibliographic information.

**Discussion Leaders:**

Each week, one or two students will be chosen to lead discussion. They should meet before class, discuss the main points of the readings, and prepare a few of these for presentation. Discussion leaders should give a brief overview of the readings, connect each author's argument to relevant supporting or contrasting positions, demonstrate how readings address the theme of the seminar, and pose questions to the group designed to facilitate an inclusive discussion.

**Research Paper:**

Students will produce a polished research paper by the end of the quarter; this paper will analyze a specific score, demonstrating a clear understanding of its historical context, theoretical implications, and practical features. Expectations for the projects will be discussed in class over the first two weeks, and students will meet with the instructor during week 5 to discuss prospective topics. In week 6, students will turn in a preliminary thesis (2-3 sentences), along with an annotated bibliography of 4-6 scholarly sources. In week 8, students will turn in a revised or expanded thesis along with 6-8 scholarly sources. In week 10, students will deliver 10-minute oral presentations on their research, and they will use feedback from this presentation to make final edits to the paper, due in finals week.

**Format for written materials**

All written assignments must be typed in Times New Roman, 12-point font, with 1-inch margins and default character spacing.

**UCLA policy on Plagiarism**

Students must conform to the UCLA's rules on Academic Integrity and will be held responsible for transgressions of the policy. Please familiarize yourself with the Student Guide to Academic Integrity on the Dean of Students' website at: <http://www.deanofstudents.ucla.edu/integrity.html>.

**Grading Rubric**

Active participation	10%
Talking Points	10%
Leading Discussion	10%
Week 6 Thesis Statement w/references	10%
Week 8 Thesis Statement w/references	15%
Week 10 Oral Presentation	20%
Final paper	25%

**Grading Scale**

97-100: A+	74-76: C
94-96: A	70-73: C-
90-93: A-	67-69: D+
84-86: B	64-66: D
87-89: B+	60-63: D-
80-83: B-	0-59: F
77-79: C+	

**Weekly Overview****Week 1****What Is Dance Notation?: Preservation and Beyond**

Goodman, Nelson. 1968. *Languages of Art: An Approach to a Theory of Symbols*

“The Theory of Notation:” pages 127-156

Hutchinson-Guest, Ann. 1984. *Dance Notation: The Process of Recording Movement on Paper*

“Why is Dance Notation Needed?:” pages 1-8

“How is Movement Described?:” pages 9-19

Jeschke, Claudia. 1999. “Notation Systems as Texts of Performative Knowledge:” pages 4-7

*Introduction and course overview, with particular emphasis on writing components and participation requirement. Instructor will lead preliminary discussion on basic issues concerning the representation and symbolization of dance and/or movement. Small group discussion of the readings leading to a full class discussion. Students will develop a score that notates their daily path in and around UCLA. Students will sign up for weekly discussion leader responsibilities.*

**Week 2****Choreography As Writing I: Approaching Abstraction**

Arbeau, Thoinot. 1667. *Orchesography*: pages 11-19

Feuillet, Raoul Auger. 1971. *Orchesography*: pages 1-12

Foster, Susan L. 2011. *Choreographing Empathy*

“Choreography:” pages 15-42

**Practice Session I:**

Studio exploration of principles of Feuillet notation (from writing to movement)

*Practice session (2 hours) will be used to explore Feuillet notation. Working from Feuillet’s manual, the group will reconstruct the basic features of an 18<sup>th</sup> century dance, focusing largely on the body’s pathway through the room. Students will enact existing dances, then create and perform a basic dance using Feuillet’s graphic system. Student-led class discussion (1 hour) will establish how these physical experiences support theoretical observations about this particular form of notation. Student-led discussion on readings.*

**Week 3****Choreography As Writing II: Beyond Abstraction**

Noverre, Jean Georges. 1966. *Letters on Dancing and Ballets*: pages 1-31

Lepecki, André. *Of the Presence of the Body*

“Inscribing Dance:” pages 124-139

Bench, Harmony. 2008. “Media and the *No-Place* of Dance:” pages 37-47

*Student-led discussion of weekly readings, supplemented with talking points. Further explanation of the talking points as a device used to generate group discussion. Reiteration of core course methodology: placing a score within its historical context and identifying its theoretical components (i.e. how a choreographer uses the score to formulate specific positions with respect to body, subject, and movement).*

**Week 4****Mastering the Language of Movement: 20<sup>th</sup> Century Universalizing**

Laban, Rudolf. 1966. *Choreutics*: pages 1-54

Youngerman, Suzanne. 1984. In Sheets-Johnstone (ed.), *Illuminating Dance: Philosophical Explorations*; “Movement Notation Systems as Conceptual Frameworks: The Laban System:” pages 101-123

Eshkol, Noa and Wachmann, Abraham. 1958. *Movement Notation*: pages 1-11

**Practice Session II:**

Studio exploration of principles of Laban notation (from movement to writing)

*Practice session (2 hours) will be used to explore Laban notation. Students will get a physical introduction to Laban’s core system of effort/shape analysis, working up to short transcriptions of pedestrian movement sequences. Class discussion (1 hour) will compare and contrast Laban’s system and Feuillet’s, identifying the early 20<sup>th</sup> century quest for universally (not dance-specific) systems of recording.*

**Week 5****The “Problem” of Interpretation**

Adorno, Theodor. 2006 *Toward a Theory of Musical Reproduction*: pages 163-188

Goehr, Lydia. 2007. *The Imaginary Museum of Musical Works*

“*Werktreue*: Confirmation and Challenge in Contemporary Movements:” pages 208-232

Barthes, Roland. 1974. *S/Z*: pages 3-11

De Certeau, Michel. 1984. *The Practice of Everyday Life*

“Walking in the City:” pages 91-110

*Student-led discussion of weekly readings, supplemented with talking points. Introduction to the question of interpretation with respect to written forms of notation, particularly the concept of performer and spectator taking part in the production of a work’s meaning. Discussion of the relationship between dance and music notation, as well as the application of literary theories to the analysis of notation. Students will meet with the instructor outside of class to discuss preliminary ideas for paper topic.*

**Week 6****From Preservation to Provocation I: Interdisciplinary Exchange**

Fetterman, William. 1996. *John Cage's Theatre Pieces: Notations and Performances*.

“Early Compositions and Dance Accompaniments:” pages 1-24

Lely, John and Saunders, James. 2012. *Word Events: Perspectives on Verbal Notation*

“Introduction:” pages 3-18

Ono, Yoko. 2000. *Grapefruit*.

Assorted excerpts

Forti, Simone. 1961. In Young (ed.), *An Anthology*.

“Dance Reports,” “Dance Constructions,” and “Instructions for a Dance”

**Practice Session III:**

Studio exploration of indeterminate scoring, Fluxus scores, and “dance reports”

*Practice session (2 hours) will be used to explore indeterminate scoring. Students will perform several scores developed by Fluxus artists, performing each score multiple times in order to emphasize potential for interpretive difference. Class discussion (1 hour) will focus on the large-scale shift from accurately recording dances to provoking unpredictable results. First thesis statement and annotated references due in class.*

**Week 7****From Preservation To Provocation II: Emergence of the Generative Score**

Halprin, Anna. 1995. *Moving Toward Life*

“Life/Art Workshop Processes;” pages 46-64

Halprin, Lawrence. 1969. *The RSVP Cycles: Creative Processes in the*

*Human Environment*: pages 1-16

Hay, Deborah. 1994. *Lamb at the Altar: The Story of a Dance*: pages 101-120

Sulzman, Mona. 1978. “Choice/Form in Trisha Brown's ‘Locus’: A View from inside the Cube:” pages 117-130

**Practice Session IV:**

Studio exploration of the RSVP Cycles, Trisha Brown repertory, and Deborah Hay performance practice

*Practice session (2 hours) will be used to explore various choreographic models for scoring emerging from the 1960s. Students will break up into smaller groups to work on Halprin, Hay, or Brown scores, and the re-convene to perform scores for each other. Class discussion (1 hour) will compare and contrast models under investigation, noting divergent models for body, movement, and agency that each score engenders.*

**Week 8****Bodily Writing and the Question of Agency**

Goellner, Ellen and Shea Murphy, Jacqueline. 1995. *Bodies of the Text: Dance as Theory, Literature As Dance*

“Choreographies” (Jacques Derrida & Christie V. McDonald): pages 141-156

Badiou, Alain. 2005. *Handbook of Inaesthetics*.

“Dance as a Metaphor for Thought:” pages 57-71

Noland, Carrie. 2008. *Agency and Embodiment: Performing Gestures/Producing Culture*

“Introduction:” pages 1-17

*Student-led discussion of weekly readings, supplemented with talking points. Introduction to the notion of the body as a source for critical thinking and agency, in contrast with the philosophical discourse using the body as a trope for the pre-discursive. Connecting these ideas to insights previously gained with respect to scoring as a mediation of body, text, and choreographic structure. Second draft of thesis statement and annotated references due in class.*

## **Week 9**

### **Body, Writing and the Archive**

Phelan, Peggy. 1993. *Unmarked: The Politics of Performance*.

“The Ontology of Performance: Representation Without Reproduction”: pages 146-166

Taylor, Diana. 2003. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*

“Acts of Transfer:” pages 1-33

Schneider, Rebecca. 2011. *Performing Remains: Art and War in Times of Theatrical Reenactment*.

“In the meantime: performance remains:” pages 61-86

*Student-led discussion of weekly readings, supplemented with talking points. Continuation of the theme of agency, this time with respect to the body’s potential to extend notions of the archive. Tracing the debate in performance studies that attributes political potential to either the body’s disappearance, or its capacity to leave traces. Reflecting on the various scores covered in this class, identifying how they interact with or extend the archive.*

## **Week 10**

### **Archival Impulses in the 21<sup>st</sup> Century**

Forsythe, William. *Synchronous Objects for “One Flat Thing,” reproduced*  
<http://synchronousobjects.osu.edu/>

Lemon, Ralph. 2000. *Geography: Art/Race/Exile*  
 Assorted Excerpts

Lepecki, André. 2010. “The Body as Archive: Will to Re-Enact and the Afterlives of Dances:” pages 28-48

*Presentations of student projects with group discussion and feedback. Short (half hour) discussion of readings and concluding remarks.*

## **OSD Support**

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 and Safety**

Dance can be a very physically demanding activity. Therefore, it is imperative if you have an injury or other medical condition that could be worsened by exercise, that you see a doctor at the Student Health Center or a private medical facility of your choice, and provide your instructor with a note from this physician regarding any recommend exercise limitations.

Health Insurance: You are encouraged to find out about your medical coverage at the beginning of the quarter. Then, if an injury occurs, you will know where to go, what will be covered, and any other procedures necessary to facilitate appropriate treatment.

First aid supplies are not available through the WAC department and you will have to go to Student Health Services or another medical center of you choice if such supplies are needed. Therefore, you are encouraged to regularly carry in your dance/exercise bag any supplies which you might need or regularly use such as: band-aids, antibiotic ointment, blister care supplies, coach tape, an elastic bandage, disposable ice bags, and appropriate medications.

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, please take a few moments to warm up before joining the class in more advanced exercises.

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

RICE: Rest – Ice – Compression – Elevation

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 your injury.



## New Course Proposal

### World Arts and Cultures 98TA

### Writing Language of Movement: Dance Notation in Theory and Practice

**Course Number** World Arts and Cultures 98TA

**Title** Writing Language of Movement: Dance Notation in Theory and Practice

**Short Title** LANGUAGE OF MOVEMNT

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred.

**Course Description** Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Choreographers have long worked with array of systems for representing movement, thereby translating dance movement to page. Exploration of various types of scores, identifying critical points where dance notation expands existing notions of interpretation. Investigation of practical features of prominent scores to place each in its appropriate historical context. Development of critical tools for dealing with various discourses relevant to theory and practice of dance notation, including aesthetic theory, musicology, philosophy, and performance studies. Letter grading.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows.

**Syllabus** File [D\\_98Ta\\_syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Professor Susan Foster is the faculty mentor for this seminar.

**Grading Structure** Active participation 10%  
Talking Points 10%  
Leading Discussion 10%  
Week 6 Thesis Statement w/references 10%  
Week 8 Thesis Statement w/references 15%  
Week 10 Oral Presentation 20%  
Final paper 25%

**Effective Date** Spring 2015

**Discontinue Date** Summer 1 2015

**Instructor** Name Title  
**Alison D'Amato Teaching Fellow**

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** World Arts and Cultures/Dance

**Contact** Name E-mail  
**CATHERINE GENTILE cgentile@oid.ucla.edu**

**Routing Help**

**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 8/5/2014 10:29:45 PM**Changes:** Title, Requisites, Description**Comments:** Edited course description into official version; corrected title; requisites.**Role:** Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 7/7/2014 2:04:29 PM**Changes:** Short Title**Comments:** No Comments**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 6/12/2014 11:39:39 AM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Upton, Dell (DUPTON@HUMNET.UCLA.EDU) - 68370**Status:** Approved on 6/11/2014 2:20:18 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 6/2/2014 4:10:05 PM**Changes:** No Changes Made**Comments:** Routing to Dell Upton for FEC approval.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 5/16/2014 3:55:07 PM**Changes:** No Changes Made**Comments:** On behalf of Professor Kathleen L. Komar, chair, CUTF Program Faculty Advisory Committee**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 5/16/2014 3:54:15 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

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Comments or questions? Contact the Registrar's Office at  
[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 206-7045