

**DANC 107**  
**World Perspectives on Dance**  
**Performance**  
**FALL 2015**  
**Section: 22358D**  
**Day: Monday**  
**Time: 5:00–6:50pm**  
**2 units**

**Location: PED 207**

**Instructors: Jackie Kopcsak &  
Saleemah Knight**

**Office: TBD**

**Office Hours: To be scheduled by email**

**Contact Info:**

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## **Catalog Description**

The practice and aesthetics of international dance styles through lecture and participant-driven interaction.

## **Course Description**

This course gives an introduction to the practice and aesthetics of international dance styles through lecture and participant-driven interaction. Lectures and guest presentations will emphasize the role of dance in the historical and cultural continuum.

## **Course Overview**

Taking the fact that we are citizens of an increasingly interdependent community into the dance worldview, the course broadens the scope of historical and cultural understanding. Guest artists from various disciplines (ie: European folk, Flamenco, Bharata Natyam, Caribbean, West African, etc.) will augment learning through demonstration and shared knowledge of respective dance traditions. Ultimately the course will enhance and reframe understandings of dance through the incorporation of style, form, tradition, and ritual.

## **Learning Objectives**

- Students will develop an understanding of the vibrancy of the international dance community and how such communities impact their own dance learning
- Students will acquire new vocabulary demonstrative of a globally minded dance education
- Students will become familiar with at least one non-Western dance style and perform rudimentary elements from that technique

- Students will broaden their awareness of what it means to be a dancer in the 21<sup>st</sup> century and how that differs on local, national, and international stages
- Students will see how the definition of “creator” in dance is not only a term used for theatrical staging, but rather that the idea of creation is multifaceted and multidisciplinary

### **Technological Proficiency and Hardware/Software Required**

Students will be required to view media outside of class for discussion and other assignments.

### **Required Textbook**

Moving History/Dancing Cultures: A Dance History Reader, eds. Ann Dils and Ann Cooper Albright (Middletown: Wesleyan University Press, 2001).

### **Additional Reading (subject to change)**

All supplemental reading will be posted on the course website (Blackboard) before the first day of class.

Hill, Constance Valis. “Over-The-Top and In-The-Trenches.” In Tap Dancing America (New York: Oxford, 2010), 44-67.

Jonas, Gerald. “The Power of Dance” and “Dance of the Realm.” In Dancing: The Pleasure, Power, and Art of Movement (New York: Abrams, 1992), 12-35, 70-107.

## **Description and Assessment of Assignments**

### **Readings and Viewings:**

**Students should complete the assigned reading or viewing before the class for which it is listed.**

**For EVERY Assigned Reading and/or Video: Students are expected to be active learners and take notes regarding the main theme and/or topics of interest. Students are expected to come to class ready to actively participate in discussions and may be called upon at any time to share their notes.**

The textbook and readings for this course are written by leading dance scholars active in the field. However, as dance is a predominately non-verbal form of human expression, watching, experiencing and embodying different dance forms through in-class activities and videos will also constitute primary and textual exposure to the material. Accordingly, visual media shown in class represent vital primary texts for the course and, like lectures and reading materials, will be the basis of questions on quizzes and exams. Students are encouraged to engage with additional media in conjunction with their readings.

### **Attendance:**

Viewing, discussion, and in-class activities figure greatly in this course, so regular attendance is required. For this course, participation includes being attentive and focused (ie: NOT texting or surfing the internet); actively participating in discussions, master classes, and group activities; asking thoughtful questions; coming to class fully prepared; and exercising personal responsibility and consideration of others at all times. If you have more than **two** unexcused absences, your grade for this class will reflect that fact. Chronic tardiness may be recorded as an absence.

### **Quizzes:**

Quizzes on reading assignments will take place at the beginning of class. (Latecomers will not have the opportunity to make up the quiz). The quizzes will be returned and can form a study guide for the exams.

### **Mid-Term and Final Exam:**

Students are required to be in class for each of the class exams, so note the dates. Exams will consist of short answer and essay questions. Exam questions will be drawn from assigned reading material, lectures, videos and master classes.

**Mid-Term: Monday, October 12**

**Final: Monday, December 14th, 4:30–6:30pm**

### **CHOREOGRAPHIC RESEARCH PROJECT & FINAL PAPER (due Weeks 13–15)**

Working with your designated group, you will research a dance tradition that is NOT familiar to you. You will attempt to become an “expert” on this form of dance. In your oral presentation (20 pts), each member of your group will contribute to a short explanation of your dance form and your research. (Time yourself! And be prepared for questions!). Then, as a group, you will demonstrate 1–2 minutes of your traditional dance form (20 pts). (It is recommended that in addition to watching multiple videos, you consult/interview an actual expert, take a class somewhere, attend a festival, etc. There is no way your group will become virtuoso performers in a culturally-specific dance form in just a few weeks – what is most important is trying to embody (feel what it is like to dance) some aspect of your assigned dance form). You will then also perform a 1–2 minute piece you have choreographed that uses some aspect(s) of the traditional dance style to inform original (any genre) choreography (20 pts). EACH member of the group will turn in their own 2–3 page research paper on the dance form being presented, commenting also on your personal experience of learning this dance style and your creative process (40 pts). Your well-researched, typed, double-spaced and proof-read paper will include an original title, proper citations and separate bibliography and will be turned in on the day of your presentation.

### **Grading Breakdown**

Attendance & Participation	15%
Quizzes	15%
Mid-Term Exam	20%
Choreographic Research Project & Final Paper	30%
Final Exam	20%
<b>Total</b>	<b>100%</b>

A+ = 100 points

A = 95–99 points

A- = 91–94 points

B+ = 88–90 points

B = 85–87 points

B- = 81–84 points

C+ = 78–80 points

C = 75–77 points

C- = 71–74 points

D+ = 67–70 points

D- = 61–63 points

F = 60 or below

SCHEDULE: (Subject to change)

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates	Other Notables
<b>Week 1 Aug 24</b>	<b>Introduction to course/ What is Dance?/Investigating Dance as Ritual</b>	READ: In D&A "Looking at World Dance" (92-96); <b>Jonas</b> "The Power of Dance" (12-35).		In-Class: Creating Ritual Dances
<b>Week 2 Aug 31</b>	<b>Battling Ethnocentrism/Ballet as Ethnic Dance/ European Folk Dance</b>	READ: In D&A <b>Sklar</b> , "Five Premises for a Culturally Sensitive Approach to Dance" (30-32); <b>Kealiinohomoku</b> , "An Anthropologist Looks at Ballet as a Form of Ethnic Dance" (33-43).		In-Class: European Folk Dance  How to use USC Library resources for research
<b>Week 3 Sept 7</b>	NO CLASS: LABOR DAY HOLIDAY			
<b>Week 4 Sept 14</b>	<b>Banning Dance: Native American Dance in the United States; Danza Azteca in Mexico</b>	READ: In D&A <b>Doolittle and Elton</b> , "Medicine of the Brave: A Look at the Changing Role of Dance in Native Culture from the Buffalo Days to the Modern Powwow" (114-127); <b>Udall</b> , "The Irresistible Other: Hopi Ritual Drama and Euro-American Audiences" (238-249).	<b>Quiz #1</b>	In-Class Discussion and Video Viewing on Native American Dance Traditions
<b>Week 5 Sept 21</b>	<b>Dances of Africa</b>	READ: In D&A <b>Asante</b> , "Commonalities in African Dance: An Aesthetic Foundation," (144-151); <b>Gottschild</b> , "Stripping the Emperor: The Africanist Presence in American Concert Dance" (332-341).  WATCH YouTube: Earl "SnakeHips" Tucker: <a href="https://youtu.be/7U4ww-MmAY4">https://youtu.be/7U4ww-MmAY4</a>		In-Class: Embodying Africanist aesthetics - Saleemah Knight
<b>Week 6 Sept 28</b>	<b>Dances of African Diaspora</b>	READ: (TBD)		Guest Masterclass: Afro-Cuban

<b>Week 7</b> <b>Oct 5</b>	<b>Tap: Afro-Irish fusion</b>	<p>READ: <b>Hill</b>, "Over-The-Top and In-the-Trenches" (44-67)</p> <p>WATCH: Self-Directed YouTube Viewing: - Riverdance - The Nicholas Brothers - Gregory Hines - Savion Glover</p>	<b>Quiz #2</b>	Guest: Masterclass in beginning Tap
<b>Week 8</b> <b>Oct 12</b>	<b>Mid-Term Exam</b>			
<b>Week 9</b> <b>Oct 19</b>	<b>Dances of India</b>	<p>READ: In D&amp;A <b>Meduri</b>, "Bharatha Natyam - What Are You?" (103-113);</p> <p>WATCH: Self-Directed YouTube Viewing: Find an example of each: Bharatha Natyam &amp; Bollywood</p>		<p>In-Class Video Viewing of Bharata Natyam, Kathak, Kathakali, Oddisi, Kuchipudi...</p> <p>Discussion on Bollywood and Indian Fusion</p>
<b>Week 10</b> <b>Oct 26</b>	<b>Dances of India</b>	READ: (TBD)		Guest Masterclass: Bharata Natyam
<b>Week 11</b> <b>Nov 2</b>	<b>Rhythms of Spain: Flamenco Dance and Music</b>	<p>WATCH: Carlos Saura film of your choice: - "Carmen" - "Flamenco" - "Bodas de Sangre"</p>		Guest Masterclass: Flamenco Music
<b>Week 12</b> <b>Nov 9</b>	<b>Court Dance traditions of Asia/ Cambodian Classical Dance and the Khmer Rouge/UNESCO and ICH</b>	<p>READ: <b>Jonas</b> "The Dance of the Realm" (70-107). UN Universal Declaration of Human Rights, Article 27: <a href="http://www.un.org/en/documents/udhr/index.shtml#a27">http://www.un.org/en/ documents/udhr/ index.shtml#a27</a></p> <p>INVESTIGATE: UNESCO's site about Intangible Cultural Heritage:<a href="http://www.unesco.org/culture/ich/index.php?lg=en&amp;pg=00002">http:// www.unesco.org/culture/ich/ index.php?lg=en&amp;pg=00002</a></p>	<b>Quiz #3</b>	Possible class time to work on group projects

<b>Week 13</b> Nov 16	<b>Class Presentations</b>		<b>FINAL PAPER</b> due at time of <b>PRESENTATION</b>	
<b>Week 14</b> Nov 23	<b>Class Presentations</b>			
<b>Week 15</b> Nov 30	<b>Class Presentations;</b> <b>Wrap-up and other</b> <b>Hot Topics</b>			
<b>FINAL</b>	<b>FINAL EXAM</b>	<b>Monday, December 14th</b> <b>4:30-6:30pm</b>		

### **Assignment Submission Policy**

All assignments will be submitted in class. Exceptions will be made only in truly exceptional circumstances.

### **Additional Policies:**

#### **Class Conduct:**

Please bring a paper notebook and writing instrument to class; laptops, notebooks, tablets and other technology will only be permitted at certain times. Phones will not be allowed and should not be visible during class. Texting or internet engagement during class time will result in lowering of your class grade. Your attention during class time is greatly appreciated, and also required.

#### **Please Note**

This class takes place at a university committed to equity for all students, where diversity and inclusion are considered critical to the academic environment. In this classroom, free speech is respected, and civil discourse is expected, with a safe learning environment the priority. We will endeavor to use language that is respectful—sometimes being inquisitive and creative, because language changes all the time—particularly when it comes to differences in age, ethnicity, gender identity or expression, race or socioeconomic status. If you have a preferred gender pronoun that is not being used, please advise the professor.

#### **Statement for Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html), (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

#### **Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

## Statement on Academic Conduct and Support Systems

### Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity <http://equity.usc.edu/> or to the Department of Public Safety <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](http://sarc@usc.edu) describes reporting options and other resources.

### Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.