

DANC 187: Bollywood Dance
Section 22445

FALL 2017

2 units

Day: F

Time: 12:00-1:50pm

Location: KDC 105

Instructor: Achinta S. McDaniel

Office: KDC 222

Office Hours: To be scheduled via e-mail

Contact Info: achintam@usc.edu

Catalog Description

An introduction to basic and intermediate Bollywood Dance, including technique, movement, musical rhythm, phrases, and choreography. Inspired by the high-energy music from Indian films, Bollywood is a form that combines traditional Indian folk and classical dances with Hip Hop, Jazz, Latin, and Middle-eastern dance.

Full Course Description

This course introduces the foundational movements, fundamental techniques, rhythmic footwork patterns, hand gestures, arm movements, and facial expressivity of Bollywood dance, for both film and the concert stage. Study includes the basic embodied theory, vocabulary, musical and cinematic association, culture and history of classical Indian dance forms and Indian folk forms, as well as other subgenres and styles that contribute to the development of Bollywood dance and culture.

Course Overview

This course intends to provide general knowledge of Bollywood dance and culture. Students will learn how common Bollywood dance practices employ traditional Indian folk dance, such as Bhangra, and classical forms of the subcontinent, such as Kathak and Odissi. Additionally, this course will expose students to the ways in which contemporary Bollywood includes elements of Western movement and dance like Modern, Jazz, Lyrical and Hip-Hop. Focusing on basic movements, hand gestures, rhythmic patterns and communicative expressions, this course is designed to provide students with a solid foundation from which to perform Bollywood dance, including an emphasis on storytelling through movement, specificity, posture, strength, alignment and coordination.

Learning Objectives

- Identify basic characteristics and vocabulary in Bollywood dance.
- Establish the capacity to recognize the difference, interconnectedness, and diversity of Bollywood and classical Indian dance, and Indian folk dance.
- Understand the key concepts, discourses, and formulaic storytelling elements involved in the practice of this form.
- Understand the transformation of this form from a cinematic experience to a live theatrical experience, and participatory dance culture.
- Recognize the relationship between the movement and music.
- Develop an awareness of the context and politics related to performing and viewing Bollywood dance.
- Recognize how the integration of Western dance styles and forms contributed to the development of a Bollywood dance vocabulary and style.
- Develop an understanding of personal and collective voice and style.

Required Readings and Supplementary Materials

READ: *Contemporary Bollywood Dance: Analyzing It through the Interplay of Social Forces* by, Esha Bhattacharya Chatterjee; *3 Ways Bollywood Sets Up a Sexuality Paradox for South Asian Women* by, Nikita Redkar.

Additional short readings, film and videos may be assigned relating to topics covered in the cipher.

Reflection Paper

Students will write a **2-3 page** paper, typed, single-spaced, reflecting on their experience of attending a student or professional dance concert (pre-approved by the instructor). This paper should also address how the work seen relates to specific elements of the student's technical studies. **Due the first class following the performance.**

ATTEND (Option 1): Kaufman Works in Progress Showings – October 12-13

ATTEND (Option 2): Kaufman BFA Fall Performance – November 14-17, 19

ATTEND (Option 3): Kaufman Student Works Performance– November 28-30

Journal

Students will keep a well-organized and legible journal of class notes, technique and choreographic notes, achievements and challenges, reading and inspirations. **Due at the end of: week 5, week 10 and at the final examination.** Required notes on each class and/or assignment: warm-up, across the floor work, details of choreography, learned vocabulary, peer feedback, progress and self-assessment, in-class discussions on reading/film clips/assignments. Students must date and head each journal entry.

Proper Attire for Technique Class

Traditional dancewear, as well as loose, comfortable clothing is appropriate, as is yoga wear. Freedom of movement is important. Barefoot is preferred, but tennis shoes may be worn, clean with non-marking soles. For your safety, and the safety of other students, no dangling or noisy earrings, bracelets, anklets, necklaces, large hoop earrings or watches are to be worn in class. Small stud earrings are permitted. Kneepads, on occasion, are recommended.

Additional Policies

Attendance is mandatory because the majority of the course material is covered in studio. All students are expected to actively engage and participate in each class, ***including auditing students***. There will be one excused absence allowed (no doctor's notes are necessary). **Unexcused absences are penalized by a 7 point deduction each occurrence.** No make-up classes are allowed. Tardiness is not tolerated as early warm-ups are critical to preventing injury; the full class time is necessary to complete course training, and tardiness creates a significant disruption to the course work of the other students. Tardiness of 15 minutes or more will constitute an absence. Further, three tardy attendances of less than 15 minutes will also constitute an absence. For group assignments, be sure to notify your fellow classmates of your absence (24) twenty-four hours prior to the class session.

Studio Guidelines

Food and beverages are not allowed in the dance studio. Water is acceptable and the only exception to this rule. Please refrain from side conversations during class.

Cell phones/electronic devices MUST be silenced; Do not use mobile devices during class time; If you check your phone/text message/make or take phone calls during class time, expect your grade to be affected negatively. Furthermore, repeat offenders will be asked to leave class for that day.

Course Schedule

WEEKS 1-3

- Orientation/expectations and general assessment
- Introduction to Bollywood dance and cinema

- Basic Bollywood combinations/choreography
- Short assignments on specific film clips
- Introduction to and basic vocabulary of classical Indian dances, rhythmic footwork and hand gestures
- Introduction to folk dances of the subcontinent and their inclusion in Bollywood cinema
- **Short paper due Week 3:** Research and describe One folk form and one classical form of India, 1 page, single-spaced.

WEEKS 4-10

- READING, Week 4: *Contemporary Bollywood Dance: Analyzing It through the Interplay of Social Forces* by, Esha Bhattacharya Chatterjee
- Introduction of styles of Bollywood: Mujra, Item Number
- Introduction of dance choreographies from classic and modern Bollywood films, exploring the differences, and learning choreography from film
- Film listings and clips provided by the lecturer
- **Midterm Exam Week 7, October 6**
- Group choreography assignments, **due Week 10**

WEEKS 11-15

- Transition to more intricate and longer combinations/choreography
- Bollywood in the global landscape for both stage and film, influence and inclusion of western dance
- Live vs. Film Bollywood Dance: clips provided by lecturer
- READ and REFLECT: *3 Ways Bollywood Sets Up a Sexuality Paradox for South Asian Women* by, Nikita Redkar, 1 page **paper, single-spaced due Week 13.**
- Group projects: Part One- As a small group, learn and execute choreography from your choice of Hindi Film; Part Two- Add original choreography on to Part One as a group, to be performed live as part of final, and to be filmed and edited for presentation as part of final grade. **Music Video due Week 15.**

WEEK 16 - FINAL EXAM

- Final Exam, Live Performances of Group Projects, Large Group Performance.

Exams

Midterm and Final Exams grades consider individual and group execution of material covered in class.

- **Mid-Semester Evaluation:** Week #7
- **Final Evaluation:** Fri, Dec 8 @ 11 am-1 pm

Grading Breakdown

There are a total of 100 points for the quarter. Students earn the 100 points by completing the Midterm (15pts), Final (20), Live Performance Reflection Paper (15) and Participation/attendance (15pts). The Mid-term and Final exams require individual and collective participation.

		TOTAL POSSIBLE		= 100 POINTS	
Letter Grade Requirements:					
		Active Participation		15%	
		Assignments		20%	
		Midterm Examination		20%	
		Final Examination		25%	
		Reflection Paper		10%	
		Journal		10%	
Grading Scale:	100 A+	87-89 B+	77-79 C+	67-69 D+	59 and below F
	95-99 A	84-86 B	74-76 C	64-66 D	
	90-94 A-	80-83 B-	70-73 C-	60-63 D-	

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://adminopsnet.usc.edu/department/department-public-safety>. This is important for the safety of the 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 <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 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.

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.

FINAL NOTE: It is often necessary for the instructor to place his/her hands on a student in order to better facilitate the learning process and to illustrate proper alignment. If a student should have an aversion to this practice please notify the professor prior to the start of classes.