



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

<p>✚ General Knowledge</p>	<p>This course will cover primary texts of both poetry and dance as well as theories and methodologies for how to read, analyze, and critique these works.</p>
<p>✚ Integrative Learning</p>	<p>This course will include theories and methodologies from both literary and dance studies in order to bring ideas from one field to bear on the other. The goal is to contemplate how these two forms can illuminate or contest one another.</p>
<p>✚ Ethical Implications</p>	<p>This course will contemplate the interplay between the embodied and literary arts as they relate to issues of gender, class, and sexuality as well as the ways in which highly formal art forms contribute to political and social discourses, even—or especially—when they seem to reject political content or meaning.</p>
<p>□ Cultural Diversity</p>	
<p>✚ Critical Thinking</p>	<p>Students will practice thinking critically about both poetic and performed works as well as learn to make persuasive, cogent arguments about those works.</p>
<p>✚ Rhetorical Effectiveness</p>	<p>This course includes a substantial oral presentation and several writing assignments to develop students' rhetorical effectiveness.</p>
<p>✚ Problem-solving</p>	<p>A substantial research paper that must include both primary and secondary texts will require students to think creatively about their project and find sources and solutions to answer their research questions.</p>
<p>✚ Library &amp; Information Literacy</p>	<p>A substantial research paper will require students to use the library and online sources to augment their in-class readings.</p>

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

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

**(A) TOTAL Student Contact Per Week** 3 **(HOURS)**

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

- |                                     |                    |         |
|-------------------------------------|--------------------|---------|
| 1. General Review & Preparation:    | <u>    3    </u>   | (hours) |
| 2. Reading                          | <u>    4    </u>   | (hours) |
| 3. Group Projects:                  | <u>    N/A    </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>    3    </u>   | (hours) |
| 7. Research Activity:               | <u>    3    </u>   | (hours) |

**(B) TOTAL Out-of-class time per week** 13 **(HOURS)**

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

16

**(HOURS)**

**Instructor: Jennie Scholick**

Class Meeting: TBD

Class Location: TBD

**Email: [scholick@ucla.edu](mailto:scholick@ucla.edu)**

Office Hours: TBD and by appointment

Office: TBD

**Comparative Literature 98T: Reading Dancing, Dancing Poetry**  
Poetry and Dance in 20<sup>th</sup> Century Europe and America

**Course Description:**

Although at first glance the arts of poetry and dance might seem radically opposed, the one taking place upon the page and the other upon the body, a dialogue between the two was at the heart of aesthetic innovation in twentieth century Europe and America. From Stéphane Mallarmé who asserted that dance is a “poem independent of any scribal apparatus” to Frank O’Hara who claimed that “Ballet is the most modern of the arts,” from Vaslav Nijinsky’s 1912 *L’Après-midi d’un faune* to Jerome Robbins’s 1953 *Afternoon of a Faun*, these two forms have intertwined and inspired one another throughout the past century. While early modernism saw this relationship bourn out in collaborations occurring in London and Paris, during the Cold War, this interdisciplinary relationship moved to New York City, where the innovations founded upon this reciprocal relationship continued to develop.

This course seeks to explore this interplay between poetry and dance as it played out over the first half of the twentieth century. It will ask a series of questions, including but not limited to: What happens when a text moves from the page to the human body? Or a dance from the body to the page? Are these two forms antithetical to one another or are they truly able to collaborate? How do these art forms, together and separately, address the questions that modern developments in technology, science, and philosophy posed? And how are those questions—along with their textual and danced answers—different in the 1920s than in the 1950s? We will consider texts and choreography from the late 19<sup>th</sup> century to the present, the broader relationship between poetry and dance in this period, and the relationship of both to political and historic events, particularly with reference to gender and sexuality.

**Required Texts:**

Eliot, T.S. *Four Quartets*

Auden, W.H. *The Age of Anxiety*

Carson, Ann. *Nox*

**Course Reader**

A course reader with excerpted primary texts and secondary materials will also be made available at the Course Reader Materials store in Westwood Village.

**Grade Breakdown:**

<u>Participation</u>	<b>60%</b>
Weekly Reading Responses	15%
Participation in Discussion	25%
Short Essay/Presentation	20%
 <u>Research Project</u>	 <b>40%</b>
Project Proposal and bibliography (due week 6)	10%
Draft of paper (due week 8)	5%
12-15 page research paper	25%

## COURSE EXPECTATIONS

**Participation and Attendance:** *Class participation accounts for 25% of your final grade.* As a seminar, active student participation is vital to this course's success and is therefore a significant part of your grade. In order to actively participate, you must be in class. If you are ill or have a genuine family emergency, please try to notify me as soon as you're able. If you know in advance you will miss class for a religious observance or other permissible reason, please notify me well in advance. It will be your responsibility to find out from a classmate what topics were covered.

It is expected that you will participate in class in an engaged and thoughtful manner. You are expected to have copies of all texts to be discussed in class with you in hard copy. For discussions of choreography, it is expected that you will have notes about the viewing with you in class. Frequent tardiness, cell phone use, and browsing of social media platforms are disruptive to the class and will be reflected in your final grade. Should you need accommodations for a documented disability, please let me know at the beginning of the quarter. Derogatory comments, intentional disturbances, or other disrespectful or destructive behaviors will not be tolerated.

**Writing Assignments:** *Your formal written work and related assignments amount to 75% of your overall grade, and, therefore, greatly impact your opportunity for success in this course.* All the writing assignments in this course—from weekly responses, to short essays, to the final research project—build toward your final research paper. Over the course of the quarter, we will review appropriate formatting, structure, and citations as well as work to expand your interpretive and methodological skill sets. All of these topics will be covered in class, but the individual attention afforded by office hours will greatly aid in helping you reach your full written potential. Papers and assignments must be submitted on time for full credit.

**Grades will be lowered 1/3 of a grade (B to B-) for every day the assignment is late.** Papers must be formatted in MLA style.

**Weekly Reading Responses:** Each week, you are expected to arrive in section with a hard copy of a reading/viewing response. These short (no more than 500 words) responses are meant to help you engage more fully and critically with the texts we read. You may choose to write about any works that we intend to discuss in section that day. These responses are open ended, but would ideally take the form of a close reading wherein you will choose a specific passage in the text or dance (please identify that passage for me!) and look at it closely, thinking about how it operates and relates to the rest of the work. You may also write about how the work you are discussing relates to another work we read or watched for that section. These responses are not meant to be biographies of the author or choreographer, SparkNote-style summaries, or recaps of the prior week's discussion; they are meant to let me see your thought process about the often-challenging works we are looking at this quarter and therefore help you prepare for your end-of-term written work. These responses and their quality will factor into your overall participation grade.

**Short Essay/Presentation:** One of the conventions of academia is the “giving of a paper,” or, in plain English, the writing and then reading of a short paper to a group, followed by questions. Each student is expected to give a 10-minute paper in seminar at some point in the quarter. These presentations will take the form of a 5-page essay that will be both presented aloud to the group and submitted in hard copy to me. The assignment of topics and due dates will occur on the first day of class. These short papers may be used as a stage in the development of the final research paper.

### Final Research Paper:

A 15-20 page seminar paper will be due 1 week after final course meeting. A 500-word proposal will be due in Week 6 and an Annotated Bibliography in Week 7. If you think you will want to write on topics covered in the second half of the quarter, I recommend you read ahead. You should meet with me at each stage of the writing process so that I can give appropriate feedback and advice as you process.

**Annotated Bibliography:**

One of this course's objectives is to teach research methodologies in the humanities, including the production of an annotated bibliography. An annotated bibliography is a descriptive list of citations to secondary sources that may contain useful information and ideas for your paper topic. While many of the texts covered in the course may appear on your bibliography, it is expected that you find and annotate several (2-5) scholarly works beyond those covered in the class.

I also encourage you to take advantage of UCLA's free academic services:

UCLA Student Writing Center: <http://www.wp.ucla.edu/app/home/make-an-appointment>  
A61 Humanities Building

Academic Advancement Program (AAP): <http://www.aap.ucla.edu>  
1214 Campbell Hall

**COURSE POLICIES****Grading Scale:**

97-100%=A+	87-89%=B+	77-79%=C+	67-69%=D+	Below 62=F
93-96%=A	83-86%=B	73-76%=C	63-66%=D	
90-92%=A-	80-82%=B-	70-72%=C		

**Email Policy:** I am generally accessible via email; however, all emails are subject to a 24-hour turnaround time. I will not edit paper drafts over emails, but am happy to meet with you during office hours. I also will not respond to emails about written work or exams sent within 24 hours of the assignment's due date and time.

**Office Hours:** Office hours are a resource for you. Please make use of them. You can run paper ideas by me, ask questions about discussions, or ask me to look at various drafts of your papers. The sooner you come to me with questions, the better I can help you and the better your papers will be. I am happy to schedule meetings outside of office hours if my pre-arranged times do not work for you, but please contact me several days in advance.

**Plagiarism:** I shouldn't need to warn you that plagiarism is a serious offence. Should you copy work from books, the internet, your classmates, or papers you have turned in for other classes without proper acknowledgement, you will fail the assignment and I will refer you to the Dean of Students for disciplinary action. Plagiarism includes borrowing ideas without citing them, as well as copying full phrases or sentences. Use of MLA style guides such as *A Writer's Reference* by Diana Hacker or the Purdue OWL online resource will help you properly cite your work.

**Resources for Documented Learning Differences:**

This course is committed to improving inclusion for students with diverse learning abilities. Please let me know if you have a documented learning, behavioral, and/or physical difference that may require a distinctive approach to maximizing your performance or experience in this class. If you wish to request resources for adaptive technologies and learning aids, please contact the Office for Students with Disabilities as soon as possible at A255 Murphy Hall, telephone: (310) 825-1501; (310) 206-6083 (telephone device for the deaf). <http://www.osd.ucla.edu>

## COURSE SCHEDULE

### WEEK 1: INTRODUCTION

Course Reader:

Excerpts from Susan Foster's *Reading Dancing: Bodies and Subjects in Contemporary American Dance*.

Excerpts from Ellen Goellner and Jacqueline Shea Murphy's *Bodies of the Text: Dance as Theory, Literature as Dance*

Excerpts from Cynthia Novack's *Sharing the Dance: Contact Improvisation in American Culture*.

In-Class Activity on George Balanchine's *Serenade* and James Merrill's *The Dance*

### WEEK 2: PRIMITIVISM, PROTO-MODERNISM, DANCE

Course Reader:

Excerpts from Friedrich Nietzsche's *Thus Spoke Zarathustra*

Excerpts from Stéphane Mallarmé's *Divagations* and *Selected Poems*

Excerpts from W.B. Yeats's *Collected Poems*

View:

Film clips of Loïe Fuller

Film clips of Isadora Duncan

### WEEK 3: IN THE COULISSES

Course Reader:

Arthur Symons' *London Nights* and dance reviews

Excerpts from Frank Kermode's *Romantic Image*

### WEEKS 4: HIGH MODERNISM I

Course Reader:

Stéphane Mallarmé's *L'Après-midi d'un faune*

Paul Valéry's "Philosophy of the Dance" and "Dance and the Soul"

View:

Michel Fokine, *Petrouchka*

Vaslav Nijinsky, *L'Après-Midi d'un Faune*

### WEEK 5: HIGH MODERNISM II

T.S. Eliot's *Four Quartets*

Course Reader:

T.S. Eliot's "Tradition and the Individual Talent" (1917), "The Ballet" (1923)

View:

Leonid Massine, *Gaité Parisienne*

Frederick Ashton, *Lilac Garden*

### WEEK 6: THE AGE OF ANXIETY I

#### **DUE: Research Paper Proposal**

Auden, W.H. *The Age of Anxiety* [1948]

Course Reader:

"The Age of Anxiety" from *Balanchine's Stories of the Great Ballets*

View:

Jerome Robbins, photographs from *The Age of Anxiety*  
Jerome Robbins, *Afternoon of a Faun*

WEEK 7: THE AGE OF ANXIETY II

**DUE: Annotated Bibliography**

Course Reader:

Edwin Denby, Selected Poems  
Edwin Denby, Selected Dance Writings

View:

George Balanchine, *Apollo*  
George Balanchine, *Symphony in C*

WEEK 8: THE NEW YORK SCHOOL

Course Reader:

Frank O'Hara, Selected Poems.  
Frank O'Hara, "Personism: A Manifesto"  
Excerpts from Merce Cunningham, *The Dancer and the Dance*  
Excerpts from John Cage, *Silence*.

View:

Merce Cunningham, *Summerspace*

WEEK 9: DANCE AND POETRY TODAY

Ann Carson, *Nox*

View:

Rashaun Mitchell, *Nox*

WEEK 10: WRAP-UP AND PAPER WORKSHOP

**DUE: Draft of Final Paper**

In-class presentations of paper topics and theses.



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[Main Menu](#)
[Inventory](#)
[Reports](#)
[Help](#)
[Exit](#)

## New Course Proposal

### Comparative Literature 98T

### Reading Dancing, Dancing Poetry: Poetry and Dance in 20th Century Europe and America

**Course Number** Comparative Literature 98T

**Title** Reading Dancing, Dancing Poetry: Poetry and Dance in 20th Century Europe and America

**Short Title**

**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** This course explores this interplay between poetry and dance as it played out over the twentieth century in Europe and the United States. It will cover poetry from late Symbolism into the present and modern dance and ballet from 1910-2010.

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

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

**Supplemental Information** Professor Kathleen Komar is the faculty mentor for this course

**Grading Structure** 60% participation; 40% research project

**Effective Date** Winter 2016

**Discontinue Date** Summer 1 2016

<b>Instructor</b>	Name	Title
	Jennie Scholick	Teaching Fellow

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Comparative Literature

<b>Contact</b>	Name	E-mail
	MICHELLE CHEN	mchen@oid.ucla.edu

**Routing Help**

## ROUTING STATUS

**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figuracion (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Pending Action

**Role:** CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

**Status:** Approved on 6/26/2015 2:30:30 PM

**Changes:** No Changes Made

**Comments:** on behalf of Professor Kathleen L. Komar, chair of the CUTF Faculty Advisory Committee

**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

**Status:** Submitted on 6/26/2015 10:28:05 AM

**Comments:** Initiated a New Course Proposal



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