

**DANC 212G, Section 22459R: Dance in Popular Culture
Fall 2019**

4 Units

Day: Monday / Wednesday

Time: 12:00 pm – 1:40 pm

Location: KDC 235

Instructor: Achinta S. McDaniel

Pronouns: She/Her/Hers

Office: KDC 231

Office Hours: By appointment: Mon/Wed 2:00-3:00 p.m.

Contact Information: achintam@usc.edu

CATALOG DESCRIPTION

Examination of the role of dance in popular culture in a classroom setting. Studies of dance styles and their evolution in recreational and professional contexts through research, observation, and practice.

COURSE DESCRIPTION

Pop culture by definition highlights media that act as conduits for the cultural norms that emerge from society. This course aims to sharpen the focus on dance and the influence it holds within popular culture. Through readings and visual assignments, students will hone their skills to decipher the coded language of dance in pop culture that targets the masses. Students will also assess the value of commercial dance products within the marketplace and their use of cultural icons, dance skillsets and political expressions through research papers and self-reflection. Students will develop valued analytical, writing, reading, and communication skills throughout the course. By highlighting notable directors and choreographers as well as celebrities who have illuminated dance within social spaces, students will also be introduced to dance styles in a historical format as well as their ability to transcend time within the technological advancements of today.

COURSE LEARNING OBJECTIVES

- Identify and use pop culture dance terminology
- Identify the way dance influences pop culture in the US and global populations
- Critique existing pop culture examples
- Demonstrate choreographed pop culture dance movements
- Recognize cultural appropriation in pop culture dance
- Improve communication skills through oration and essays

COURSE EXPECTATIONS

In order to enjoy the course and get the most out of it, and to meet the learning objectives, students will be expected to attend class regularly, on time, and well-prepared. Well-prepared in this course means having read or viewed the assigned materials and thought them through/taken notes so as to share knowledge, opinions, and questions in class with peers on a regular basis. (Cough-Cough: and to ace pop quizzes)

In addition, students are expected to take part in a handful of dance workshops to fully engage in the practice of certain dance styles discussed, but are **NOT required to have any dance experience.**

Students are, however, expected to write appropriately and persuasively, and to develop strong thesis statements with supporting arguments and research in assigned papers and examination essays. Free help with writing is readily available to students at: <https://dornsife.usc.edu/writingcenter/>. Do not let careless spelling and grammatical errors bring your grade down. If you need assistance, see the writing center.

COURSE NOTES AND IN-CLASS WORK

Students are encouraged to take written notes, and to be prepared to discuss topics in small groups throughout the course, and to give presentations on topics covered in class and through assignments. Spot quizzes will be given during the course, both open-book and closed. Students will dance from time to time throughout the course, with notice given on blackboard in advance, so that they may wear appropriate attire and footwear. Copies of certain lecture slides, along with assignments, rubrics, and additional class information will be posted on Blackboard. See more *In-Class Work Policy* below. Please refrain from side conversations during class.

TECHNOLOGICAL PROFICIENCY AND HARDWARE/SOFTWARE REQUIRED

- Students must have access to computers or laptops with internet access in order to complete assignments based on research and video viewings, including clips on YouTube, Vimeo, etc.
- Students are required to submit typed papers and certain assignments via Blackboard.
- Laptops are permissible in class, but handwritten notes on paper are encouraged and helpful in retaining information. Only handwritten notes may be used for open-book quizzes.
- Keynote lecture slides will be available on Blackboard from time to time. If a student does not have Keynote software, slides will be additionally made available as PDF documents on Blackboard. Note, the DSP website converts various formats into alternative, accessible formats for each user: <https://dsp.usc.edu/accommodations/file-conversion/>. For example, you may convert a pdf document into an audiobook mp3 file.

ATTENDANCE POLICY

All students are expected to actively engage and participate (see In-Class Work Policy below) in each class, **including auditing students**. There are two excused absences allowed (no doctor's notes are necessary). No make-up classes are allowed including make-up quizzes, in-class work, and tests. 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 (48) forty-eight hours prior to the class session.

IN-CLASS WORK POLICY

Students will contribute to the learning environment by completing in-class assignments, group discussions and short, impromptu oral presentations and demonstrations. Other work may include open-note spot quizzes, worksheets, and response to polls. Students are graded on thoughtful participation and **completion** of work. There are no make-up assignments for missed in-class work. Students' lowest two grades will be dropped from the overall In-Class Work grade.

COMMUNICATION POLICY

E-mails from official usc.edu addresses are to be used by students when corresponding with professor. **Prior** to e-mailing professor, students must ask themselves the following questions: 1. What have you consulted to find the answer on your own? 2. What do you think the best answer would be if your professor could not respond to you? 3. Did you consult your syllabus? 4. Did you ask a fellow student? If these are satisfied, and still no answer is found, e-mail your professor.

TECHNOLOGY POLICY

- **Mobile phones/electronic devices MUST be placed on "Do Not Disturb" mode:** Unless devices are required for official DSP accommodations, 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, with a 5 point deduction per instance. Repeat offenders will be asked to leave class for that day and will be penalized with a 7 point deduction.
- **Laptops** will not be used for anything other than in-class work or appropriate note taking, unless their use is necessitated by official DSP accommodations. Use of laptops for non-class related activities will result in a lowering of in-class grade by 5 points per instance. Repeat offenders will be unable to use laptops in class, and will be asked to leave class for that day, resulting in a 7 point deduction.

- **Recording devices** may be used if absolutely necessary (think long and hard about that), but are not to be posted on any commercial website or social network platform, and are not to be shared in any way apart from for use of learning the coursework. Students are not to record other students' presentations or movement demonstrations, unless permission is granted by students and professor.

ASSIGNMENTS & SUBMISSION POLICY

ALL Assignments are due on the designated assignment due dates listed below. Readings & viewings need to be completed prior to the start of class and will be discussed during the lecture. In class movement study will also accompany lecture participation and will be announced on the first day of class. There will be 3 research papers, 2-5 quizzes and 2 exams in this course. See research paper topics and exam dates below.

Assignments should be turned in on time as listed in the syllabus. Late assignments will have points deducted for tardiness and will not receive full credit. There will be a minimum of 10 points deducted per day an assignment is late. If you should experience or know in advance of an event that may prevent you from turning in an assignment/research paper on time, contact the professor. This may not prevent a deduction in points but will be a courtesy to the instructor.

RESEARCH PAPERS

There will be 3 research papers due during the course including the midterm:

- MLA (Modern Language Association) -<https://owl.english.purdue.edu/owl/resource/747/01/>
- 12-point font, Times New Roman
- Upload through Blackboard
- Writing Style: Do not plagiarize. Do not write in first person unless instructed as such.
- Include a separate Cover page with Names, Date, Course Title, Professor, Paper Title
- Include a separate Reference page for citations (Do not reference Wikipedia)
- Keep direct quotes to a minimum

OVERVIEW OF RESEARCH PAPERS

****Students Will Receive Detailed Assignment Descriptions in Class
During Discussions in Weeks Leading Up to Assignment Due Dates****

RESEARCH PAPER #1: ICONIC DANCE AND THE INTERNET

3-5 pages double-spaced – September 18, 12:00 a.m., (hint: finish on September 17 at 11:59pm or prior)

This research paper must be written in MLA format, using 12-point Times New Roman font and include a Cover Page and Reference page. Well-written papers will be 3-5 pages in length not including the cover and reference pages and will tackle the following areas:

- Identify 3-4 iconic dance influencers who have impacted pop culture through the viral nature of the Internet
- Compare and contrast the dance influencers
- Analyze their impact on pop culture
- Rank the dance influencers in order of influence and defend your argument with supporting evidence via links and articles.

RESEARCH PAPER #2: GLOBAL DANCE- MIDTERM PAPER

4-7 pages double-spaced – October 14, 2019 11:59 p.m.

This research paper must be written in MLA format, using 12-point Times New Roman font and include a Cover Page and Reference page. Well-written papers will be 4-7 pages in length not including the cover and reference pages and will tackle the following areas:

- Identify the ways dance influences pop culture in the US and global populations
- Select a country from the list provided in class
- Outline specific events within the selected foreign country that have been influenced by American pop culture dance
- Describe these event(s) and how they have been created
- Critique to what extent American pop culture has had in the specific event creation
- Assess the event and how its inception will impact other socially relevant aspects of the foreign country (i.e. media, government policy, etc.)

RESEARCH PAPER #3: REDEFINING DANCE IN POP CULTURE

5-8 pages double-spaced – November 20th 12:00 a.m., so really get it done prior to 11:59pm on 11/19

This research paper must be written in MLA format, using 12-point Times New Roman font and include a Cover Page and Reference page. Well-written papers will be 5-8 pages in length not including the cover and reference pages and will tackle the following areas:

- Recognize cultural appropriation in pop culture dance
- Reflect on a personal example of how one’s own culture has been appropriated through dance in pop culture or revisit another culture from the readings that has been defined as cultural appropriation in pop culture dance
- Validate or argue an alternative to the perception of culture appropriation in pop culture, give examples (use peer reviewed citations)
- Define dance in pop culture and state the prospects (this can be opinion-based) of how one can redefine dance in pop culture, use examples
- Illustrate how US populations will employ your ideas for how one can redefine dance in pop culture – determine a message, the channels in which that message will be disseminated and why it is important for the message to be delivered through those channels.

QUIZZES

Expect spot quizzes to assess your knowledge of the assigned materials. The quizzes will take place at the beginning of class time and students will not have an opportunity to make up any quizzes for which they are not present. Quizzes may also incorporate in-class notes, so it is encouraged to take notes for any opportunities where a quiz may be open notes. Quizzes will focus on the ability of the student to identify and use pop culture dance terminology, and as a measure of student’s understanding of assigned readings and viewings.

MIDTERM & FINAL EXAM (PART 1 & 2)

ALL STUDENTS ARE REQUIRED TO BE IN CLASS, PRESENT AND COMPLETE THEIR MIDTERM AND FINAL EXAM IN PERSON. The Midterm is a research paper, and Final Exam will consist of multiple choice, vocabulary questions, and written essay questions. Throughout the course, students will participate in dance workshops with guests and the professor of record. Students will have opportunities to learn new dance styles and demonstrate their dance skills in the rehearsal studio. In one portion of the both Midterm and Final Exams, students will demonstrate their dance skills in a group performances. The other section of the exam will explore student knowledge of the reading, viewing and in-class discussion and lecture materials, by paper for the midterm and by written exam for the final. Further details of the Final Part 1 and 2 will be detailed in class.

- Midterm Exam Part I (Paper Due)– October 14, 2019 by 11:59 p.m.; Midterm Exam Part II (Practical Projects Due) – October 16, 2019 Top of Regular Class Time
- Final Exam Part 1 (Practical) – December 4, 2019 Regular Class Time; Final Exam Part 2 (Written Exam) – Friday, December 13, 2019, 11am-1pm.

COURSE SCHEDULE

The following is a week-by-week outline of the assigned readings and viewings, subject to some adjustment to best meet the needs of the class section. Each assigned reading and/or viewing must be completed by class meeting date in which it appears. If you have any questions, contact the professor. **NOTE: ALL ASSIGNMENTS LISTED UNDER A PARTICULAR CLASS DATE BELOW, ARE DUE AT THE FOLLOWING CLASS MEETING. E.G: January 7th assigned readings and viewings are due January 9th:**

WEEK 1

DANCE IN POPULAR CULTURE OVERVIEW: WHO? WHAT? WHEN? WHERE? WHY?

CLASS DATE: AUGUST 26

Introductions, Syllabus review, Course Overview.

ITEMS TO CONSIDER: What is popular culture? Where do we see dance popular culture?

ASSIGNED READING DUE NEXT CLASS MEETING:

Storey, J. (2012). *Cultural theory and popular culture an introduction* (5th ed.). New York, NY: Routledge. (Chapter 1)

Teurlings, J. (2013). From the society of the spectacle to the society of the machinery: Mutations in popular culture 1960s–2000s. *European Journal of Communication*, 28(5), 514-526.

CLASS DATE: AUGUST 28

What is popular, and why do we care?

LECTURE, IN-CLASS DISCUSSION, GROUP WORK: Assigned Readings & Viewings, and the Consequences of Being “Out of the Loop.”

IN-CLASS VIEWINGS:

PBS Idea Channel: Does Pop Culture Need to be "Popular"? PBS Digital Studios. (13 min. 4 sec)
<https://youtu.be/EoovlwC4N4A>

ASSIGNED READING:

Hanna, J. L. (2001). The language of dance. *Journal of Physical Education, Recreation & Dance*, 72(4), 40-45.

ASSIGNED VIEWING:

The Role of Dance in Society by Christopher Wheeldon (3 min. 29 sec)
<http://bigthink.com/videos/the-role-of-dance-in-society>

Ted Talk – Reddit with Alexis Ohanian (4 min. 26 sec)
https://www.ted.com/talks/alexis_ohanian_how_to_make_a_splash_in_social_media#t-245517

WEEK 2

THE LANGUAGE & POWER OF DANCE

NO CLASS SEPTEMBER 2: LABOR DAY

CLASS DATE: SEPTEMBER 4

The Big Ask: ***Why Dance?***

DISCUSSION: The language of dance, the role of dance, and how it is leveraged to make an impact? Fancied need, attention economy, intersection of commerce and art; further discussion on readings from week 1.

ASSIGNED READING:

https://www.huffingtonpost.com/janet-upadhye/vogue-not-madonnas-dance_b_1613478.html

<https://sophia.smith.edu/blog/danceglobalization/2012/05/01/voguing-madonna-and-cyclical-reappropriation/>

ASSIGNED VIEWING:

“Vogue,” Madonna: <https://youtu.be/GuJQSAiODqI>

WEEK 3

ICONS & POLITICS OF DANCE IN POP CULTURE

Discussion: The intrigue of dance as a freedom of expression, its role in the political discourse and the importance it plays in the socialization of the United States’ political discourse. From Martha Graham to Beyonce and beyond, a look at the politics of dance in pop culture and dissemination of politically charged messages by icons and influencers; differences in dissemination of influence from past to present.

CLASS DATE: SEPTEMBER 9

FILM (In Class) Strike A Pose (2016) – Film directed by Ester Gould and Reijer Zwaan (1 hour, 28 min)
Enjoy it, and take light notes.

WRITTEN ASSIGNMENT: Write a 1-page response to the documentary viewed in class, due by midnight tonight. Note relationship to our discussions and assignments as it strikes you. 12-pt Times New Roman font, double spaced, via Blackboard.

ASSIGNED VIEWING:

Evolution of Mom Dancing (w/Jimmy Fallon & Michelle Obama) (2 min. 4 sec)
<https://youtu.be/Hq-URL9F17Y>

First Lady Michelle Obama Carpool Karaoke (14 min. 41 sec)
<https://youtu.be/ln3wAdRAim4>

CLASS DATE: SEPTEMBER 11

In-class Vogue dance workshop with guest. Please come dressed appropriately and be prepared to dance.

In-Class Viewing: Excerpts from *Paris is Burning* Documentary.

Discussion on viewings and past readings and relation to vogue, celebrity, and icons.

ASSIGNED READING:

Gahajan, M. (2018). An Expert's Take on the Symbolism in Childish Gambino's Viral 'This Is America' Video. *Time*, <http://time.com/5267890/childish-gambino-this-is-america-meaning/>

Mills, D. (2017). Dance in Politics: Moving beyond boundaries. (*Chapter 3: 'The Body says what words cannot': Martha Graham dance and politics*).

ASSIGNED VIEWING:

Childish Gambino, “This is America” (4 min. 4 sec)
<https://www.youtube.com/watch?v=VYOjWnS4cMY>

WEEK 4

SOCIAL STATUS: CELEBRITY AND VIRTUOSITY OF DANCE IN POP CULTURE (The Icon and Politics Continued)

CLASS DATE: SEPTEMBER 16

Discussion on Mills and Gahagan readings in relation to assigned and class viewings, vogue experience, and politics and celebrity of dance, concert and pop alike.

In-Class Viewings:

Martha Graham Dance Company in "Steps in the Street" from Chronicle (1 min. 30 sec)

<https://artsandculture.google.com/asset/martha-graham-dance-company-in-steps-in-the-street-from-chronicle-1936/kwGfo2BV9yPOYA>

Beyonce "Formation" (4 min. 47 sec)

https://www.youtube.com/watch?v=WDZJPJV_bQ&feature=youtu.be

Review of Research Paper #1: Iconic Dance & The Internet

Write your paper. Please see the writing center if you need assistance, or sign up for office hours.

ASSIGNED READING:

Hamera, Judith. (2012). The labors of Michael Jackson: Virtuosity, deindustrialization, and dancing work, (Essay). PMLA, 127(4), 751-765.

ASSIGNED VIEWING:

Michael Jackson – "Thriller" M/V (13 min. 42 sec)

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

CLASS DATE: SEPTEMBER 18

DUE TODAY (Read: Last Night) at 12:00 a.m. via Blackboard: -- Research Paper #1: Iconic Dance & The Internet

DISCUSSION: How do we view virtuosity in dance and popular culture? Dance has an impact on popular culture through its many icons and influencers. Debbie Allen, Michael Jackson, Kenny Ortega, and many more have shaped the social narrative through various works, and have intrigued us through their virtuosity. While these choreographers and directors create images that move the world, some dancers/singers have also become part of the conversation.

In-Class Viewings:

Kaufman, S. L. (2014, April 16). The Washington Ballet's hardest dance moves, dissected (VIDEO).

Hybrid (Article + Video: 2 min. 2 sec)

https://www.washingtonpost.com/news/arts-and-entertainment/wp/2014/04/16/the-washington-ballets-hardest-dance-moves-dissected-video/?utm_term=.afdeb01a2b6

Michael Jackson, Jackson 5 Motown 25

https://youtu.be/c_JP5-KpZoU?t=3m34s

Sia "Chandelier" M/V (3 min. 51 sec)

<https://www.youtube.com/watch?v=2vjPBrBU-TM>

Debbie Allen discusses choreographing the Academy Awards – EmmyTVLegends.org (5 min. 5 sec)

<https://www.youtube.com/watch?v=ybAbc-kXGk>

High School Musical 3: Kenny Ortega (4 min. 22 sec)

<https://www.youtube.com/watch?v=YO3sg3rfrU>

In-Class Reading:

Kosin, J. (2017, July 14). #TheLIST: The 19 Pop Culture Moments that Defined 2016. (12 pgs)

<http://www.harpersbazaar.com/culture/film-tv/news/g8334/pop-culture-moments-2016/>

ASSIGNED READING:

Marcoux, E. (2017, August 31). The Globalization of Bollywood Dance. Interrogating Dance Globalization. Smith College.

ASSIGNED VIEWING:

Devdas "Dola re Dola" (6 min. 32 sec)

<https://youtu.be/Jbn39j-xa-k?t=18s>

Akon, Vishal & Shekhar "Chammak Challo Song Making" (7 min. 18 sec)

<https://youtu.be/CAHagot7RIQ>

WEEK 5

GLOBALIZATION OF DANCE IN POP CULTURE

Looking at the engaging dance styles expressed through Bollywood, Salsa, Flamenco and dances that captured the world over in pop culture.

CLASS DATE: SEPTEMBER 23

In Class Bollywood Dance Workshop – Please come in appropriate attire, prepared to dance.

IN-CLASS VIEWING:

Kapoor & Sons, "Kar Gayi Chull" (2 min. 22 sec)

<https://youtu.be/NTHz9ephYTw>

Ra One, "Chammak Challo"

https://youtu.be/x2f5-hJsX_Q

ASSIGNED READING:

Shin, R. (2016). Gangnam style and global visual culture. *Studies in Art Education*, 57(3), 252-264.

Williams, F. (2013). The embodiment of social dynamics: A phenomenon of Western pop dance within a Filipino prison. *Research in Dance Education*, 14(1), 39-56.

ASSIGNED VIEWING:

PSY - GANGNAM STYLE M/V (4 min. 12 sec)

<https://www.youtube.com/watch?v=9bZkp7q19f0>

CEBU Dancing Inmates - This is it (4 min. 26 sec)

<https://youtu.be/3ZC6JuTIOVM>

CLASS DATE: SEPTEMBER 25

DISCUSSION: Discussion and lecture on readings/viewings

IN CLASS VIEWINGS:

CEBU Prison "Thriller"

<https://youtu.be/hMnk7lh9M3o>

Ted Talk: Pop Culture in the Arab World (5 min. 5 sec)

https://www.ted.com/talks/shereen_el_feki_pop_culture_in_the_arab_world?language=en

ASSIGNED READING:

Khandelwal, M., & Akkoor, C. (2014). Dance on!: Inter-collegiate Indian dance competitions as a new cultural form. *Cultural Dynamics*, 26(3), 277-298.

Kowal, R., Siegmund, G., Martin, R., & Foster, S. (2017). Dance and/as Competition in the Privately Owned US Studio. In *The Oxford Handbook of Dance and Politics*. The Oxford Handbook of Dance and Politics, Chapter 30). Oxford University Press. (p. 5-28)

ASSIGNED VIEWING:

America's Got Talent 2014 Cornell Bhangra (5 min 55 sec)

<https://www.youtube.com/watch?v=eGZR7BeOMBE&feature=youtu.be>

WEEK 6

IDENTITY, MEANING, COMMUNITY THROUGH DANCE

Meaning (or rejection of meaning), community and culture through dance activities and events; link social dance gender roles and Indian collegiate competitions; importance of COMPETITION to dance in pop culture and identity. Also, "Fusion:" what does it mean, demean, stereotype, celebrate, etc.?

CLASS DATE: SEPTEMBER 30

LECTURE & DISCUSSION OF READINGS/VIEWINGS, Guests from Trojan Bhangra and USC Zeher.
Midterm Paper Review.

IN-CLASS VIEWING:

[1ST PLACE] OSU Genesis | LEGENDS Bollywood Dance 2018

<https://youtu.be/45QHduMzcFo?t=1m24s>

Red Bull BC One - The World's Premier Breaking Competition. (2017, July 02). (3 min. 29 sec)

Red Bull BC One Switzerland Cypher: Becca VS Baby OG Semifinal.

http://bcone.redbull.com/en_INT/video/2017-red-bull-bc-one-switzerland-cypher-becca-vs-baby-og-semifinal

ASSIGNED READING:

Bosse, J. (2008). Salsa dance and the transformation of style: An ethnographic study of movement and meaning in a cross-cultural context. *Dance Research Journal*, 40(1), 45-64.

Beggan, J., & Pruitt, A. (2013). Leading, following and sexism in social dance: Change of meaning as contained secondary adjustments. *Leisure Studies*, 508-530.

ASSIGNED VIEWING:

New York Movement, USA, Small Team Salsa Cabaret, Final, 1st Place, World Salsa Summit 2017

<https://youtu.be/55dpOUTINfg>

Paige & Mark's Salsa - Dancing with the Stars (1 Min. 17 sec)
<https://www.youtube.com/watch?v=4YcR7PxJJsl>

Los III Puntos "Salsa Hip-Hop" (1 min 22sec)
<https://youtu.be/JnTOSup15k8>

CLASS DATE: OCTOBER 2

Discussion on Readings/Viewings. *Salsa Workshop with Professor Jesus Fuentes*. Please arrive appropriately dressed, prepared to dance.

No additional readings. Prepare for midterm paper and practical examination.

**WEEK 7
MIDTERM WEEK**

CLASS DATE: OCTOBER 7

Midterm Papers Due.
Class time for practical project rehearsal.
Assignment: Finish Practical Group Project.

CLASS DATE: OCTOBER 9

Midterm Part II: Practical Examination, Group Projects Due

In Class Documentary Viewing (Part I): *Jazz: A Film by Ken Burns* (2005) Episode 1
Enjoy and take light notes.

ASSIGNED READING:

Guarino, L., Oliver, W. (2014). *Jazz: A History of the Roots and Branches*, pages 1-23.

ASSIGNED VIEWING:

Pepsi Bethel Tranky Doo <https://www.youtube.com/watch?v=GpndBTsgMgE>
Earl Snakehips Tucker <https://www.youtube.com/watch?v=7U4ww-MmAY4>

WEEK 8

BIRTH OF AMERICAN POP CULTURE: AFRICAN ROOTS, SOCIAL DANCE & JAZZ

Foray into the roots of American dance, including vernacular forms, social dance, jazz, tap.

CLASS DATE: OCTOBER 14

In Class Documentary Viewing (Culmination): *Jazz: A Film by Ken Burns* (2005) Episode 1

Written Assignment: 1-page personal reflection on Jazz documentary as it relates to our studies, due by midnight tonight, 12-point Times New Roman, double spaced via Blackboard.

ASSIGNED READING:

Guarino, L., Oliver, W. (2014). *Jazz: A History of the Roots and Branches*, pages 24-58.

CLASS DATE: OCTOBER 16

Discussion on readings and viewings.

ASSIGNED VIEWING:

Lindy Hop - Hellzapoppin (1941) (2 min. 6 sec)

<https://youtu.be/qkthxBsleGQ>

Ted Talk: A Visual History of Social Dance In 25 Moves: Camille A. Brown – (May 2016) (4 min. 36 sec)

https://www.ted.com/talks/camille_a_brown_a_visual_history_of_social_dance_in_25_moves/transcript?language=en#t-31581

WEEK 9

CONTINUED SOCIAL DANCE & JAZZ HISTORY - AFRICAN ROOTS IN AMERICAN DANCE

CLASS DATE: OCTOBER 21

In-class Jazz (Lindy Hop) dance workshop with Professor Moncell Durden. Please arrive appropriately attired and prepared to dance.

In-Class Viewings: TBA Concert Jazz, Fosse, Musical Theatre.

ASSIGNED READING:

Fortunato, J. (1974) Major Influences Affecting the Development of Jazz Dance, 1950-1971. Chapter II, Toward a Definition of Jazz Dance: Pages 19-66 of the PDF, not the page numbers written on the document pages.

Written Assignment: Based on your readings and viewings, write a short, one page double-spaced paper comparing original jazz and modern/concert jazz conventions. Due by hard copy and for brief oral presentation at top of next class.

CLASS DATE: OCTOBER 23

Discussion on reading/share paper assessments orally.

In-Class Viewing:

Brian Seibert and Sasha Anawalt, "What the Eye Hears: A History of Tap Dancing" Part I (1 hr. 4 min.)

<https://vimeo.com/153382901>

ASSIGNED VIEWING:

Top 10 Tap Dancers of All Time (8 min. 28 sec.)

<https://www.youtube.com/watch?v=YYqX4lCKgkE>

WEEK 10

JAZZ & TAP DANCE CONCLUSION; STEPPING & BODY PERCUSSION

CLASS DATE: OCTOBER 28

Brian Seibert and Sasha Anawalt, "What the Eye Hears: A History of Tap Dancing" Culmination (1 hr. 4 min.)

<https://vimeo.com/153382901>

Possible In-Class Tap Workshop with quest. Please arrive prepared to dance and appropriately dressed. If you don't have tap shoes, please wear non-marking sole sneakers or dance shoes.

ASSIGNED READING:

Brabazon, T., & Stock, P. (1999). 'We Love You Ireland': Riverdance and Stepping Though Antipodean Memory. *Irish Studies Review*, 7(3), 301-311. (11 pages)

ASSIGNED VIEWING:

Riverdance on *The Late Late Show with James Corden*. (3 min. 4 sec)

<https://www.youtube.com/watch?v=gLfaCl6hWAE>

At a Tennessee university, questions about cultural appropriation linger (2 min. 21 sec)

<https://www.youtube.com/watch?v=F7z14OPCFLM>

Irish Dancing Flashmob in Essex by Aer Lingus Regional and London Southend Airport (5 min., 45 sec)

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

CLASS DATE: OCTOBER 30

DISCUSSION: Body Percussion, Step in Pop Culture, recall Jazz origins, precision predilection

In-Class Reading : <https://www.nytimes.com/2015/11/12/arts/dance/michael-flatley-lord-of-the-dance-dangerous-games-review.html>

IN-CLASS VIEWING:

Stomp Live - Part 1 - Brooms (9 min., 35 sec)

<https://www.youtube.com/watch?v=tZ7aYQtldg>

Maddie Ziegler Rockettes

https://www.youtube.com/watch?v=RpfS-yBu1_U

Stunning Japanese synchronized walking routine (1 min. 17 sec)

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

STEP | Official Trailer | FOX Searchlight (2 min., 40 sec)

<https://youtu.be/uVN4aVYA2eA>

WEEK 11

STEPPING CONCLUSION; and CONTEXT COLLAPSE, APPROPRIATION, AND ERASURE OF ORIGINS IN DANCE IN POP CULTURE WITH AN EMPHASIS ON HIP-HOP

CLASS DATE: NOVEMBER 4

IN-CLASS DOCUMENTARY VIEWING:

STEP (1 hr. 24 min)

Be aware: Group work during next class: 5 Bullet Points and casual oral presentation on the film and assigned reading below, Relate to our studies on identity, community, context.

ASSIGNED READING:

Sulé, Venice Thandi. (2015). White Privilege? The Intersection of Hip-Hop and Whiteness as a Catalyst for Cross-Racial Interaction among White Males. *Equity & Excellence in Education*, 48(2), 212-226. (15 pages)

Lee, J. (2016). The king of Compton. *Contexts*, 15(3), 30-35. (6 pages)

ASSIGNED VIEWING:

Bonner, M. (2017, June 14). Katy Perry Admits She's Been Appropriating Black and Japanese Culture.

Hybrid (Article + Video: 3 min. 29 sec) (4 pages)

<http://www.marieclaire.com/celebrity/news/a27674/katy-perry-cultural-appropriation/>

Katy Perry Unconditionally Live at AMA's (4 min. 20 sec)
<https://youtu.be/iXqcgX-I9E>

CLASS DATE: NOVEMBER 6

Discussion on Readings/Viewings. Group work.

Possible in-class Hip-Hop dance workshop with guest. Please arrive appropriately attired and prepared to dance.

ASSIGNED READING:

Gaunt, K. (2015). YouTube, Twerking & You: Context Collapse and the Handheld Co-Presence of Black Girls and Miley Cyrus. *Journal of Popular Music Studies*, 27(3), 244-273. (29 pages)

Oh, C. (2014). Performing Post-Racial Asianness: K-Pop's Appropriation of Hip-Hop Culture. *Congress on Research in Dance Conference Proceedings, 2014*, 121-125. (5 pages)

WEEK 12

Appropriation, Subculture, Commodification, The Black Performer As Commodity/Object

CLASS DATE: NOVEMBER 11

Discussion on Readings/Viewings

ASSIGNED READING/VIEWINGS:

Schiele, K., & Venkatesh, A. (2016). Regaining control through reclamation: How consumption subcultures preserve meaning and group identity after commodification. *Consumption Markets & Culture*, 1-24. (24 pages)

Russell, E. (2016, September 30). Kuu Kuu Harajuku: Gwen Stefani's Profitable History of Exploiting Japan. Hybrid (Article + Video: What are you waiting for? 6 min. 59 sec, AOL Sessions: 4 min. 45 sec, MadTV Spoof: 1 min. 54 sec., Kuu Kuu Harajuku: 1 min. 50 sec) (7 pages)
<http://popcrush.com/gwen-stefani-kuu-kuu-harajuku-japanese-fashion-appropriation/>

CLASS DATE: NOVEMBER 13

Discussion on Readings/Viewings

Review of Research Paper 3: Redefining Dance in Pop Culture

ASSIGNED READING:

Kelly, D. (2015, 01). The selling pointe. *Dance Magazine*, 89, 90.

**Also reference videos on the digital version of the article at this link:

<http://www.dancemagazine.com/dance-advertisement-campaign-2306950917.html>

ASSIGNED VIEWING:

MOVE - Rachel Roy Spring 2011 Film - Choreographer Jermaine Browne (4 min. 58 sec)
<https://www.youtube.com/watch?v=Vw0FLr0qu-0>

Digital Artists: Stella Artois cidre TV commercial 2017 "Dancing in the forest" (30 sec)
<https://vimeo.com/212732789>

Apple iPhone 7 AirPods – Stroll (1 min)
<https://www.youtube.com/watch?v=WpeQMg6YUHQ>

WEEK 13

THE CORPORATIZATION OF DANCE IN POP CULTURE

Here we explore the ads, gifs and memes that make the world move, and the ways in which the dance is a promotional tool for corporate marketing. Further discussion on corporate fashion, health, competition, convention, sport and festival gatherings that influence pop culture.

CLASS DATE: NOVEMBER 18

Discussion on Readings/Viewings.

In-Class Viewings:

Louis Vuitton airport luggage dance performance - Fashion & Beauty TV. (2013, April 30). (1 min. 14 sec)
<https://youtu.be/893Cy0Mvbxg>

Moore, B. Video Alexander McQueen Savage Beauty The Metropolitan Museum of Art, New York. (2011, August 01). (2 min. 2 sec)

<https://youtu.be/P13oZsD-t4s?list=PLkrQGoJpXtZP1ITi9VYL-DTQy6xH7KCe->

WHAT HAPPENS WHEN FASHION MEETS DANCE? | CANVAS (2 min. 56 sec)

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

Assignment: Write paper.

ASSIGNED READING:

Seto, F. (2017, June 16). Trend Forecasting: How Does It Really Work? *High Snobiety*.

<http://www.highsnobiety.com/2017/04/05/trend-forecasting-how-to/>

ASSIGNED VIEWING:

MOVEment: Alexander McQueen x Marie-Agnès Gillot (3 min. 52 sec)

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

AnOtherWebsite. (2015, April 20). MOVEment: Chalayan x AyaBambi and Ryan Heffington. (1 min. 40 sec)

<https://youtu.be/N2YhzBjiYUg>

CLASS DATE: NOVEMBER 20

DUE TODAY 12:00 A.M. (Read: Last Night): RESEARCH PAPER #3: REDEFINING DANCE IN POP CULTURE

Discussion on Readings/Viewings.

IN-CLASS VIEWINGS:

Glamour Magazine (2015, August 05). Maddie and Mackenzie Ziegler Dance Like Fall's Major Trends. (3 min. 9 sec)

https://www.youtube.com/watch?v=dbdOJ_yDDac

Lil Buck at *Fondation Louis Vuitton*. Film by Andrew Margetson. (3 min. 57 sec)

<https://www.nowness.com/story/fondation-louis-vuitton-lil-buck-andrew-margetson>

Rosenthal, O. (2013, September 27). Rick Owens Spring 2014 Womenswear Paris. (11 min. 44 sec) <https://youtu.be/1WfAmL-dIBQ>

<https://youtu.be/1WfAmL-dIBQ>

WEEK 14

Thanksgiving Week, Exam Prep

CLASS DATE: NOVEMBER 25

In-Class Flashmob Rehearsal in Studio. Be prepared with choreography, music, video documentation plans prior to class.

Final Exam Review

NO CLASS NOVEMBER 27: ENJOY YOUR BREAK

ASSIGNED READING:

Dirty Dancing: How the TV remake compares to the original
(Hybrid: Read Article + Video - 5min. 3 sec)
<http://ew.com/tv/2017/05/24/dirty-dancing-abc-tv-remake-vs-original/>

ASSIGNED VIEWING:

Kevin Bacon Jimmy Fallon
<https://youtu.be/3T2FpCDIyNg>

Manning, OBJ master Dirty Dancing leap
<https://www.nbcsports.com/video/super-bowl-eli-manning-odell-beckham-jr-dirty-dancing-style-ad>

WEEK 15

RECYCLING OF DANCE IN POP CULTURE

Popular films, television programs and commercials are far reaching tools of marketing of Western values. While viewing the films, think about Hollywood films, TV shows and commercial products, and why reboots and nostalgia are a big component of dance in pop.

CLASS DATE: DECEMBER 2

In Class Viewing: *Footloose* directed by Herbert Ross

CLASS DATE: DECEMBER 4

Final Exam: Practical Project Due

In Class Viewing: *Footloose* directed by Craig Brewer

1-Minute email due tonight by 11:59 p.m. comparing the films and assessing dance in pop's love of nostalgia, and its relation to our readings/viewings beyond *Footloose*.

REQUIRED READINGS (subject to change)

ARTICLES (NOT BOOKS) WILL BE MADE AVAILABLE ON THE USC LIBRARY ARES PLATFORM

ALPHABETICAL ORDER - NOT LISTED IN SCHEDULED ORDER OF READING

ARTICLES

(Articles will be available in .pdf format on the USC Library ARES platform: <https://reserves.usc.edu/>)

Beggan, J., & Pruitt, A. (2013). Leading, following and sexism in social dance: Change of meaning as contained secondary adjustments. *Leisure Studies*, 508-530.

Bosse, J. (2008). Salsa dance and the transformation of style: An ethnographic study of movement and meaning in a cross-cultural context. *Dance Research Journal*, 40(1), 45-64.

Brabazon, T., & Stock, P. (1999). 'We Love You Ireland!': Riverdance and Stepping Though Antipodean Memory. *Irish Studies Review*, 7(3), 301-311.

Currah, A. (2006) Hollywood versus the Internet: the media and entertainment industries in a digital and networked economy. *J Econ Geogr* 2006; 6 (4): 439-468.

Cusic, D. (2001). The Popular Culture Economy. *Journal of Popular Culture*, 35(3), 1-10.

DiMoro, A. (2016, November 08). Remember The Harlem Shake? Meet The Mannequin Challenge. *Forbes*, <https://www.forbes.com/sites/anthonydimoro/2016/11/08/remember-the-harlem-shake-meet-the-mannequin-challenge/#60a15438458a>

Dirty Dancing: How the TV remake compares to the original

(Hybrid: Read Article + Video - 5min. 3 sec)

<http://ew.com/tv/2017/05/24/dirty-dancing-abc-tv-remake-vs-original/>

Gahajan, M. (2018). An Expert's Take on the Symbolism in Childish Gambino's Viral 'This Is America' Video. *Time*, <http://time.com/5267890/childish-gambino-this-is-america-meaning/>

Gans, H. (1999). *Popular culture and high culture: An analysis and evaluation of taste* (Rev. and updated ed.). New York: Basic Books. (Chapter 2)

Gaunt, K. (2015). YouTube, Twerking & You: Context Collapse and the Handheld Co-Presence of Black Girls and Miley Cyrus. *Journal of Popular Music Studies*, 27(3), 244-273.

Gessell, C. (1989, July-August). The health horizon; Judi Sheppard-Missett offers a glimpse into fitness of the '90s. *AFAA's American Fitness*. 7(4), 12.

Gray, J. A. (1989). *Dance technology. current applications and future trends*. American Alliance for Health, Physical Education, Recreation, and Dance Publications, P.O. Box 704, 9 Jay Gould Court, Waldorf, MD 20604. (Chapter 2: p. 7-22)

Hamera, Judith. (2012). The labors of Michael Jackson: Virtuosity, deindustrialization, and dancing work.(Work)(Essay). *PMLA*, 127(4), 751-765.

Hanna, J. L. (2001). The language of dance. *Journal of Physical Education, Recreation & Dance*, 72(4), 40-45.

Harrison, K. (2018). The Difficulty in Defining Donald Glover's 'This is America'

Harrison, Kitanya, *Medium*, <https://medium.com/s/story/this-is-america-dont-catch-me-slipping-8f1072f730e9>

Hartt-Fournier, L. (1993). *Bob fosse and dance in the motion picture: Beyond the surface*. (p. 17-46)

Iannone, N. E., Kelly, J. R., & Williams, K. D. (2016). "Who's that?": The negative consequences of being out of the loop on pop culture. *Psychology of Popular Media Culture*. 1-15.

Kaye, B. (2016). "Beyoncé defends controversial "Formation" video and Super Bowl performance." *ConsequenceofSound.net*. 1

Kelly, D. (2015, 01). The selling pointe. *Dance Magazine*, 89, 90.

Kerr-Berry, J. (2008). Praise Dance in Community: An Interview with Reverend Dr. Albirda Rose-Eberhardt. *Journal of Dance Education*, 8(2), 56-61.

Khandelwal, M., & Akkoor, C. (2014). Dance on!: Inter-collegiate Indian dance competitions as a new cultural form. *Cultural Dynamics*, 26(3), 277-298.

Kosin, J. (2017, July 14). #TheLIST: The 19 Pop Culture Moments that Defined 2016.

<http://www.harpersbazaar.com/culture/film-tv/news/g8334/pop-culture-moments-2016/>

Kowal, R., Siegmund, G., Martin, R., & Foster, S. (2017). Dance and/as Competition in the Privately Owned US Studio. In *The Oxford Handbook of Dance and Politics* (p. The Oxford Handbook of Dance and Politics, Chapter 30). Oxford University Press.

Lee, J. (2016). The king of Compton. *Contexts*, 15(3), 30-35.

Mason, K., & McCarthy, Z. (2013, September 20). Dancing With Molly: The EDM Community Has an Honest Conversation About Drugs. *Billboard*.

McKenzie, E. (2018). Feeling the rhythm: how Speight's has moved from blokey heroes to celebrate modern mateship, *Stoppess*, <http://stoppess.co.nz/features/speighs-ddb>. (hybrid: reading and embedded viewings)

Mills, D. (2017). Dance in Politics: Moving beyond boundaries. (*Chapter 3: 'The Body says what words cannot': Martha Graham dance and politics*)

Oh, C. (2014). Performing Post-Racial Asianness: K-Pop's Appropriation of Hip-Hop Culture. *Congress on Research in Dance Conference Proceedings, 2014*. 121-125.

Ollison, R. D. (2006, Nov 26). CAN BLACKFACE BE FAR BEHIND?; STEREOTYPES, MINSTREL TUNES LACE HIP-HOP HITS AND VIDEOS; CRITICAL EYE. *The Sun*.

Preston, H. (2006). Choreographing the frame: A critical investigation into how dance for the camera extends the conceptual and artistic boundaries of dance 1. *Research in Dance Education, 7*(1), 75-87.

Prichard, R. (2017). Redefining the ideal: *Exquisite imperfection in the dance studio*. *Journal of Dance Education, 17*(2), 77.

Quail, C. (2015). Anatomy of a format: So you think you can dance Canada and discourses of commercial nationalism. *Television & New Media, 16*(5), 472-489.

Scherer, J. (2017, May 25). Dirty Dancing: 10 Most WTF Moments from ABC's TV Remake. <http://www.rollingstone.com/tv/recaps/dirty-dancing-10-most-wtf-moments-from-abcs-tv-remake-w484152>

Schiele, K., & Venkatesh, A. (2016). Regaining control through reclamation: How consumption subcultures preserve meaning and group identity after commodification. *Consumption Markets & Culture, 427-448*.

Seto, F. (2017, June 16). Trend Forecasting: How Does It Really Work? *High Snobiety*. <http://www.highsnobiety.com/2017/04/05/trend-forecasting-how-to/>

Sheets, H. M. (2015, January 22). Dance Finds a Home in Museums. *New York Times*. <https://www.nytimes.com/2015/01/25/arts/design/dance-finds-a-home-in-museums.html>

Shin, R. (2016). Gangnam style and global visual culture. *Studies in Art Education, 57*(3), 252-264.

Stillman, Amy Ku'uleialoha. (1996). Hawaiian Hula Competitions: Event, Repertoire, Performance, Tradition. *Journal of American Folklore, 109*(434), 357-80.

Storey, J. (2012). *Cultural theory and popular culture an introduction* (5th ed.). New York, NY: Routledge. (Chapter 1)

Sulé, Venice Thandi. (2015). White Privilege? The Intersection of Hip-Hop and Whiteness as a Catalyst for Cross-Racial Interaction among White Males. *Equity & Excellence in Education, 48*(2), 212-226.

Teurlings, J. (2013). From the society of the spectacle to the society of the machinery: Mutations in popular culture 1960s–2000s. *European Journal of Communication, 28*(5), 514-526.

Unmetric Infographics. (n.d.). <https://www.pinterest.com/unmetric/unmetric-infographics/>

Williams, F. (2013). The embodiment of social dynamics: A phenomenon of Western pop dance within a Filipino prison. *Research in Dance Education*, 14(1), 39-56.

Wongkaew, M. (2016). *Terpsichore in jimmy choo: A visual reading of relationships between dance and high fashion economies* (Order No. 10175924).

The Balanchine Foundation - GEORGE BALANCHINE, 1904-1983

*** (Not Available on ARES – Please read via LINK provided)*

<http://balanchine.org/balanchine/01/bio.html>

LIBRARY RESOURCES

<http://libguides.usc.edu/dance>

REQUIRED VIEWING (subject to change)

NOT LISTED IN SCHEDULED ORDER OF VIEWING

COMMERCIALS

Bacardi Dance Floor

<https://youtu.be/V1b6rDOqADw>

iPhone 7 + AirPods - Stroll – Apple

<https://youtu.be/au7HXMLWgyM>

Digital Artists: Stella Artois cidre TV commercial 2017 “Dancing in the forest” (30 sec)

<https://vimeo.com/212732789>

Gap Stretch Denim

<https://www.youtube.com/watch?v=h5Knkve1pRg>

Homepod Welcome Home- Apple

<https://youtu.be/305ryPvU6A8?t=1m1s>

Jane Fonda - Original Workout (Trailer)

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

KIA Soul Hamster Commercial (1 min)

<https://youtu.be/BNYzrmdzktk>

Levi's "Circles" Commercial

<https://www.youtube.com/watch?v=ZgcgFP9nGqY>

Old Navy Denim for the Whole Fam

<https://www.youtube.com/watch?v=W5SsokOSU2w>

Project Fi: The Joy of a Simple Phone Plan (15 sec)

<https://youtu.be/qk0a7B4myV4>

World of Dance 2018 - Dance-Off: Judges Battle

https://www.youtube.com/watch?v=Jae5OP_sETs

FILMS & FILM TRAILERS

Celebrating Alvin Ailey at 50: Documentary by Judy Kinberg (5 min. 24 sec)
<https://vimeo.com/17307366>

DANCE FILM FASHION Reel | DanceLends: Feat. choreography by Jermaine Browne, Jordana Toback, Android & more (2 min. 26 sec)
<https://www.youtube.com/watch?v=oD6cFYhSXkk>

DESPICABLE ME 3 TV Spot #2 - Minions Prison (2017) Animated Comedy Movie HD (30 sec)
https://www.youtube.com/watch?v=4QJtjhOx_Zc

Glamour Magazine (2015, August 05). *Maddie and Mackenzie Ziegler Dance Like Fall's Major Trends.* (3 min. 9 sec)
https://www.youtube.com/watch?v=dbdOJ_yDDac

Happy Feet Trailer (1 min. 23 sec)
<https://www.youtube.com/watch?v=alBsnOyJB7Y>

Lil Buck at *Fondation Louis Vuitton*. Film by Andrew Margetson. (3 min. 57 sec)
<https://www.nowness.com/story/fondation-louis-vuitton-lil-buck-andrew-margetson>

Louis Vuitton airport luggage dance performance - Fashion & Beauty TV. (2013, April 30). (1 min. 14 sec)
<https://youtu.be/893Cy0Mvbxg>

MOVEMENT: Alexander McQueen x Marie-Agnès Gillot (3 min. 52 sec)
<https://www.youtube.com/watch?v=wGAMfQpHBcE>

MOVEMENT: Chalayan x AyaBambi and Ryan Heffington (1 min. 40 sec)
<https://www.youtube.com/watch?v=N2YhzBjiYUg>

MOVE - Rachel Roy Spring 2011 Film - Choreographer Jermaine Browne (4 min. 58 sec)
<https://www.youtube.com/watch?v=Vw0FLr0qu-0>

STEP | Official Trailer | FOX Searchlight (2 min. 40 sec)
<https://www.youtube.com/watch?v=uVN4aVYA2eA>

WHAT HAPPENS WHEN FASHION MEETS DANCE? | CANVAS (2 min. 56 sec)
<https://www.youtube.com/watch?v=oldWNygZeFI>

MUSIC VIDEOS

A.R. Rahman, The Pussycat Dolls - *Jai Ho (You Are My Destiny)* ft. Nicole Scherzinger M/V (3 min. 40 sec)
<https://youtu.be/Yc5OyXmHD0w>

Bappi Lahiri, "Thoda Resham Lagta Hai" (5 min. 52 sec)
<https://youtu.be/nz5dloXQEvC>

Childish Gambino, "This is America" (4 min. 4 sec)
<https://www.youtube.com/watch?v=VYOjWnS4cMY>

Let's Move! "Move Your Body" Music Video with Beyoncé – NABEF (4 min. 17 sec)
<https://youtu.be/mYP4MgxDV2U?list=PL977A6DC9054087F9>

Beyoncé "Formation" (4 min. 47 sec) https://www.youtube.com/watch?v=WDZJPJV_bQ&feature=youtu.be

Devdas "Dola re Dola" (6 min. 32 sec)

<https://youtu.be/Jbn39j-xa-k?t=18s>

Luis Fonsi feat. Daddy Yankee “Despacito” (4 min. 41 sec)

<https://www.youtube.com/watch?v=kJQP7kiw5Fk>

Michael Jackson – “Thriller” M/V (13 min. 42 sec)

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

Michael Jackson, Jackson 5 Motown 25

https://youtu.be/c_JP5-KpZoU?t=3m34s

Munna Michael “Ding Dang” (3 min. 21 sec)

<https://youtu.be/O4Qiv4F49t8>

PSY - GANGNAM STYLE M/V (4 min. 12 sec)

<https://www.youtube.com/watch?v=9bZkp7q19f0>

Sia “Chandelier” M/V (3 min. 51 sec)

<https://www.youtube.com/watch?v=2vjPBrBU-TM>

Silentó “Whip/Nae Nae” M/V (3 min. 22 sec)

<https://youtu.be/vjW8wmF5VWc>

Truth Hurts feat. Rakim – Addictive (3 min. 48 sec)

<https://youtu.be/Xcj9O-Cv48c>

CONCERT DANCE

Bill T. Jones “Last Supper at Uncle Tom’s Cabin” Excerpt

<http://www.danceheritage.org/jones.html>

Kyle Abraham, Ailey Extension “Untitled America: Second Movement” (3 min 4 sec)

https://www.youtube.com/watch?v=jZlknlq_f0

NEWS / INTERVIEWS / PRESENTATIONS/NEW MEDIA

Akon, Vishal & Shekhar "Chammak Challo Song Making" (7 min. 18 sec)

<https://youtu.be/CAHagot7RIQ>

Battle of the Bands: A look at the best halftime performances from the 2012 season (57 minutes total):

Ohio State (9 min. 54 sec), Michigan (10 min. 45 sec), W. Carolina (14 min. 54 sec), Jackson State (10 min. 19 sec), Southern (8 min. 15 sec), Texas A&M (4 min. 55 sec),

<http://www.ncaa.com/news/football/article/2013-08-19/battle-bands>

Bonner, M. (2017, June 14). Katy Perry Admits She's Been Appropriating Black and Japanese Culture.

Hybrid (Article + Video: 3 min. 29 sec)

<http://www.marieclaire.com/celebrity/news/a27674/katy-perry-cultural-appropriation/>

Debbie Allen discusses choreographing the Academy Awards – EmmyTVLegends.org (5 min. 5 sec)

<https://www.youtube.com/watch?v=ybAbc-kXGk>

George Balanchine and NYC Ballet (5 min. 25 sec)

<https://www.youtube.com/watch?v=zoyr458klvs>

High School Musical 3: Kenny Ortega (4 min. 22 sec)

<https://www.youtube.com/watch?v=YO3sg3rfrEU>

How Not To Dance at Coachella (2 min. 5 sec)

<http://mashable.com/2015/04/12/coachella-dancing/#SqRd2i5ggqH>

Kaufman, S. L. (2014, April 16). The Washington Ballet's hardest dance moves, dissected (VIDEO).

Hybrid (Article + Video: 2 min. 2 sec)

https://www.washingtonpost.com/news/arts-and-entertainment/wp/2014/04/16/the-washington-ballets-hardest-dance-moves-dissected-video/?utm_term=.afdeb01a2b6

PBS Idea Channel: Does Pop Culture Need To Be "Popular"? PBS Digital Studios. (13 min. 4 sec)

<https://youtu.be/EoovlwC4N4A>

Prom dress guidelines lead to body shaming accusation and opposition dance (1 min. 40 sec)

<http://www.wifr.com/content/news/Prom-dress-guidelines-lead-to-body-shaming-accusation-415708303.html>

Russell, E. (2016, September 30). Kuu Kuu Harajuku: Gwen Stefani's Profitable History of Exploiting Japan.

Hybrid (Article + Video: What are you waiting for? 6 min. 59 sec, AOL Sessions: 4 min. 45 sec, MadTV Spoof: 1 min. 54 sec., Kuu Kuu Harajuku: 1 min. 50 sec)

<http://popcrush.com/gwen-stefani-kuu-kuu-harajuku-japanese-fashion-appropriation/>

Ted Talk: A Visual History of Social Dance In 25 Moves: Camille A. Brown – (May 2016) (4 min. 36 sec)

https://www.ted.com/talks/camille_a_brown_a_visual_history_of_social_dance_in_25_moves/transcript?language=en#t-31581

Ted Talk: Pop Culture in the Arab World (5 min. 5 sec)

https://www.ted.com/talks/shereen_el_feki_pop_culture_in_the_arab_world?language=en

Ted Talk – Reddit with Alexis Ohanian (4 min. 26 sec)

https://www.ted.com/talks/alexis_ohanian_how_to_make_a_splash_in_social_media#t-245517

The BEST And WORST Of In My Feelings Drake Dance CHALLENGE, The Trendy

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

The Role of Dance in Society by Christopher Wheeldon (3 min. 29 sec)

<http://bigthink.com/videos/the-role-of-dance-in-society>

Timbaland & Zumba Interview For STRONG by Zumba™ (3 min. 40 sec)

<https://www.youtube.com/watch?v=z0FJZnYjmrA>

TV PERFORMANCES / COMPETITIONS / EXHIBITIONS

A Terrific Dancing Trio Performs! (4:06)

<https://youtu.be/AcMmLmvOYTo>

America's Got Talent 2014 Cornell Bhangra (5 min 55 sec)

<https://www.youtube.com/watch?v=eGZR7BeOMBE&feature=youtu.be>

Bollywood America UCLA Nashaa 1st Place (10 min 19 sec)

<https://youtu.be/0n8oVc5STwU>

Dancing Umbrellas: An Exhibition of Movement and Light trailer (34 sec)

<https://vimeo.com/154116644>

Evolution of Dance with Judson Laipply (6 min)

<https://www.youtube.com/watch?v=dMH0bHeiRNg>

Evolution of Mom Dancing (w/Jimmy Fallon & Michelle Obama) (2 min. 4 sec)

<https://youtu.be/Hq-URI9F17Y>

First Lady Michelle Obama Carpool Karaoke (14 min. 41 sec)

<https://youtu.be/ln3wAdRAim4>

Giphy – Funny Dancing (Various – Scroll top to bottom for examples)

<https://giphy.com/search/funny-dancing>

Inaugural Balls: Trumps dance to 'My Way' (1 min. 2 sec)

<https://www.theguardian.com/us-news/video/2017/jan/21/inaugural-balls-trumps-dance-to-my-way-video>

Lea Anderson: Hand in Glove (1/4) (2 min)

<https://www.youtube.com/watch?v=wA3hcQVeBMk>

Moore, B. Video Alexander McQueen Savage Beauty The Metropolitan Museum of Art, New York. (2011, August 01). (2 min. 2 sec)

<https://youtu.be/P13oZsD-t4s?list=PLkrQGoJpXtZP1TI9VYL-DTQy6xH7KCe->

Neighborhood Inaugural Ball 'At Last' Performance (3 min. 41 sec)

<https://www.youtube.com/watch?v=HGrq1SzkHs0>

Red Bull BC One - The World's Premier Breaking Competition. (2017, July 02). (3 min. 29 sec)

Red Bull BC One Switzerland Cypher: Becca VS Baby OG Semifinal.

http://bcone.redbull.com/en_INT/video/2017-red-bull-bc-one-switzerland-cypher-becca-vs-baby-og-semifinal

Riverdance on *The Late Late Show with James Corden*. (3 min. 4 sec)

<https://www.youtube.com/watch?v=gLfaCl6hWAE>

Rosenthal, O. (2013, September 27). Rick Owens Spring 2014 Womenswear Paris. (11 min. 44 sec)

<https://youtu.be/1WfAmL-dlBQ>

Spin Media. (2014, January 27). Best Football Touchdown Dance Moves. (2 min. 3 sec)

<https://youtu.be/0k68pCtDbCg>

Stunning Japanese synchronized walking routine (1 min. 17 sec)

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

The Ellen Show: The Duo Behind the Running Man Challenge (5 min. 12 sec)

https://youtu.be/ul7TZy9_fo4

Twitter: World of Dance Challenge (43 sec)

<https://twitter.com/i/web/status/861675686582407168>

USA: George W Bush Dancing with Family (3 min. 36 sec)

<https://www.youtube.com/watch?v=MwZMKZY5zus>

Ylvis - The Fox (What Does The Fox Say? M/V (2013, September 03). (3 min. 44 sec)

https://youtu.be/jofNR_WkoCE

Zumba Bollywood – Chikni Chameli (5 min. 4 sec)
<https://youtu.be/ANqZ7-tlrEc>

GRADING BREAKDOWN

Participation/In-Class Work	15%
Quizzes (2-5)	10%
Research Paper #1	10%
Midterm Exam	20%
Paper 70% Project 30%	
Research Paper #3	20%
Final Exam (Part 1: Perf)	25%
Written 90% Performance 10%	

GRADING SCALE

Course final grades will be determined using the following scale:

A	95-100	D+	67-69
A-	90-94	D	63-66
B+	87-89	D-	60-62
B	83-86	F	59 and below
B-	80-82		
C+	77-79		
C	73-76		
C-	70-72		

ASSIGNMENT RUBRIC

PLEASE SEE ASSIGNMENT BREAKDOWNS THAT ARE TO BE DISTRIBUTED DURING CLASS AND/OR VIA BLACKBOARD, AND REVIEW THEM PRIOR TO DUE DATES.

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 Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. 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>.

Support Systems:

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

Bias Assessment Response and Support

Incidents of bias, hate crimes and micro aggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each sch2 edsdsqacool), chronology, participation, and various resources for students. <https://diversity.usc.edu/e12>

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

USC Department of Public Safety – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime.

Provides overall safety to USC community. <http://dps.usc.edu>