

**DANC 187: Bollywood Dance**  
Section 22425

**Spring 2020**

**2 units**

**Day: F**

**Time: 9:00-10:50am**

**Location: KDC 107**

**Instructor: Achinta S. McDaniel**

**Pronouns: She/Her/Hers**

**Office: KDC 231**

**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 Indian folk and classical dances with Hip Hop, Jazz, Latin, and popular forms.

### **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.

## Readings and Supplementary Materials

### READINGS:

*3 Ways Bollywood Sets Up a Sexuality Paradox for South Asian Women* by, Nikita Redkar. (Extra Credit)  
Other short readings TBA

### VIEWINGS (subject to change):

*Dola Re Dola*, <https://www.youtube.com/watch?v=Jbn39j-xa-k>  
*In Aankhon ki Masti*, Umrao Jaan, <https://youtu.be/ADKVUwj5uKI>  
*Sheila Ki Jawaani*, Tees Maar Khan, <https://www.youtube.com/watch?v=ZTmF2v59CtI>  
*Ghagra*, Yeh Jawaani Hai Deewani, <https://youtu.be/caoGNx1LF2Q>  
*Soni Soni*, Mohabbatein, <https://www.youtube.com/watch?v=OpLD97fG9Hw>  
*Kar Gayi Chull*, Kapoor & Sons, <https://www.youtube.com/watch?v=NTHz9ephYTw>  
*Dilliwalli Girlfriend*, Yeh Jawaani Hai Deewani, <https://www.youtube.com/watch?v=bCMqDAzYLBE>  
*Hook Up Song*, Student of the Year 2, <https://www.youtube.com/watch?v=zuaLWHiRXkg>

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

## 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 – TBA

**ATTEND (Option 2):** Kaufman BFA Fall Performance – TBA

**ATTEND (Option 3):** Kaufman Student Works Performance– TBA

## Attendance Policy

Attendance is mandatory because the majority of the course material is covered in class. All students are expected to actively engage and participate (see In-Class Work Policy below) 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. 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

Students will contribute to the learning environment by dancing of course, completing in-class assignments, giving peer feedback, and engaging in group discussions and short, oral presentations and demonstrations. Other work may include worksheets and responses to polls. Students are graded on thoughtful participation and **completion** of work. There are no make-up assignments for missed in-class work. Refrain from side conversations during class.

## 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.

## Studio Guidelines

Food and beverages are not allowed in the dance studio. Water is acceptable and the only exception to this rule.

## Technology Policy

**Mobile phones/electronic devices MUST be placed on “Do Not Disturb” mode:** Unless devices are required for private, 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 penalized by 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 media 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.

## 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.

## Course Schedule

### WEEKS 1-4

- 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 write-up due Week 4, February 7:** Research and describe One folk form and one classical form of India, 1 page, 2 paragraphs, single-spaced, submitted via blackboard AND hard copy to bring to class and share orally.

### WEEKS 5-10

- 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, February 28: Verbal and Practical Skills/Knowledge Test and Group Dance**
- **Group choreography assignments due Week 10, March 27**

### 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
- 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.

### WEEK 16 - FINAL EXAM

- Live Performances of Group Projects, Large Group Performance, Music Video Submission.

## Exams

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

- **Mid-Semester Evaluation:** In class, Week 7, February 28

- **Final Evaluation:** Friday, May 8 @ 8-10am

## Grading Breakdown

There are a total of 100 points for the quarter. Students earn the 100 points by completing the Midterm (20), Final (25), Assignments (20), Live Performance Reflection Paper (10), Journal (10), and Participation/attendance (15). The Midterm and Final exams require individual and collective participation.

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

## 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](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.**