

# (THE REWRITING OF) DANCE HISTORY

*The one duty we owe to history is to rewrite it.*

—Oscar Wilde

DAN4124 - DANCE HISTORY [14B8](#) [SPRING-14B8-L@lists.ufl.edu](mailto:SPRING-14B8-L@lists.ufl.edu)

3 CR HRS/ \$50 Lab Fee Apply

All UF syllabi are subject to change. This syllabus represents current plans and objectives. During the semester, those plans may change to clarify or enhance the class learning opportunity. You are individually responsible to follow updates provided in class and/or by CANVAS.

**LOCATION** MW CON-0219 PERIODS 6-7  
(PLEASE NOTE THAT SOME MW, WILL INCLUDE VISITS TO BELKNAP COLLECTION, SMATHERS LIBRARY 2<sup>ND</sup> FL; THE HARN MUSEUM OF ART; MATHESON LIBRARY; OR OTHER LOCATION, AS ANNOUNCED.)

**CLASS SYLLABUS POSTED AT**  
[HTTP://ARTS.UFL.EDU/SYLLABI/](http://arts.ufl.edu/syllabi/)

**PROFESSOR** Dr. Joan Frosch  
Contact via CANVAS/ [jfrosch@arts.ufl.edu](mailto:jfrosch@arts.ufl.edu)/or 352-514-1100

**OFFICE HOURS** W 2:45 – 3:45 PM; F 10:45 -11:45 AM + by appointment;  
213 Nadine McGuire Theatre and Dance Pavilion

## COURSE DESCRIPTION

The course surveys the historical development of dance with reference to social contexts, periods and culture (H and N).

Rather than approach the history of dance as a fixed “story” or body of “information,” we examine dance in relationship to the forces of politics, race, class, gender, ability, and nation which have shaped understandings of dance practices, personages, and institutions over time. We learn never to be satisfied with the “single story.” For a meaningful example of why, see Nigerian novelist and commentator Chimamanda Ngozi Adichie’s TED Talk: “The danger of a single story”

[https://www.ted.com/talks/chimamanda\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story](https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story)

## COURSE COMMUNICATIONS

Communication builds the community of the class. You are required to promptly contact Dr. Frosch with any question or concern regarding class or your participation. You are

expected to promptly read and respond to communications from Dr. Frosch or classmates regarding class matters.

### CLASS REQUIRED READING

1. *Rethinking Dance History*. Carter ISBN 9780415287470 (Available in the UF Bookstore and online.)
2. *Ballet and Modern Dance* (third edition). Susan Au and Jim Rutter (Chaps. 1-12). Buy Paperback. ISBN 10: 050020411X or ISBN 13: 9780500204115 (Available in the UF Bookstore and online.)
3. *Dance History: An Introduction*. (Second Edition). Janet Adshead-Lansdale and June Layson, Editors. Chapters 1-3 (Pages xi -41) and chapters 14-15 (pp. 219-251); Appendices A-C. Buy Paperback. ISBN-13: 978-0415090308 or ISBN-10: 041509030X (Available in the UF Bookstore and online.)
4. Additionally, are required to READ a minimum of five supplementary *scholarly sources* to support your assignments, midterm, and final; Viewing is additional.

### PREREQUISITE KNOWLEDGE AND SKILLS

As an active, thinking dance innovator you are responsible for meticulous research, reading, viewing, movement analysis and performance, and reflection. Presentations and writing assignments are designed as active-learning assignments in which you will demonstrate evidence from primary, secondary, and visual sources to support your written and movement ideas.

### PURPOSE OF COURSE

By critically enlivening the past, history propels its protagonists into the future and deepens the relevance of the field of dance over time. Used strategically, history can inspire new dancemaking, contextualize reconstructions of canonical and other dance works, and provide points of reference for dance-writing, filmmaking, dramaturgy, and criticism. History grounds and substantiates the teaching of dance technique and composition, and the practices of dance therapy, as well. Thus, your engagement with the course supersedes the passive consumption of history as something that simply “happened”; and your understanding is to be actively made. In the process of theater-making, Congolese choreographer Faustin Linyekula has asked, “Can we just think differently?” By reversing the trend to study history as a given, we will engage in an active, interpretive, and evidence-based process of discovery—where, in the role of a dance historian, you will “think differently” about the past by bringing it to life.

### A NOTE ABOUT HOW WE WILL CONDUCT CLASS...

Your work in Dance History is shaped by tiered assignments, consisting of oral, visual, kinetic, and written presentations which contribute, step-by-step, to the tools you will need for your final project. We will prioritize constructing our voices and moving beyond typical frames to analyze, question and embody readings and presentations. And just as artists have done throughout history, we will embrace the challenging issues that may arise as

learning and creative opportunities. As assigned, class time will employ classroom, workday, library, studio, personal meeting, and/or museum time to facilitate your learning. Poet and playwright Oscar Wilde (October 1854 –1900) asserted: “The one duty we owe to history is to rewrite it.” In the first half of the semester, we actively engage and come to know our own dance history and our broader readings through reflection, presentation, and performance. In the second part of the semester, the student will draw upon evidentiary data—including primary, secondary, and visual resources—to build a historiography based upon a selected topic of interest—first experienced in the body—to cocontribute to a fresh view of dance over time.

## YOUR COURSE OBJECTIVES

1. Demonstrate competency in foundations of contemporary dance history (primarily 19-21<sup>st</sup> centuries): including prevalent scopes of research (including embodiment), related terminology, key concepts, theories and methodologies.
2. Identify and analyze key elements, biases, and influences that have shaped your thinking about dance over time and your own personal history of dance.
3. Connect historical perspectives to current issues, processes, and problems/challenges in the field of dance.
4. Clearly and effectively communicate knowledge and reasoning in writing, class discussion, and presentation in a thoughtful and original voice rooted in evidence.
5. Develop historical analyses and historically-inspired performance, drawing upon a range of evidence from primary and secondary sources.
6. Follow and foster class rules to contribute to a positive and active learning environment and uphold with integrity the UF Honor Code in all class endeavors.

## BIOGRAPHY

Born and bred in New York, Dr. Frosch is Professor of Dance in the School of Theatre and Dance, University of Florida where she has served in administration and teaching since 1995. She also serves as faculty affiliate in Digital Arts and Sciences, African Studies and Latin American Studies. In 1996, she co-founded UF's Center for World Arts (CWA), which she directs. The Center explores the power of global voices in contemporary artmaking through research, live and mediatized performance, and infuses into the education of each UF dance major—and many general education students—incomparable experiences in dance expressions from Argentina to Zimbabwe. Named International Educator of the Year, UF Research Foundation Professor (2012-2015) and Elizabeth Wood Dunlevie Honors Term Professor (2014-2015), Dr. Frosch is a dance ethnographer, Laban Movement

Analyst (CMA), filmmaker, choreographer, and author. Internationally recognized for her productions on contemporary dance in and of Africa, Dr. Frosch received the inaugural EMPAC film commission to produce "NORA" (2008), which details the early years of choreographer Nora Chipaumire, broadcast USA by PBS in the USA and, in France, by ARTE <http://www.movementrevolutionafrica.com/nora>. Dr. Frosch is director and producer of "MOVEMENT (R)EVOLUTION AFRICA," (2009) <http://movementrevolutionafrica.com> which features such dance luminaries as Faustin Linyekula and Germaine Acogny, among others, and broadcast in Europe by ZDF. She was awarded the INPUT Producer's Fellowship for Best in International Public Television (2011). In fall of 2014, Dr. Frosch was invited to deliver the opening keynote and Provost's Lecture for the Festival of the Moving Body, Stony Brook (New York); and is a founder of the Africa Contemporary Arts Consortium funded by the Ford Foundation, the NEA, and other prestigious bodies of support.

## COURSE POLICIES

### ATTENDANCE POLICY

Attendance is mandatory, except on assigned workdays where the student takes on the personal responsibility to complete a project assignment. Upon entering the classroom, turn off your phone and prepare to contribute to an active and focused learning environment by:

- (1) sharing your hard copy assignment with a colleague and reviewing theirs;
- (2) reviewing your notes from your readings;
- (3) review your notes from previous class.
- (4) ready yourself to speak with awareness and cite evidence for your comments; and to listen deeply to others' point of view to facilitate substantive questioning/discussion.

In the case of illness—or other circumstance that may affect the quality of your class participation—please advise me so I may assist you. I ask you notify me before an absence so that I may adjust as needed; should you be unable to notify me in advance, please contact me within 24 hours of our absence. Note that religious holidays are excused upon prior notification as per UF policy; for details, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

### MAKE-UP POLICY

You are entirely responsible for material missed due to any absence. Requests to submit late assignments may be considered if your submitted documentation of extenuating circumstances is acceptable according to UF policy.

### EXAM POLICY

NO EXCEPTIONS TO MIDTERM AND FINAL DATES

2-person creative teams will be created.

Your preparatory steps for the final paper contribute to the midterm performance. Written or video portions of exams must be uploaded to CANVAS AND SENT TO MY EMAIL. On **Wednesday, Mar. 13** SUBMIT ELECTRONICALLY Abstract and video of Harn Museum of Dance "A Brief History of..." Mid-term. (Call 352 292-HELP if you need assistance in the upload).

The class culminates in your your individual paper and co-produced and presented PREZI (2-person team preferred) dates as assigned on CANVAS.

On **Monday, Apr. 8** PAPER DUE Upload to CANVAS on this day. On this day, email copy of your paper directly to your Respondent (to be selected from another team).

**FINAL PAPER for GRADING DUE to CANVAS 4/29/2019 @ 12:00 NOON (NO EXCEPTIONS)**

### ASSIGNMENT POLICY

Unless otherwise stated, written portions of assignments must be uploaded to CANVAS for Dr. Frosch typically no later than the day before the assignment is due and submitted in class to Dr. Frosch by hard copy on assignment "due date."

### CLASS DEMEANOR

You are expected to be present and prepared, ready to engage in reading/research discussion, and projects. DO NOT DETRACT FROM YOUR OR OTHERS' LEARNING BY LACK OF PREPARATION. You are to bring full attention and genuine interest to your own and others' ideas and work.

Open, curious, imaginative, you are to seek out research opportunities to assist you to see and think from newly informed points of view. Rather than seek to prove yourself "right" or "justified" in your earlier ways of thinking, challenge yourself to read, research, and exercise "thinking differently." In Dance History, your job is to research, compare and contrast the evidence, and CHALLENGE your own previously held points of view. Seek to credibly expand your lens and see from multiple perspectives.

Without exception, technology will be used in class only as specified by the instructor. Phones are off and stored out of sight since taking class notes on phones, in-class text or other messaging is not allowed. As you are aware, a respectful, considerate, and professional tone is the UF standard for class discussion and class-related communication (oral and written), including all email messages.

Generosity, honesty, and transparency are your foundations for building professional relationships that will serve you into the future.

## UF POLICIES

### UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES

Students with disabilities requesting accommodations should register with the Disability Resource Center (352-392-8565, <http://www.dso.ufl.edu/drc/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to me when requesting accommodations. Provide me the accommodations letter as early as possible in the semester.

### UNIVERSITY POLICY ON ACADEMIC MISCONDUCT

Academic honesty, integrity, and transparency are fundamental values of the University community. Students should carefully review and be sure that they understand the UF Student Honor Code posted at <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

### UNIVERSITY POLICY ON ONLINE EVALUATIONS

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two to three weeks of the semester: students will be given, and be reminded of, specific times when evaluations are open. The instructor is the only person that views your written comments. Numerical results of evaluations are available to students at <https://evaluations.ufl.edu/results>

## GETTING HELP

### SIMPLY ASK

To improve your class and/or overall performance please contact me in person, or by cell, text, or email: I am ready to answer any question and clarify any concern. I sincerely welcome the conversation!

Should you wish to make use of UF's great student services, I am ready to guide you. Alternatively, you may wish to reach out directly:

- Counseling and Wellness resources: <http://www.counseling.ufl.edu/cwc/>
- UF Student Health Center: <https://shcc.ufl.edu/>
- Dean of Students Office: <https://www.dso.ufl.edu/>
- Disability resources: <https://www.dso.ufl.edu/drc/>
- Library Help Desk support:  
<http://guides.uflib.ufl.edu/content.php?pid=86973&sid=686381>
- Dropping Courses and Withdrawals:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/drops.aspx#withdraw>
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## GRADING POLICIES

I. QUALITY PARTICIPATION AND PREPARATION IS A CLASS PREREQUISITE  
ATTENDANCE IS MANDATORY, FULL CLASS PARTICIPATION, RESEARCHER'S  
MINDSET, MEANINGFUL CONTRIBUTIONS, INTEGRATE DISCUSSION AND  
COMMENTARY.

Your quality preparation for each class meeting and assignment is essential to the delivery of the curriculum. The class is structured to include preparation and recuperation time; lack of presence or preparation on your part, detracts from the class structure and the learning of your peers. Note that our assignments incrementally develop your researcher's mindset and help you build your final project. Thus, with each assignment, you are to dig deep. Approaching all assignments with curiosity, imagination, and the spirit of investigation will ready your thinking for a successful final project.

II. MIDTERM: Harn Museum of Dance (HMod 4.0) "A Brief History of..." project, where you will create (or reconstruct) a relevant historically-inspired work for performance on March 23, 2017 as part of HMod. Mid-term and research ideas are best proposed in the first weeks of class since arrangements will be made early (note the possible relationship of two-person research teams below). For one example, they may wish to mount "A Brief History of Post-Modern Dance" including versions of Yvonne Rainer's TRIO A for the Harn accompanied by a social-historical postmodern dance data set for distribution. (Please note for planning purposes: the midterm research can contribute to the development of the final where both students would write an INDIVIDUAL final paper and collaborate on creating and presenting the final PREZI. (If it turns out very well, we'll import it into DAN 2100 Dance Appreciation for the 21<sup>st</sup> Century! A very nice credit on your professional resume, to be sure!).

III. FINAL PROJECT: submission of paper AND in-class presentation of PREZI is due on your assigned presentation day.

To refine and streamline final PREZI's (final presentation), my preference is that you work in two-person research teams where each student takes important relevant aspects of their individual final papers to create one outstanding final PREZI. A rigorous, interesting, and viable collaboration can be suggested by the two-person team for my consideration—think outside the box but be rigorous! Again, a great PREZI can go far (as mentioned above, an import into DAN 2100 Dance Appreciation for the 21<sup>st</sup> Century would be a very nice credit on your professional resume).

BRING IN HARD COPY OF FINAL INDIVIDUAL PAPER ON PRESENTATION DAY (submit on Canvas the day before). In this syllabus, carefully review GUIDE SEVEN: WRITING YOUR DANCE HISTORY RESEARCH PAPER (see also Adshead-Lansdale and Layson 15.3.2 pp. 246-247): CAREFULLY REVIEW YOUR PAPER AGAINST THE RUBRIC IN THIS SYLLABUS BEFORE SUBMITTING.

FINAL EXAM FOR GRADING DUE BY CANVAS: 4/29/2019 @ 12:00 NOON (NO EXCEPTIONS)

#### IV. ACADEMIC HONESTY

The student demonstrates the highest standards of integrity by taking personal responsibility for learning and the discovery of new knowledge. The student is to honestly cultivate their finest work and generously foster the living community of the class; the student is transparent and honest in all work and communications. The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Please review the policies at:

<https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>.

#### IV. GRADE PROPORTION, SCALE, and VALUE

See also: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

| Major Assignments Grade Proportion   | Grade Scale | Grade Value |
|--|-------------|-------------|
| 500 points = 100 in Grade Scale  | 100-93=A    | A=4.0       |
| <i>Adshhead-Lansdale and Layson Chapter summaries</i> three required = class preparatory work.   | 92-90=A-    | A-=3.67     |
| Present <i>Susan Au/Pecha Kucha/Prezi</i> in team assigned + Quiz (Who, What, Where, When, Why, How questions + answers for 10 chapters) = 50 pts. | 89-86=B+    | B+=3.33     |
| <i>Abstract (+ Works Cited) (required to prepare subsequent assignments)</i> = 50 pts.   | 85-82=B     | B=3.00      |
| <i>Timeline Assignment (required to prepare subsequent assignments)</i> = 50 pts.  | 81-79=B-    | B-=2.67     |
| <i>Annotated Bibliography</i> = 50 pts.  | 78-75=C+    | C+=2.33     |
| Midterm: Harn Museum of Dance Performance <i>Brief History of...</i> = 100 pts.  | 75-72=C     | C=2.00      |
| Final: <i>Historiography</i> = 200 pts.  | 71-69=C-    | C-=1.67     |
| <i>Required Respondent Responses (Professional Courtesy)</i> = 25 BONUS pts.   | 68-66=D+    | D+=1.33     |
|  | 65-62=D     | D=1.00      |
|  | 61-60=D-    | D-=0.67     |
|  | 59-0=E      | E=0.00      |

### STUDENT LEARNING OUTCOMES

Dance History outcome in bolded for the Bachelor of Fine Arts in Dance:

Content

1. Demonstrates competency in diverse somatic/choreographic practices and dance studies.

Critical Thinking

2. Conducts and examines choreographic inquiry using diverse creative, historical, social, and/or cultural perspectives.



## Communication

3. Articulates an original voice in choreographic production and analysis.

Dance History outcome in **bolded** for the Bachelor of Arts in Dance Studies:

## Content

1. Develops competency in the terminology, concepts, methodologies, and theories of dance studies, and knowledge of varied applications of dance.

## Critical Thinking

2. Analyzes and fosters dance studies inquiry in correlation with diverse creative, historical, social, cultural perspectives, and/or other disciplinary perspectives.

## Communication

3. Develops and articulates—in writing and/or practice—applications of dance studies.

# COMPLETE AND COMPREHENSIVE DANCE HISTORY COURSE SCHEDULE OF ASSIGNMENTS IS POSTED ON CANVAS

## Week One

Monday, Jan. 7

**In-Classroom Meeting.** Meet at CON 219 at 12:50 PM  
In-Class Syllabus Review and Quiz

1. Consider themes and options for midterm (historically inspired choreographic presentation “A Brief History of…” at the Harn for HMod on March 23, 2019) to lead to your final paper. We will form 2-person teams for your research! (Note your pre-assigned Au “Ballet and Modern Dance” team on CANVAS is for Au assignment only.)
2. Review “**GUIDE TWO: WRITING THREE-PAGE CHAPTER SUMMARIES**” in this syllabus.
3. Pre-read Au’s “Ballet and Modern Dance” in preparation for pre-assigned class presentations and quiz writing (consider interests in a subject for your midterm and final); Google “*PechaKucha*” and “*Prezi*” to determine format you would prefer to use for your Au presentation.
4. Prepare to effectively use MLA guidelines for the major part of your writing in this course by reviewing:  
<https://www.library.cornell.edu/research/citation/mla-list>  
<https://owl.english.purdue.edu/owl/resource/747/01/>  
<http://content.easybib.com/citation-guides/mla-format/>

Wednesday, Jan. 9

**In-Classroom Meeting.** Meet at CON 219 at 12:50 PM. In-class personal-history/self-ethnography rubric developed.

## Week Two

- Monday, Jan. 14 **In-Classroom Meeting.** Meet at CON 219 at 12:50 PM. Adshead-Lansdale and Layson (*Dance History: An Introduction*) chapter 15 Summary DUE BY HARD COPY (only) according to **“GUIDE TWO: WRITING THREE-PAGE CHAPTER SUMMARIES”** in this syllabus (reading: Adshead-Lansdale and Layson chapter 15 pp. 231-251). We will further REFINE the assignment IN CLASS.
- Wednesday, Jan. 16 **In-Classroom Meeting.** at 12:50 PM. Adshead-Lansdale and Layson chapter 1 Summary and Chapter 2 Summary DUE BY HARD COPY prepared according to **“GUIDE TWO: WRITING THREE-PAGE CHAPTER SUMMARIES”** in this syllabus (reading: Adshead-Lansdale and Layson chapters 1 and 2 pp. 3-41).

### Week Three

(Monday, Jan. 21: Rev. Martin Luther King, Jr. Day observed)

- Wednesday, Jan. 23 **In-Classroom Meeting.** Meet at CON 219 at 12:50 PM. Read Adshead-Lansdale and Layson chapter 3 (pp. 32-41): chapter summary is DUE IN HARD COPY IN CLASS according to **“GUIDE TWO: WRITING THREE-PAGE CHAPTER SUMMARIES”** in this syllabus. Also read, Adshead-Lansdale and Layson Appendices A, B and C and Chapter 14. (Note, you are to read appendices A, B and C and Chapter 14 *strategically* to help you to decide the approach you will take for your research responsibilities this semester: neither appendices chapter 14 nor appendices A, B and C require formal summaries; however, BRING TO CLASS the reading notes you take for yourself—I trust you will think hard about your proposed topic and approach).

Week Four *AU Ballet and Modern Dance* Presentations Begin: NOTE 2 quiz questions with answers per each chapter 1-10 (totaling 20 quiz questions with answers) is due by hard copy in class on Tuesday, January 24 and uploaded to CANVAS the DAY BEFORE. Do NOT share quiz questions/answers with any classmate or team member.

- Monday, Jan. 28 In-Classroom Meeting CON 219 begins at 12:50 PM. Au Chap 1 and 2: (+ 2 quizzes); Au Chap 3: (+quiz). Seven-minute Pecha Kucha per chapter.
- Wednesday, Jan. 30 In-Classroom Meeting. CON 219 begins at 12:50 PM: Au Chap 4: (+quiz); Chap 5: (+quiz); Chap 6: (+quiz); Chap 7: (+quiz).

### Week Five

- Monday, Feb. 4 In-Classroom Meeting CON 219 begins at 12:50 PM. Au Chap 8: (+quiz); Chap 9: (+quiz).
- Wednesday, Feb. 6 TO BE CONFIRMED: **Meet on, 2<sup>nd</sup> floor Smathers, Library East @ 12:50 PM.** Be prepared to APPLY Adshead-Lansdale and Layson chapters 1, 2, and 3 to Belknap Collection, Smathers Library. We

meet onsite with Jim Liversidge, curator, BELKNAP COLLECTION, 2<sup>nd</sup> floor Smathers, Library East.

### Week Six

- Monday, Feb. 11 In-Classroom Meeting CON 219 at 12:50 PM: Au Chap 10: (+ quiz); Chap 11: (+quiz).
- Wednesday, Feb. 13 In-Classroom Meeting CON 219 at 12:50 PM: Chap. 12: class (+quiz). Class discussion summarizing key historical points in Au's "Ballet and Modern Dance"; discussion of TIERED PREPARATORY WORK FOR MIDTERM.

### Week Seven

*TIERED PREPARATORY WORK FOR MIDTERM*  
(Dance 2019, Constans Theater, Feb. 22-Feb. 24)

- Monday, Feb. 18 In-Classroom Meeting CON 219 at 12:50 PM: Bring in THREE-PART ASST. in HARD COPY: (1) 250-word Abstract with (2) five-item WORKS CITED (MLA) due (you may include a video documentary); and (3) Two-page Timeline due (upload to CANVAS/email to Dr. Frosch and bring in HARD COPIES of each to class).
- Wednesday, Feb. 20 **In-Classroom Meeting.** Meet at CON 219 at 12:50 PM: ANNOTATED BIBLIOGRAPHY DUE (MINIMUM 5 SOURCES). Follow [GUIDE FOUR: DESCRIPTIVE and INFORMATIVE ANNOTATED BIBLIOGRAPHY OF FIVE SOURCES FOR YOUR PAPER](#) (*including author's main arguments and conclusions and use MLA style*); you may also see Adshead-Lansdale and Layson Appendix A pp. 254-271 but ensure you include *author's main arguments and conclusions*. Read the following annotated bibliography tutorial:  
[http://www.umuc.edu/library/libhow/bibliography\\_tutorial.cfm](http://www.umuc.edu/library/libhow/bibliography_tutorial.cfm)

### Week Eight

- Monday, Feb. 25 In-Classroom Meeting CON 219 at 12:50 PM: READ and develop midterm Harn Museum of Dance "A Brief History of..."

See "Living History" Examples and Inspirations, such as:

Social dance (Camille Brown):

[https://www.ted.com/talks/camille\\_a\\_brown\\_a\\_visual\\_history\\_of\\_social\\_dance\\_in\\_25\\_mes](https://www.ted.com/talks/camille_a_brown_a_visual_history_of_social_dance_in_25_mes)

Postmodern (Trio A, Yvonne Rainer):

[https://www.youtube.com/watch?v=TDHy\\_nh2Cno](https://www.youtube.com/watch?v=TDHy_nh2Cno)

Postmodern (Accumulation, Brown)

<https://www.youtube.com/watch?v=86l6icDKH3M>

Postmodern Fusion (MA, Akram Khan)

<https://www.youtube.com/watch?v=fVRHplayzWA>

Modern (Split Sides, Cunningham):

<https://www.youtube.com/watch?v=rcP5GFmDSv4>

Modern (Cry, Ailey)

<https://www.youtube.com/watch?v=39cc1D5yD2A>

Modern (Lamentation, Graham)

Ethnic Modern (Ostrich, Dafora)

<https://www.youtube.com/watch?v=BwwqA4iCV60>

Tap (Too Hot to Handle, Astaire)

Tap (vaudeville, the Nicholas Brothers,)

<https://www.youtube.com/watch?v=LS3BLyhfVdc>

Wednesday, Feb. 27 **Work Day:** [Harn Museum of Dance “A brief History of…”](#) (THINK-PAIR-SHARE with partner to identify revisions)—advise me if you wish to work onsite in the Harn on any workday.

Week Nine *(Spring Break: no classes March 4-8)*

Week Ten

Monday, Mar. 11 **ACDA South Conference**

Wednesday, Mar. 13 **Work Day:** *SUBMIT video and abstract of Harn Museum “A Brief History of…” Midterm SUBMIT ELECTRONICALLY.*

Week Eleven

*Mid-term performed this week*

Monday, Mar. 18 In-Classroom Meeting CON 219 at 12:50 PM: “FILL IN THE BLANKS” of FINAL PAPER FORMAT. BRING IN HARD COPIES OF YOUR WORK TO “FILL IN THE BLANKS”: Insert the reading, research and thinking that you have already done, not limited to: (1) (updated) abstract, (2) annotated bibliography, (3) theory and data prep/HMod choreography approach (mid-term), (4) works cited, and (5) timeline into the appropriate categories of the required paper FORMAT. **GUIDE SEVEN in this syllabus** provides you the format to be used for your final paper. Insert “something substantial” into each major category of the format—from the abstract to appendices, including visuals.

Also, have your laptop with you with Dance History assignment files. *(You may take this day as work day at the Harn, with prior notification to Dr. Frosch and Elizabeth King at the Harn).*

Wednesday, Mar. 20 **Work Day:** *Now, deepen, expand, and refine your “FILL IN THE BLANKS” exercise to write final draft.* Play and think creatively about your paper; if more or different **reading or other research is required to strengthen your work—complete it now, and… CONTINUE TO REFINE DRAFT!**

**Saturday, March 23 THE HARN MUSEUM OF DANCE 1-4 PM (arrive by 11:30 AM): “A Brief History of…” midterms are presented today at the HMod 4.0. All Dance Historians are required to be present throughout HMod 4.0**

## Week Twelve

- Monday, Mar. 25 In-Classroom Meeting CON 219 at 12:50 PM: Bring in HARD COPY of REFINED FINAL DRAFT for review by Dr. Frosch and your peers. Think/Pair/Share Exercise and discussion of next steps. CONTINUE TO WORK ON DRAFT AFTER CLASS and develop your preliminary paper.
- Wednesday, Mar. 27 **Group 1 In-OFFICE Meeting 12:50-2:45 PM (213 McGuire Pavilion):** Bring in HARD COPY of paper and your LAPTOP to work with Dr. Frosch in her office. CONTINUE TO WORK ON PAPER AFTER THE CLASS. (WORKDAY FOR GROUPS 2 and 3)

## Week Thirteen

- Thursday, Apr. 4 - Apr. 8 *Spring BFA Dance Showcase opens; Studio G-6*
- Monday, Apr. 1 **Group 2 In-OFFICE Meeting 12:50-2:45 PM (213 McGuire Pavilion):** Bring in HARD COPY of paper and your LAPTOP to work with Dr. Frosch in her office. CONTINUE TO WORK ON PAPER AFTER THE CLASS. (WORKDAY FOR GROUPS 1 and 3)
- Wednesday, Apr. 3 **Group 3 In-OFFICE Meeting 12:50-2:45 PM (213 McGuire Pavilion):** Bring in HARD COPY of paper and your LAPTOP to work with Dr. Frosch in her office. CONTINUE TO WORK ON PAPER AFTER THE CLASS. (WORKDAY FOR GROUPS 1 and 2)

## Week Fourteen

**THIS WEEK PAPER IS DUE, PREZI'S BEGIN AND RESPONDENTS PREPARE**

- Monday, Apr. 8 **PAPER DUE (NO EXCEPTIONS).** Upload to CANVAS on this day. Email copy of your paper directly to your Respondent (to be selected). PREZI FINALIZATION WORKDAY
- Wednesday, Apr. 10 PRESENTATION Meeting (Location TBC). PREZI GOLD/ RESPONDENTS' QUESTIONS; PRESENTER AND CLASS DISCUSSION.

## Week Fifteen

- Monday, Apr. 15 PRESENTATION Meeting (Location TBC). PREZI ORANGE/ RESPONDENTS' QUESTIONS; PRESENTER AND CLASS DISCUSSION.
- Wednesday, Apr. 17 PRESENTATION Meeting (Location TBC). PREZI BLUE/ RESPONDENTS' QUESTIONS; PRESENTER AND CLASS DISCUSSION.

## Week Sixteen

***DANCE HISTORIAN FAREWELL!***

Monday, Apr. 22 In-Classroom Meeting Con 219 at 12:50 PM:  
BASED UPON RESPONDENTS' READ OF THE AUTHOR'S PAPER,  
THE VISUAL PRESENTATION (PREZI), AND THE AUTHOR'S LIVE  
DISCUSSION IN RESPONSE TO THE QUESTIONS THE  
RESPONDENTS and OTHERS ASKED; THE RESPONDENTS  
WRITE UP A TWO-PAGE WRITTEN ANALYSIS OF THE AUTHOR'S  
PROJECT (BRING HARD COPY TO CLASS ON APRIL 22 TO GIVE  
TO AND DISCUSS WITH PRESENTER). NO LATE RESPONDENT  
PAPERS WILL BE ACCEPTED).

Wednesday, April 24 In-Classroom Meeting Con 219 at 12:50 PM: Final Class and  
Assessment.

FINAL EXAM FOR GRADING DUE BY CANVAS SUBMISSION: 4/29/2019 @ 12:00 NOON  
(NO EXCEPTIONS)

#### CRITICAL EVENTS

January:

7 – Welcome Back Dance Area Meeting with Students & Dance faculty 7:00 – 8:30 PM in  
G-6

9 – UFPA: National Ballet Theatre of Odessa: Swan Lake – 7:30 PM

10 – Spring BFA 2018 Showcase Audition 6:30 - 8:30PM in G-6

11 – DIAS guest artist Nicole Assanti Modern Master Class in G-6

11-13 – DIAS guest artist Nicole Assanti: Choreographic Residency

20 – Fathom Event: Bolshoi Ballet's *La Bayadere* Regal 14, 12:55 PM

30 – **Complexions Master Class during regular technique** G-6

31 – UFPA: Complexions Contemporary Ballet – 7:30

February:

1 – UnShowing #1 during Friday technique 10:40 AM -12:25 PM in G-6

1-3 – SoTD Red Velvet

2 – UFPA: Dance Alive: Tango Mucho Madness – 7:30

8-10 – SoTD Red Velvet

11 – Dance 2019 load in

14-16 – Dance 2019: Spacing Rehearsals on Constans Theatre, evening and daytime TBD

15 – UnShowing #2 during Friday technique 10:40 AM -12:25 PM in G-6

17-19 – Dance 2019: Tech Rehearsals Constans Theatre 7:30-10:30 PM

20-21 – Dance 2019: Dress Rehearsals Constans Theatre 7:30-9:30

22-24 – Dance 2019: Performances, Fri/Sat: 7:30 PM, Sun: 2 PM

March:

1 – UFPA: Dance Alive National Ballet: Tango Mucho Madness! 7:30 PM

2-10 – SPRING BREAK

10 – Fathom Event: Bolshoi Ballet's *La Bayadere*, Regal 14 12:55 PM

9-12 – ACDA: South Conference

18 – HMOD Showing 6:30-9 PM in G-6

21-31 – SoTD: White Guy on a Bus

23 – Harn Museum of Dance 1-4 PM, Harn Museum of Art

SPLENDOR in PM

25 – BFA Showcase Adjudication UnShowing 6:30 PM until finished in G-6

29 – BFA Showcase load-in

30 – BFA Showcase Tech: Program A – 1-4 PM, Program B – 6-10 PM G-6

31 – BFA Showcase Dress: Program A – 1-4, Program B – 6:30-9:30 PM G-6

April:

1 – BFA Showcase Final Dress: Program A 7:30-10:30 PM G-6

2 – BFA Showcase Final Dress: Program B 7:30-10:30

UFPA: Lucky Plush Productions 7:30 PM

3-7 – BFA Showcase performances, evening shows: 7:30, matinees: 2 PM

6 – Community in Motion performance 2 PM G-6

7 – Fathom Event: Bolshoi Ballet's *The Golden Age* Regal 14, 12:55 PM

12-19 – SoTD: Rough Magic

22 – Final UnShowing 6:30 PM until finished G-6

24 – SoTD Convocation 4-5 PM Constans Theatre

25-26 – Reading Days

*Fin*

DANCE HISTORY COURSE ASSIGNMENTS GUIDES FOLLOW

## DANCE HISTORY COURSE ASSIGNMENT GUIDES

NOTE: USE MLA STYLE IN ALL COURSE ASSIGNMENTS (UNLESS OTHERWISE NOTED)

<https://www.library.cornell.edu/research/citation/mla-list>

<https://owl.english.purdue.edu/owl/resource/747/01/>

<http://content.easybib.com/citation-guides/mla-format/>

### GUIDE ONE: SELECTING YOUR RESEARCH TOPIC

You'll have two full weeks to make a decision on a topic within the framework of four larger subjects in dance history: (1) Accounts of emergence/beginning of new dance forms; (2) history of era (political/social/gender concerns) or genre/context of dance; (3) comparing and contrasting dance forms/attitudes/theories, etc. different eras of time; or (4) the life and work of notable figure (choreographer, critic, theorist) in a particular historical moment, or other. Paper/presentations will be divided into three academic conference days which are open to the public. Each of three "PREZI group" of three to four participants each write individual research papers and, if not in 2-person teams, will prepare individual presentations. All members of an assigned PREZI group present on one day in an academic conference format with dialogue and feedback led by class RESPONDENTS. Since these conferences are open to the public, you may invite audience members to attend the day you are assigned.

### GUIDE TWO: WRITING THREE-PAGE CHAPTER SUMMARIES

The following is your guide for summarizing chapters — (again, use primarily MLA style). Each Chapter summary (title and page numbers) contains the following three-page treatment:

**Page 1** Clear summarizing statements of each section of the chapter providing evidence in direct or indirect quotes from the chapter (citing in MLA style in with pages numbers, etc., in parenthesis).

**Page 2** Pull out the theories, themes, images, and/or ideas that grab you and enter into conversation with them (i.e., discuss, interrogate, question, apply... ). Again, use direct or indirect quotes (with citations) to provide evidence from your reading.

**Page 3** Create a two-part GLOSSARY of the chapter's unfamiliar terms/words  
Part I. Define the unfamiliar word or term (you'll find MANY new words and terms in your reading!)

Part II. Use the word or term in an appropriate sentence that relates to subjects, ideas, and people in Dance History, or, better still, your emergent research topic. Alternatively, use the new word or term in an appropriate sentence that furthers your understanding of ideas discussed in the readings.

Let me know if you have any questions on writing chapter summaries and enjoy DEEP CRITICAL READING OF THE BOOK AND DEEP ENGAGEMENT: PRACTICE WRITING UP YOUR INDIVIDUAL EVIDENCE-BASED "TAKEAWAYS"!

[GUIDE THREE: PRESENTING YOUR PECHA KUCHA \(or PREZI.com\) for Ballet and Modern Dance \(Au and Rutter\) chapters assigned.](#)



Use a PechaKucha “20 by 20” presentation to tell an important story of the chapter you read. You will present 20 slides using 20 seconds per slide to move your story along. Each chapter contains several stories, make compelling choices for your presentation and make it fun and interesting. (You may also use PREZI.com if you prefer—takes a learning curve so it may be helpful to “practice on PREZI” prior to your final.) Total presentation time is no greater than 7”.

<http://www.pechakucha.org/faq>

GUIDE FOUR: DESCRIPTIVE/ INFORMATIVE ANNOTATED BIBLIOGRAPHY OF FIVE SOURCES FOR YOUR PAPER (including author’s main arguments and conclusions); see also Adshead-Lansdale and Layson Appendix A pp. 254-271 but ensure you include author’s main arguments and conclusions.

Here are helpful instructions redacted, in part, from the Descriptive/Informative annotated bibliography at [http://www.umuc.edu/library/libhow/bibliography\\_tutorial.cfm](http://www.umuc.edu/library/libhow/bibliography_tutorial.cfm)

#### **First, what is an annotation?**

An annotation describes in a 200 word summary an article, book, website or other type of publication that you have read for your research. For the purposes of Dance History, the annotation includes the *author’s main arguments and conclusions*.

The purpose of your annotated bibliography for Dance History is to demonstrate the research you have read and to help you formulate a thesis and entry point for your paper.

#### **Descriptive/Informative Annotated Bibliography**

A descriptive or informative annotated bibliography describes or summarizes a source as does an abstract, it demonstrates the usefulness of the reading for researching a particular topic or question, and its distinctive features. In addition, it details the author's main arguments and conclusions without evaluating what the author says or concludes.

For one example from [http://www.umuc.edu/library/libhow/bibliography\\_tutorial.cfm](http://www.umuc.edu/library/libhow/bibliography_tutorial.cfm):

Citation (in MLA)

The Economist article describes the controversy surrounding video games and the effect they have on people who use them. The author points out that skepticism of new media has gone back to the time of the ancient Greeks, so this controversy surrounding video games is nothing new. The article also points out that most critics of gaming are people over 40 and it is an issue of generations not understanding one another, rather than of the games themselves. As the youth of today grow older, the controversy will die out, according to the author. The author of this article stresses the age factor over violence as the real reason for opposition to video games and stresses the good gaming has done in most areas of human life. This article is distinctive in exploring the controversy surrounding video games from a generational standpoint.

#### **Getting started**

To write your five-item annotated bibliography.

- **Choose scholarly sources** Before writing your annotated bibliography, you must choose your sources. This involves doing research much like for any other project. Locate records to materials that may apply to your topic.
- **Review and Read the items** Choose those that provide substantive perspectives on your topic.

- **Write the citation and annotation** When writing your annotation, the complete MLA citation should always come first and the annotation follows. Your summary will want to include:
  1. The purpose of the work
  2. A summary of its content
  3. For what type of audience the work is written
  4. Its relevance to the topic
  5. Any special or unique features about the material

Arrange annotated bibliography alphabetically by author.

### **Guidelines for formatting the citations**

Remember, the citations themselves must be formatted properly according to MLA.

### [GUIDE FIVE: TIMELINE OF YOUR SUBJECT](#)

Subject's key dates, milestones, and events; juxtaposed with key world events. A Timeline contextualizes your subject in time and becomes a very helpful guide for your further research and writing.

### [GUIDE SIX: DATA AND THEORY PREP](#)

1. Use Working Title of Proposed Paper
2. Use MLA for all citations
3. Data and Theory Prep Categories for information:
  - PAGE 1-2: DATA
    - Detail the Main Data (INFORMATION) you have gathered and intend to gather (what you will use to research: readings primary/secondary sources; interviews; your own embodiment accounts; critical reviews; film viewings; photo viewings; performance viewings; reconstruction viewing; other ideas you may have up your sleeve that will help you to gather relevant information, etc.).
      - NOW DISCUSS: Who, What, When (use direct quotes and direct ideas that intrigue you.)
  - PAGE 3-4: THEORY
    - Detail the Main Theories (LARGER IDEAS or THEMES coming out of the data you have gathered) to connect your data to a larger way of thinking about it. Note the theories/themes that emerge your readings primary/secondary; recurrent or underlying themes in interviews; embodiment accounts; key ideas in reviews; film viewing; photo viewing; work viewing; reconstruction viewing you have done: you may add other relevant ideas to sift through, etc.)
      - NOW DISCUSS: How, What Context, Why and Why it Matters (use direct quotes and direct ideas that intrigue you and have impact on the field/the world.)

### [GUIDE SEVEN: WRITING YOUR DANCE HISTORY RESEARCH PAPER \(in addition, see Adshead-Layson and Lansdale 15.3.2 pp. 246-247\)](#)

You are familiar with the format you will use your Dance History research paper since you recently used a similar format for your Senior Project Thesis. Note that page limits are minimum guidelines, which you may expand if deemed necessary by you. WRITE LEAN

and BEWARE of wordiness, however. Spell and grammar check each section of the paper and test for leanness at the following site: [http://writersdiet.com/?page\\_id=4](http://writersdiet.com/?page_id=4)

If you would like, you may elect to use a grammar check site such as <https://app.grammarly.com/>

The simple act of reading your paper aloud to yourself or a friend can uncover errors and inconsistencies.

USE MLA STYLE TO WRITE PAPER and CONSULT RELIABLE SITES FOR MLA STYLE GUIDELINES:

USER-FRIENDLY sites to consult for MLA STYLE GUIDELINES:

<https://www.library.cornell.edu/research/citation/mla-list>

<https://owl.english.purdue.edu/owl/resource/747/01/>

<http://content.easybib.com/citation-guides/mla-format/>

### DANCE HISTORY FINAL PAPER FORMAT

(Also, use the major categories of this FORMAT for “FILL IN THE BLANKS” exercise designed to help you develop your preliminary draft)

- Title Page (Note that MLA does not require a title page. In this class, however, you are asked to include a title page for the final research paper) include title of paper, your name, date submitted, class name and number, and professor (no page number).
- (Roman numeral ii) Dedication
- (Roman numeral iii) Acknowledgements
- (Roman numeral iv) Abstract

(Draft your abstract to “project” your paper—then rewrite—the abstract after you have completed your paper) (Roman numeral iv). The Abstract provides a succinct overview (summary) of the paper. The Abstract is used by prospective readers to decide whether or not to read the entire text. Make your abstract compelling and powerful to the reader so they will WANT to read the entire paper (250 words maximum). You will be interested to know that the abstract follows the logic of the sections of the paper and provides “answers” to main question of each section.

Here's a “how to” to assist you to write your 250 word abstract:

Provide the reader with the answers to the following questions:

- A brief discussion of context or background. What are the objectives of your research (what's the question(s) you're asking)?
- Why is it significant, important, of interest?
- Name the key subtopics you explore. What argument are you proposing about the topic?
- How will you study it the subject, that is, what methods do you use?
- A brief reference to the nature of the source material and methodology
  - Library research: primary sources, secondary sources, other? Name key authors
  - Analysis of choreography, and/or critical reviews? Name key piece or pieces
  - Interviews or observations? Who or what type of person?
  - Embodiment, recreation, or performance? Of what?

(When you revise the abstract to for the submission of the FINAL PAPER; add the following elements to the abstract)

How will you demonstrate your conclusions? That is, what evidence have you found?

What are your conclusions?

What do they mean?

- **(Roman numeral v) TABLE OF CONTENTS** Provide the exact title of section on left side of the page and the page that section begins across from the title on right: include page numbers for dedication, acknowledgments, abstract, and section headers (but do not insert numbers for title page or Table of Contents).

**(Pages 1 and 2) Introduction to Topic**

- Problem and Purpose Statement: who or what are you proposing to discover, challenge, understand, illuminate.
- Purpose of paper and what you seek to achieve in this writing.
- Rationale: what is important about this exploration? What contribution does it make to the field of dance?
- Personal Statement: Why is the subject important to you? Is there a personal connection to the subject; or a connection you would like to make?

(Pages 3 and 4) Two–page **DISCUSSION OF THE LITERATURE** and other resources you researched (written, visual, media, interview).

- Demonstrate your knowledge of what has been done before regarding this topic by presenting an overview of sources you used and the connections you made. The section will provide the hard evidence you have gathered.

(Page 5) One-page describing the **SCOPE OF THE PROJECT** and its parameters

- What limit or point of view did you specifically impose to create a manageable project? (i.e., **Time**, such as 1970-1972, antiwar protests in American dance; **Place**, “Judson Church” and postmodernism; the **development and life of one dance work** such as Dunham’s “Southland”; **the birth-moment of one dance form** “Contact Improv.”; **one key turning point in a choreographer’s life** “Merce Cunningham’s turn to technology” or “Rudolf Nureyev’s escape from Russia into the arms of American Ballet” or “Ted Shawn and the Founding of Jacob’s Pillow.”; **the evolution of dance terminology** “The development of ‘African dance’ in the United States: from Asadata Dafora to Mohamed DaCosta”; **the institutionalization of dance** “The Origin of the ‘Dance Department’ in the American Research University,” etc.)
- What significant events or discoveries occurred in the research process to further define the scope of the project—for example, changed course in response to a discovery, specifics of time management, process issues, translation, limited primary resources, limited secondary resources, and limited geographical access.

(Pages 6 and 7) Two-page **METHODOLOGY** section describing the research process you undertook

- Detail ideas and approaches showing **WHAT** you actually did.
- You may include **HOW** you made unique connections across (or unique use of) your selected “literature” (written, visual, embodiment, media, interview, etc.) and the questions it prompted for you.

(Pages 8, 9, 10, and 11) Four-page **NARRATIVE** on your Inquiry

- This is the “body” of the paper where you unfold the story/meaning/life of the research.
- Explore and examine the themes that emerged in the work and the ideas within them.
- This is where you will use your theory and data entries and other findings to make the unique meaning of your research.

(Page 12) One-page Conclusion reflects upon the smaller and the larger picture of your work

- Note the critical findings, results, or conclusions of the research, including strengths and weaknesses.
- Note further questions you have; and/or the further debate and discussion would envision.
- Note are the larger implications of your findings.

(Page 13+) Appendix A: Your finalized Timeline of the subject matter is required. Additional B: Visual resources or copies of relevant materials included here, if not in the body of your paper (as long as you reach your minimum of written pages per section, its fine to insert your visuals within the appropriate sections of your paper, if that’s your preference). (USE Page Numbers...) Works Cited in MLA (Note, in the body of the paper, you will use simple in-text citations as per MLA<sup>1</sup>; and place extra explanatory notes in endnotes).

**RUBRIC: assess your writing and that of your peers against the following seven points (then refine the writing, and assess again). The seven-part rubric includes: (1) Ideas and content; (2) Organization; (3) Voice; (4) Word choice; (5) Sentence fluency; (6) Conventions (grammar, etc.); (7) Citing sources.**

(from): <https://cooperseng101.wordpress.com/paper-evaluation-guide/>

## **FIRST: IDEAS AND CONTENT**

### **5**

**The writing is exceptionally clear, focused, and interesting. It holds the reader’s attention throughout. Main ideas stand out and are developed by strong research and analysis in rich detail suitable to academic audience and research purpose. The writing is characterized by**

- clarity, focus, and control.
- main idea(s) that stand out.
- supporting, relevant, carefully selected details; use of research resources provides strong, accurate, credible support.
- a thorough, balanced, in-depth research exploration and analysis of the specific topic; the writing makes connections and shares insights.
- research content and selected details that are well-suited to academic audience and research purpose.

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<sup>1</sup> For helpful information see the following: <http://cooperseng101.wordpress.com/syllabus-part-2-course-outline/mla-guidelines-for-quoting/>

#### 4

**The writing is clear, focused and interesting. It holds the reader's attention. Main ideas stand out and are developed by supporting details suitable to audience and purpose. The writing is characterized by**

- clarity, focus, and control.
- main idea(s) that stand out.
- supporting, relevant, carefully selected details; when appropriate, use of resources provides strong, accurate, credible support.
- a thorough, balanced exploration and analysis of the topic; the writing makes connections and shares insights.
- research content and selected details that are well-suited to academic audience and research purpose.

#### 3

**The writing is clear and focused. The reader can easily understand the main ideas. Support is present, although it may be limited or rather general. The writing is characterized by**

- an easily identifiable research purpose.
- clear main idea(s).
- supporting details that are relevant, but may be overly general or limited in places; when appropriate, resources are used to provide accurate support.
- a topic that is explored / explained, although developmental details may occasionally be out of balance with the main idea(s); some connections and insights may be present.
- research content and selected details that are relevant, but perhaps not consistently well-chosen for purpose of a research paper.

#### 2

**The reader can understand the main ideas, although they may be overly broad or simplistic, and the results may not be effective. Supporting detail is often limited, insubstantial, overly general, or occasionally slightly off topic. The writing is characterized by**

- an easily identifiable research purpose and main idea(s).
- predictable or overly-obvious main ideas; or points that echo observations heard elsewhere; or a close retelling of another work.
- support that is attempted, but developmental details are often limited, uneven, somewhat off-topic, predictable, or too general (e.g., a list of underdeveloped points).
- details that may not be well-grounded in credible resources; they may be based on clichés, stereotypes or questionable sources of information.
- difficulties when moving from general observations to specifics.

#### 1

**Main ideas and research purpose are somewhat unclear or development is attempted but minimal. The writing is characterized by**

- a purpose and main idea(s) that may require extensive inferences by the reader.
- minimal development of idea(s); insufficient details.
- irrelevant details that clutter the text.
- extensive repetition of detail.
- ideas that are extremely limited or simply unclear.

## **SECOND: ORGANIZATION**

#### 5

**The organization enhances the central idea(s) and its development in each section. The order and structure are compelling and move the reader through the text easily. The writing is characterized by**

- the structure provided by Dr. Frosch is used logically and effectively.
- effective, perhaps creative, sequencing and paragraph breaks; and the writing is easy to follow.
- a strong, inviting introduction that draws the reader in and a strong, satisfying sense of resolution or closure.
- smooth, effective transitions among all elements (sentences, paragraphs, ideas).
- details that fit where placed.

#### 4

**Organization is clear and coherent. Order and structure are present, but may seem formulaic. The writing is characterized by**

- the structure provided by Dr. Frosch is used logically and effectively.
- clear sequencing and paragraph breaks.
- a recognizable, developed beginning that may not be particularly inviting; a developed conclusion that may lack subtlety.
- a body that is easy to follow with details that fit where placed.
- transitions that may be stilted or formulaic.
- structure which helps the reader, despite some weaknesses.

#### 3

**An attempt has been made to structure the writing; however, it is inconsistent or skeletal/literal. The writing is characterized by**

- the structure provided by Dr. Frosch is used.
- attempts at sequencing and paragraph breaks, but the order or the relationship among ideas may occasionally be unclear.
- a beginning and an ending which, although present, are either undeveloped or too obvious (e.g., “My topic is...”; “These are all the reasons that...”).
- transitions that sometimes work. The same few transitional devices (e.g., coordinating conjunctions, numbering, etc.) may be overused.
- a structure that is skeletal or too rigid.
- placement of details that may not always be effective.
- organization which lapses in some places, but helps the reader in others.

#### 2

**The writing lacks a clear structure. An occasional organizational device is discernible; however, the writing is either difficult to follow and the reader has to reread substantial portions, or the piece is simply too short to demonstrate organizational skills. The writing is characterized by**

- the structure provided by Dr. Frosch is used.
- some attempts at sequencing, but the order or the relationship among ideas is frequently unclear; a lack of paragraph breaks.
- a missing or extremely undeveloped beginning, body, and/or ending.
- a lack of transitions, or when present, ineffective or overused.
- details that seem to be randomly placed, leaving the reader frequently confused.

#### 1

**The writing lacks coherence; paper seems haphazard and disjointed. Even after rereading, the reader remains confused. The writing is characterized by**

- the structure provided by Dr. Frosch is used, but ineffectively.
- a lack of effective sequencing and paragraph breaks.
- a failure to provide an identifiable beginning, body and/or ending.
- a lack of transitions.
- pacing that is consistently awkward; the reader feels either mired down in trivia or rushed along too rapidly.
- a lack of organization in writing which ultimately obscures or distorts the main point.

### **THIRD: VOICE**

#### 5

**The writer has chosen a voice appropriate for the research purpose, and academic audience. The writer demonstrates deep commitment to the topic, and there is an exceptional sense of “writing to be read.” The writing is expressive, engaging, or sincere. The writing is characterized by**

- extensive use of outside resources support a credible academic voice which is engaging, lively, and interesting

- an exceptionally strong sense of audience; the writer seems to be aware of the reader and of how to communicate the message most effectively. The reader may discern the writer behind the words and feel a sense of interaction.
- a sense that the topic has come to life; when appropriate, the writing may show originality, liveliness, honesty, conviction, excitement, humor, or suspense.

#### 4

**A voice is present. The writer seems committed to the topic, and there may be a sense of “writing to be read.” In places, the writing is expressive, engaging, or sincere. The writing is characterized by**

- extensive use of outside resources support a credible academic voice which is engaging, lively, and interesting
- a sense of audience; the writer seems to be aware of the reader but has not consistently employed an appropriate voice. The reader may glimpse the writer behind the words and feel a sense of interaction in places.
- liveliness, sincerity, or humor when appropriate; however, at times the writing may be either inappropriately casual, or inappropriately formal and stiff.

#### 3

**The writer’s commitment to the topic seems inconsistent. A sense of the writer may emerge at times; however, the voice is either inappropriately personal or inappropriately impersonal. The writing is characterized by**

- use of outside resources support an academic voice.
- a limited sense of audience; the writer’s awareness of the reader is unclear.
- an occasional sense of the writer behind the words; however, the voice may shift or disappear a line or two later and the writing become somewhat mechanical.
- a limited ability to shift to a more personal and/or objective voice as necessary.
- lack of consistent appropriate voice.

#### 2

**The writing provides little sense of involvement or commitment. There is no evidence that the writer has chosen a suitable voice. The writing is characterized by**

- use of outside resources inconsistently support an academic voice.
- little engagement of the writer; the writing tends to be largely flat, lifeless, stiff, or mechanical.
- a lack of audience awareness; there is little sense of “writing to be read.”
- little or no hint of the writer behind the words. There is rarely a sense of interaction between reader and writer.

#### 1

**The writing seems to lack a sense of involvement or commitment. The writing is characterized by**

- use of outside resources do not support an academic voice.
- no engagement of the writer; the writing is flat and lifeless.
- a lack of audience awareness; there is no sense of “writing to be read.”
- no hint of the writer behind the words. There is no sense of interaction between writer and reader; the writing does not involve or engage the reader.

### **FOURTH: WORD CHOICE**

#### 5

**Words convey the intended message in an exceptionally interesting, precise, and natural way appropriate to an academic audience and the paper’s research purpose. The writer employs a rich, broad range of words which have been carefully chosen and thoughtfully placed for impact. The writer avoids “to be” constructions (i.e., rather than write “She was cold”; the writer may write “She shivered in the cold, wet wind”). The writer avoids vague words such as get, do, make, come, and go (i.e., Rather than “The class got up when Martha Graham came in” the writer may write “The dancers sprang to their feet when Martha Graham entered the studio.” The writer uses words that engage the reader’s mind in action: unravel, slump, cackle, shove, roar, jump, smile, swivel, pivot, float, collapse,**



swoon, choke, bark, ooze.... Focus an idea: narrate, condemn, recount, skitter, explore, criticize, commend, navigate, etc.

**The writing is characterized by**

- accurate, strong, specific verbs; powerful verbs energize the writing.
- fresh, original expression; slang, if used, seems purposeful and is effective.
- vocabulary that is striking and varied, but that is natural and not overdone.
- ordinary words used in an unusual way.
- words that evoke strong, movement, images; figurative language may be used without cliché.

## 4

**Words convey the intended message in an interesting, precise, and natural way appropriate to academic audience and research purpose. The writer employs a broad range of words which have been carefully chosen and thoughtfully placed for impact. The writer avoids “to be” constructions.**

**The writing is characterized by**

- accurate, specific verbs; word choices energize the writing.
- fresh, vivid expression; slang, if used, seems purposeful and is effective.
- vocabulary that may be striking and varied, but that is natural and not overdone.
- ordinary words used in an unusual way.
- words that evoke clear images; figurative language may be used.

## 3

**Words effectively convey the intended message. The writer employs a variety of words that are functional and appropriate to academic audience and research purpose. The writer avoids “to be” constructions. The writing is characterized by**

- words that work but do not particularly energize the writing.
- expression that is functional; however, slang, if used, does not seem purposeful and is not particularly effective.
- attempts at colorful language that may occasionally seem overdone.
- occasional overuse of technical language or jargon.
- rare experiments with language; however, the writing may have some fine moments and generally avoids clichés.

## 2

**Language lacks precision and variety, or may be inappropriate to academic audience and research purpose in places. The writer does not employ a variety of words, producing a sort of “generic” paper filled with familiar words and phrases. The writer allows “to be” constructions. The writing is characterized by**

- words that work, but that rarely capture the reader’s interest.
- expression that seems mundane and general; slang, if used, does not seem purposeful and is not effective.
- attempts at colorful language that seem overdone or forced.
- words that are accurate for the most part, although misused words may occasionally appear; technical language or jargon may be overused or inappropriately used.
- reliance on clichés and overused expressions.

## 1

**Language is monotonous and/or misused, wrong or imprecise word choice detracting from the meaning and impact. The writer liberally uses “to be” constructions. The writing is characterized by**

- words that are colorless, flat or imprecise.
- monotonous repetition or overwhelming reliance on worn expressions that repeatedly detract from the message.
- images that are fuzzy or absent altogether.
- general, vague words that fail to communicate.

## **FIFTH: SENTENCE FLUENCY**

## 5

**The writing has an effective flow and rhythm. Sentences are artfully crafted with consistently strong and varied structure that makes expressive oral reading easy and enjoyable. The writer has taken time to tighten and strengthen sentences. (Never use seventeen words when nine will do: instead of “It was brought to my attention by Dr. Frosch that I had failed to define my terms,” use “Dr. Frosch noted I failed to define my terms.”) The writing is characterized by**

- a natural, fluent sound; it glides along with one sentence flowing effortlessly into the next.
- extensive variation in sentence structure, length, and beginnings that add interest to the text.
- sentence structure that enhances meaning by drawing attention to key ideas or reinforcing relationships among ideas.
- varied sentence patterns that create an effective combination of power and grace.
- strong control over sentence structure; fragments, if used at all, work well.
- stylistic control; quotes and dialogue, if used, sounds natural.

#### **4**

**The writing has an easy flow and rhythm. Sentences are carefully crafted, with strong and varied structure that makes expressive oral reading easy and enjoyable. The writing is characterized by**

- a natural, fluent sound; it glides along with one sentence flowing into the next.
- variation in sentence structure, length, and beginnings that add interest to the text.
- sentence structure that enhances meaning.
- control over sentence structure; fragments, if used at all, work well.
- stylistic control; dialogue, if used, sounds natural.

#### **3**

**The writing flows; however, connections between phrases or sentences may be less than fluid. Sentence patterns are somewhat varied, contributing to ease in oral reading. The writing is characterized by**

- a natural sound; the reader can move easily through the piece, although it may lack a certain rhythm and grace.
- some repeated patterns of sentence structure, length, and beginnings that may detract somewhat from overall impact.
- strong control over simple sentence structures, but variable control over more complex sentences; fragments, if present, are usually effective.
- occasional lapses in stylistic control; dialogue, if used, sounds natural for the most part, but may at times sound stilted or unnatural.

#### **2**

**The writing tends to be mechanical rather than fluid. Occasional awkward constructions may force the reader to slow down or reread. The writing is characterized by**

- some passages that invite fluid reading; however, significant portions of the text that are difficult to follow or read aloud.
- some variety in sentence structure, length, and beginnings, although the writer falls into repetitive sentence patterns that are monotonous (e.g., subject-verb or subject-verb-object).
- good control over simple sentence structures, but little control over more complex sentences; fragments, if present, may not be effective.
- sentences which, although functional, lack energy.
- lapses in stylistic control; dialogue, if used, may sound stilted or unnatural.

#### **1**

**The writing is difficult to follow or to read aloud. Sentences tend to be incomplete, rambling, or very awkward. The writing is characterized by**

- text that does not invite—and may not even permit—smooth oral reading.
- confusing word order that is often jarring and irregular.
- sentence structure that frequently obscures meaning.
- a significant number of awkward, choppy, or rambling constructions sentences disjoint and confuse the writing.

## **SIXTH: CONVENTIONS**

### **5**

**The writing demonstrates exceptionally strong control of standard writing conventions (e.g., punctuation, spelling, capitalization, grammar and usage) and uses them effectively to enhance communication. Errors are so few and so minor that the reader can easily skim right over them unless specifically searching for them. The writing is characterized by**

- strong control of conventions; manipulation of conventions may occur for stylistic effect.
- strong, effective use of punctuation that guides the reader through the text.
- correct spelling, even of more difficult words.
- correct grammar and usage that contribute to clarity and style.
- skill in using a wide range of conventions creating a sufficiently complex piece.
- careful edit and thorough review prior to submission.

### **4**

**The writing demonstrates strong control of standard writing conventions (e.g., punctuation, spelling, capitalization, grammar and usage) and uses them effectively to enhance communication. Errors are few and minor. Conventions support readability. The writing is characterized by**

- strong control of conventions.
- effective use of punctuation that guides the reader through the text.
- correct spelling, even of more difficult words.
- correct capitalization; errors, if any, are minor.
- correct grammar and usage that contribute to clarity and style.
- skill in using a wide range of conventions in a sufficiently long and complex piece.
- careful edit and thorough review prior to submission.

### **3**

**The writing demonstrates control of standard writing conventions (e.g., punctuation, spelling, capitalization, grammar and usage). Significant errors do not occur frequently. Minor errors, while perhaps noticeable, do not impede readability. The writing is characterized by**

- control over conventions used, although a wide range is not demonstrated.
- correct end-of-sentence punctuation; internal punctuation may sometimes be incorrect.
- spelling that is usually correct, especially on common words.
- correct capitalization; errors, if any, are minor.
- occasional lapses in correct grammar and usage; problems are not severe enough to distort meaning or confuse the reader.
- editing at the last minute that is not accurately implemented.

### **2**

**The writing demonstrates limited control of standard writing conventions (e.g., punctuation, spelling, capitalization, grammar and usage). Errors begin to impede readability. The writing is characterized by**

- some control over basic conventions; the text does not reveal mastery.
- end-of-sentence punctuation that is usually correct; however, internal punctuation contains frequent errors.
- spelling errors that distract the reader; misspelling of common words occurs.
- capitalization errors.
- errors in grammar and usage that do not block meaning but do distract the reader.
- substantial editing needed.

### **1**

**The writing demonstrates little control of standard writing conventions. Frequent, significant errors impede readability. The writing is characterized by**

- little control over basic conventions.
- many end-of-sentence punctuation errors; internal punctuation contains frequent errors.
- spelling errors that frequently distract the reader; misspelling of common words often occurs.
- capitalization that is inconsistent or often incorrect.
- errors in grammar and usage that interfere with readability and meaning.
- extensive editing needed.

## **SEVENTH: CITING SOURCES**

## 5

**The writing demonstrates exceptionally strong commitment to the quality and significance of research and the accuracy of the written document. MLA documentation is used to avoid plagiarism and to enable the reader to judge how believable or important a piece of information is by checking the source. The writing models MLA GUIDELINES FOR QUOTING provided in this syllabus and in course on CANVAS. The writer has**

- acknowledged borrowed material by introducing the quotation or paraphrase with the name of the authority; key phrases are directly quoted so as to give full credit where credit is due.
- punctuated all quoted materials; errors, if any, are minor.
- paraphrased material by rewriting it using writer's (own) style and language.
- provided specific in-text documentation for borrowed material.
- provided a "Works Cited" page listing every source cited in the paper; omitted sources that were consulted but not used.
- demonstrated a grasp of effectively and artfully using documentation AND asserting original voice.

## 4

**The writing demonstrates a commitment to the quality and significance of research and the accuracy of the written document. Documentation is used to avoid plagiarism and to enable the reader to judge how believable or important a piece of information is by checking the source. Minor errors, while perhaps noticeable, do not blatantly violate the rules of documentation. The writer has**

- acknowledged borrowed material by sometimes introducing the quotation or paraphrase with the name of the authority.
- punctuated all quoted materials; errors, while noticeable, do not impede understanding.
- paraphrased material by rewriting using writer's style and language.
- provided in-text documentation for most borrowed material.
- provided a "Works Cited" page listing every source cited in the paper; omitted sources that were consulted but not used.
- demonstrated a grasp of effectively using documentation AND asserting original voice.

## 3

**The writing demonstrates a limited commitment to the quality and significance of research and the accuracy of the written document. Documentation is sometimes used to avoid plagiarism and to enable the reader to judge how believable or important a piece of information is by checking the source. Errors begin to violate the rules of documentation. The writer has**

- enclosed quoted materials within quotation marks; however, incorrectly used commas, colons, semicolons, question marks or exclamation marks that are part of the quoted material.
- included paraphrased material that is not properly documented.
- paraphrased material by simply rearranging sentence patterns.
- demonstrated an uneven grasp of effectively using documentation.

## 2

**The writing demonstrates little commitment to the quality and significance of research and the accuracy of the written document. Frequent errors in documentation result in instances of plagiarism and often do not enable the reader to check the source. The writer has**

- enclosed quoted materials within quotation marks; however, incorrectly used commas, colons, semicolons, question marks or exclamation marks that are part of the quoted material.
- attempted paraphrasing but included words that should be enclosed by quotation marks or rephrased into the writer's language and style.
- altered the essential ideas of the source.
- included citations that incorrectly identify reference sources.

## 1

**The writing demonstrates disregard for the conventions of research writing. Lack of proper documentation results in plagiarism and does not enable the reader to check the source. The writer has**

- borrowed abundantly from an original source, even to the point of retaining the essential wording.
- citations randomly credit source material.
- included words or ideas from a source without providing quotation marks.
- incomplete "Works Cited" page listing sources that were used.

## MLA Guidelines for Quoting

FOLLOW the following “MLA Guidelines for Quoting” (see original at <https://cooperseng101.wordpress.com/syllabus-part-2-course-outline/mla-guidelines-for-quoting/>)

For MLA formatting see:

<https://www.library.cornell.edu/research/citation/mla-list>  
<https://owl.english.purdue.edu/owl/resource/747/01/>  
<http://content.easybib.com/citation-guides/mla-format/>

### Five Purposes for Quoting

1. To lend credence and support to your ideas
2. To give credit to your source for his or her ideas
3. To enliven the readability and demonstrate reliability of your own writing
4. To add emphasis to an idea
5. To state another person’s idea beautifully, clearly, or succinctly

### How Much to Quote

1. As little as is necessary to fulfill the purpose
2. Only what you cannot say as well in your own voice
3. Only enough to make an idea clear

### Where to Place a Quote

1. Integrated with your own words and voice
2. In positions where they support your ideas

### What Attribution to Include in Your Sentence

1. The author’s name
2. The author’s position (role) if relevant to credibility
3. The occasion where it was said or written if relevant

### What Attribution to Include in Parenthetical Citation

1. In MLA style, use author’s last name and page number (without comma)

### Integrating Quotations into Your Writing

There are two types of direct quotations.

a. The first is simply to write the author’s statement in your own paper and use quotation marks to separate it from your own writing. In this type of direct quotes, name the person who said or wrote the words in order to introduce the quote. For example:

John Leo has said, “Fairness and manners in the workplace have become purely legal issues.”

Or

Shakespeare once wrote, “To thine own self be true.”

Notice that the first letter of the quoted sentence is capitalized and that a comma separates the introductory words from the quote.

b. In another type of direct quotation, the words of the author are incorporated into your own sentence. The only punctuation used is the quotation mark; when using your own sentence, the first letter of the quote is not capitalized.

John Leo cautions us that “fairness and manners in the workplace have become purely legal issues.”

And

Shakespeare once wrote that you must “to thine own self be true.”

c. In an effective variation of the second type (b.) of direct quotation, you, as the writer, keep only the words you think are the most important for the meaning of your paper. You use those phrases that retain the *meaning and intention of the original and also support your ideas.* For example, *Like John Leo, we begin to see here in our own company that much of what used to be considered common workplace virtue have now turned into merely “legal issues.”*

And

*As I make a decision for my career, I will remember to be true “to [mine] own self.”*

#### Writing Activity #1

Use the following quotes to practice each of the three ways to put the following statement in your own writing. (a) Use a comma and quotation marks to separate the quote from your own writing. (b) Incorporate the quote into your own writing by using “that.” (c) Use only part of the quotation in a sentence of your own. You may wish to find quotes from your own research or from articles in the readings chapters printed later in this book.

1. Oh for a book and a shady nook, either in door or out. (John Wilson)
2. Whether they will or no, Americans must begin to look outward. (Alfred Thayer Mahan)
3. Have you had a kindness shown? Pass it on. (Henry Burton)

#### Placing Quotations

**Where** you place direct quotations in relation to your ideas is an important decision. Readers tend to notice and remember information at the beginnings and endings of paragraphs: **USE** those positions to highlight **your** thinking and SANDWICH your quotes, where appropriate.

Consider the organization of the following student paragraphs. Whose ideas are emphasized in each? Which of the following paragraphs lets the reader know that the student writer has thought through the information found in the sources? Why do you think so? How would you advise these students to demonstrate their growing knowledge and allow their voice to shine through?

1. “Cutting down tropical forests produces dramatically different results from the deforestation of America a century ago. Rainforests contain most of the insect and plant life in the entire world, perhaps as much as 75% of all species” (Karns and Khera 1993). “As their habitats are destroyed, these species often become extinct, with a unique and sometimes devastating impact on the biosphere” (Norton 1986). So, I think we should preserve the rain forests to preserve the planet.
2. The world’s leading scientists urge us to halt the destruction of the rain forests in order to preserve our planet. We should not continue the devastation our forefathers wreaked on North America on their trek west. And more than that, we have to stop the deforestation of South America because it will have more drastic effects on the world environment (Karns and Khera). As we systematically destroy rainforests we affect the lives and habitats of “perhaps as much as 75% of all species of insect and plant life” (Norton). We could in a few short years change the entire biosphere of this earth.
3. We need to look into what we are doing to the rain forests in South America because “[w]hen a habitat is destroyed, it is rare that only one species is affected. The importance of these ‘lost’ species cannot be fully quantified” and “[s]pecies eradication in the last 20 years has been at a pace never before experienced on the planet” (Prance 1990).

Beginning and ending places in paragraphs are important and emphasis bearing. **To accentuate your own ideas rather than the ideas of your source, place direct quotations in un-emphasized areas. One student called this “sandwiching the quote” between important ideas.**

In addition to where you place direct quotation is in your paragraph, the type of information you include about the quotation and its author indicates to readers how they are to think about the information.

Consider the following paragraphs. All were written by the same student working through drafts. What are the differences between her drafts? How does each affect your reading of the paragraph? Why?

First Draft-

I found two articles which give evidence that men are discriminated against in Elementary Education. The first, by Robert Browning says that only 1 out of 10 elementary teachers is a man (52). In the second, “Should Men Be Allowed to Teach Kindergarten?”, Joan Smithgarth argues that since many children live with their divorced mothers only, they need a male figure in the early grades, but that because society believes otherwise, “there are too few men teaching young children” (76).

Revision—

Robert Browning, President of Elementary Teachers Association (ETA) says that only 1 out of 10 elementary teachers is a man. In “Should Men Be Allowed to Teach Kindergarten?”, Joan Smithgarth, principal at George Washington School, argues that since many children live with their divorced mothers only, they need a male figure in the early grades, but that because society believes otherwise, “there are too few men teaching young children” (76). These teachers give focus to the problem that men are discriminated against in Elementary Education.

#### Second Revision --

Male teachers appear to be discriminated against in Elementary Education. In fact, just as women seem to be excluded from higher-paying business positions, males may be having a difficult time getting into

teaching. Only one out of ten elementary teachers is a man (Browning 52). Whether or not men are encouraged to become elementary teachers or simply they seek the higher paying jobs available to them, the phenomenon merits examination. Since women are usually awarded custody in divorces, do we need more men teaching the earlier grades? If the dearth of male teachers means that “children who are being raised by single mothers don’t get the benefit of a male role model,” we can conclude then that “there are too few men” teaching our children today (Smithgarth 76).

Each version emphasizes a different angle of the student’s research. How might she use them to serve different purposes? In the first version, what activity does she emphasize? In the second, notice how she includes relevant information about the authors whose words she cites. How do you think she hopes this will affect her readers? In the third version, whose ideas does she emphasize? In what situations would each of the paragraphs be appropriate and effective?

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