

DANC 187: Bollywood Dance
Section 22438

Fall 2020

2 units

Day: F

Time: 12:00-1:50pm

Location: Online

Instructor: Achinta S. McDaniel

Pronouns: She/Her/

Office Hours: By appointment via e-mail, M/W

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. Additionally, this course will expose students to the ways in which contemporary Bollywood includes elements of Western movement and dance like Hip Hop, Modern, and Jazz. 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.

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=bCMqDAzYLB>

Hook Up Song, Student of the Year 2, <https://www.youtube.com/watch?v=zuaLWHiRXkg>

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

Hindi Film Screenings & Critique

Students will watch, either in-class or as assigned viewing, two Bollywood films, providing in-class feedback/assessments and critique after the first, and providing a short personal assessment/critique via 1-page informal paper, 12-point Times New Roman via Blackboard. The response paper should address how the film seen relates to specific elements of the student's course studies. Rubric will be provided by professor.

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). 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. For time zone issues with class meetings and exams, contact professor for accommodation.

In-Class Work

Be present! This is dance class. It will be fun! 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 and practical demonstrations. Other work may include worksheets and responses to polls. Students are graded on thoughtful participation and completion of work. Make up assignments for in-class work are available for students with serious extenuating circumstances on a case-by-case basis.

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. No dangling or noisy jewelry/accessories please.

Zoom Guidelines

Mute microphones at unless prompted by instructor. Unless instructed otherwise, students will dance in each synchronous Zoom class meeting. With this in mind, appropriate space and surroundings will be necessary (i.e. lying down on your sofa and eating is not an appropriate way to show up for Zoom Kathak class. Be prepared to dance in your space your space wisely and safely. Zoom recordings of class will be provided from time to time.

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.

Recordings 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. *First ask yourself: Did I consult my syllabus?*

Course Schedule

WEEKS 1-4

- Orientation/expectations and course overview, anticipated outcomes
- Introduction to Hindi film cinema, dance, and music
- Basic Bollywood dance movements, combinations, choreography, structures

After reaching this bullet point, e-mail me achintam@usc.edu and tell me what animal scares you the most.

- Short assignments on specific Hindi film clips
- Introduction to and basic vocabulary of classical Indian dances with an emphasis on Kathak, other classical roots of Indian dance and their influence on (or conspicuous absence from) Bollywood films, focus on rhythmic footwork and *mudras* (hand gestures)
- Introduction to folk dances of the subcontinent

In-class work: Week 4 with Partner/Breakout Room- Research and describe one folk form and one classical form of Indian dance, apart from Bhangra, Bharatanatyam or Kathak: 2 paragraphs, single-spaced, Times New Roman via Blackboard. Be prepared to discuss findings with class.

WEEKS 5-8

- Watch full-length Bollywood film and critique/assess in class
- Introduction to Bollywood formats/styles and their interwoven depictions of feminine sensuality/sexuality, romance, flirtation, love, and euphemism on the screen: *Mujra*, *Item Number*, *Production Number*
- Continued combinations and choreography
- Translation of Bollywood dance and formulas to the live stage, studio, social networks, and participatory events
- 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 professor for in-class and assigned viewings
- Live vs. Film Bollywood Dance
- **Midterm Exam Week 7, October 2nd:** Verbal and Practical Skills/Knowledge Test and Group Dance
- In-class work on Assignment 2, Due Week 10.*

WEEKS 9-13

- Transition to more intricate and longer combinations/choreography, continuing to learn final dance performance for November 9th Elective Experience**
- Bollywood in the global landscape for both stage and film, influence and inclusion of western dance
- In-class work on Assignment 1, Due Week 10, October 23rd.*
- In-class work on Final Projects, due November 20th*

***Assignment 1: Bollywood TikTok Dance Replica projects due Week 10, October 23rd-** Select a 15-30 second clip from a popular Hindi film dance, and replicate it to create a 30-60 second TikTok Bollywood dance "challenge" to be presented in class, as duet with classmate.

Assignment 2: 1-Page Paper Response to Bollywood film due November 13th as outlined above.

Final Projects: Live Performance & Music Video Due November 20th- Add original choreography on to your TikTok project, to be performed both live as part of final, and to be filmed and edited as a music video for presentation as part of final grade (class time will be given to process in weeks prior)

****Elective Experience Live Performance** with all USC Kaufman Elective Dance Classes: Monday, November 9th, Time TBA

WEEK 16 - FINAL EXAM: November 20, 11:00 a.m.-1:00 p.m.

Large Group Performance we've been working on since Week 7, Live Performances of Projects, Music Video Submission and Presentations.

Exams

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

- **Mid-Semester Evaluation:** In class, October 2nd
- **Final Evaluation:** November 20th @ 11:00am

Grading Breakdown

There are a total of 100 points for the semester. Students earn the 100 points by completing the Midterm (20), Final (25), Assignments (15), In-Class Work (25), and Attendance (15). The Midterm and Final exams and group projects require individual and collective participation.

Letter Grade Requirements:

Attendance	15%
In-Class Work	25%
Assignments	15%
Midterm Examination	20%
Final Examination	25%

Grading Scale:	95-100 A	87-89 B+	77-79 C+	67-69 D+	59 and below F
	90-94 A-	84-86 B	74-76 C	64-66 D	
		80-83 B-	70-73 C-	60-63 D-	

Academic Conduct and Support Systems:

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 school), 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>