

SPRING 2021

4 units

Day: M/W

Time: 10-11:40am

Location: Online

Instructor: Alison D'Amato

Office: KDC 224

Office Hours: By appointment

Contact: adamato@usc.edu

Catalogue Description

Gateway to the minor in dance. An interdisciplinary overview of dance relating to the aesthetic and art in various subjects. Applications of the elements of dance studies, art criticism, and viewing productions to explore topic such as architecture, photography, poetry, technology, cinematic arts, sports, medicine, and more.

Course Overview

In this interdisciplinary overview of dance works and practices, students will be introduced to important artists, explore emerging topics in the field of dance studies, and encounter multiple methodologies for approaching the art critically. Through self-directed analysis of course readings and recorded performances, course participants will collectively develop rich vocabularies tailored to address the breadth of the dance field today. Students will approach dance not only aesthetically but as integral mode of enacting and preserving cultural values, examining how such values operate in their own communities and the world at large. Interdisciplinary connections will be emphasized, including those between dance and visual arts and architecture, literature, music, cinematic arts, fashion, emergent technologies, and more.

Learning Objectives

In this course, students will:

- Develop critical reasoning and analytic skills, adopting varying approaches to viewing, critiquing and appreciating dance performance
- Engage with various theoretical, historical and aesthetic underpinnings of dance
- Examine relevant theoretical trends in the field of Dance Studies
- Learn to read and interpret actively and analytically, to think critically and creatively
- Embody certain historical trends in the online environment, making connections between personal histories and the larger history of the discipline
- Respond creatively to course materials in a medium of their choosing
- Sustain dialogue with members of the course community, articulating original insights and responding to the insights of others.

Course Logistics

This course will be conducted in a largely asynchronous manner. Synchronous components (lectures, discussions, breakout groups, activities, etc.) will – with a few exceptions – take place on Wednesdays via ZOOM from 10am-11:40am PST. The instructor will also be available every Monday via ZOOM from 10am-11:40am PST to answer questions and/or meet with students.

Time Zone Accommodations:

USC considers the hours from 7am to 10pm, in the local time zone for each student, as reasonable times for students to attend synchronous sessions or engage in synchronous learning activities or assessments. USC's Nine International Offices: Support for international students is also available through USC's offices in Beijing, Shanghai, Hong Kong and South China, Taiwan, South Korea, India, UK and Europe, Brazil, and Mexico. Additional details and contact information can be found at <https://global.usc.edu/global-presence/international-offices/>.

USC Shibboleth Log In:

Students are expected to be signed-in to their USC account prior to the start of each Zoom class session to ensure a safe and smooth experience for all students.

Technological Proficiency and Hardware/Software Required:

Students will need an electronic device with access to Zoom and Blackboard for this course. They are asked to familiarize themselves with these two interfaces. Please use the following links for technology support: [Zoom information for students](#), [Blackboard help for students](#), [Software available to USC Campus](#).

USC Technology Rental Program:

We realize that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please [submit an application](#). The Student Basic Needs team will contact all applicants in early August and distribute equipment to eligible applicants prior to the start of the fall semester.

Community Expectations

To facilitate robust discussion and foster a sense of community, students are encouraged to have their cameras on during synchronous sessions. In some cases, it may be appropriate for students facing challenging situations (internet connectivity, illness, home environments, etc.) to use a virtual background, which will eliminate most privacy concerns, and earphones or headsets to improve audio quality. Please contact the professor directly with special concerns or requests for accommodations. Students should adhere to standard classroom etiquette: being attentive and focused; actively participating in discussions, breakout rooms, and group activities; asking thoughtful questions; coming to class fully prepared; and exercising personal responsibility and consideration of others at all times.

Names and Pronouns:

You are entitled to be addressed by the name and pronouns of your choice, even if this differs from the ones under which you are officially enrolled. As a class, we will do our utmost to refer to each other respectfully.

Equity, Diversity and Inclusion:

This class takes place at a university committed to equity for all students, where diversity and inclusion are considered critical to the academic environment. In this classroom, free speech is respected, and civil discourse is expected, with a safe learning environment the priority. We will endeavor to use language that is respectful—sometimes being inquisitive and creative, because language changes all the time—particularly when it comes to differences in age, ethnicity, gender identity or expression, race or socioeconomic status.

Religious Holy Days Policies:

University policy grants students excused absences for observance of religious holy days. You must inform the professor at least one full week in advance to request such an excused absence. You will be given an opportunity to make up missed work if necessary.

Recommended Readings*

- Appadurai, Arjun. 1996. *Modernity At Large: Cultural Dimensions of Globalization*. U. of Minnesota Press.
- Brandenhoff, Peter. 2010. "Ballet Pantomime: The Art of 'Acting Out' Onstage." *Dance Spirit* May/June 2010: 62-63
- Bull, Cynthia Jean Cohen. 2003. "Sense, Meaning, and Perception in Three Dance Cultures." In *Meaning in Motion: New Cultural Studies of Dance*, ed. by Jane Desmond. Duke University Press.
- Burrows, Jonathan. 2010. *A Choreographer's Handbook*. Routledge.
- Chatterjee, Ananya. 2004. *Butting Out: Reading Resistive Choreographies Through Works by Jawole Willa Jo Zollar and Chandralekha*. Wesleyan University Press.
- Copeland, Roger. 1983. "Postmodern Dance Postmodern Architecture Postmodernism." *Performing Arts Journal*, 7 (1): 27-43.
- Copeland, Roger and Marshall Cohen (eds.). 1983. *What Is Dance?: Readings in Theory and Criticism*. Oxford University Press.
- Coulter, Todd. 2014. "Paul Taylor's Meticulous Musicality: A Choreomusical Investigation." *Dance Chronicle*, 37 (1): 63-84.
- Croft, Clare. 2017. *Queer Dance: Meanings and Makings*. Oxford University Press.
- DeFrantz, Thomas. 2004. *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*. Oxford University Press.
- Fisher, Jennifer. 2004. "'Arabian Coffee' in the Land of the Sweets." *Dance Research Journal*, 35/36 (2/1): 146-163
- Forsythe, William, 2009. "Choreographic Objects." *Synchronous Objects for One Flat Thing, reproduced*. Ohio State University and the Forsythe Company.
- Foster, Susan Leigh. 2003. "Choreographies of Protest." *Theatre Journal*, 55 (3): 395-412
- Gere, David. 2004. *How to Make Dances in an Epidemic: Tracking Choreography in the Age of AIDS*. University of Wisconsin Press.
- Graham, Martha. 1998. "I Am a Dancer." In *The Routledge Dance Studies Reader*, ed. by Alexandra Carter and Janet O'Shea. Routledge.
- Groff, Ed. 1995. "Laban Movement Analysis: Charting the Ineffable Domain of Human Movement." *Journal of Physical Education, Recreation & Dance*, 66 (2): 27-30.
- Guest, Ann Hutchinson. 1984. *Dance Notation: The Process of Recording Movement on Paper*. Dance Books.
- Hay, Deborah. 2010. "No Time to Fly." Score for dance. Deborah Hay.
- Hyland, Nicola. "Beyoncé's Response (eh?): Feeling the Ihi of Spontaneous Haka Performance in Aotearoa/New Zealand." *TDR: The Drama Review*, 59 (1): 67-82.
- Jackson, Naomi. 2016. "Rhizomatic Revolution?: Popular Dancing, YouTubing, and Exchange in Screendance." In *The Oxford Handbook of Screendance Studies* (Douglas Rosenberg, ed.). Oxford.
- Juhasz, Suzanne. 2008. "Queer Swans: Those Fabulous Avians in the Swan Lakes of Les Ballets Trockadero

- and Matthew Bourne." *Dance Chronicle*, 31 (1): 54-83.
- Kurihara, Nanako. 2000. "Hijikata Tatsumi: The Words of Butoh." *TDR: The Drama Review*, 44 (1): 10-28.
- Lerman, Liz. 2008. "The Spiritual Connection: Ruminations and Curiosities from a Dance Artist." *Journal of Dance Education*, 8 (2): 39-43.
- Madison, D. Soyini. 2005. *Critical Ethnography: Method, Ethics, and Performance*. SAGE Publications.
- O'Shea, Janet. 1998. "Roots/Routes of Dance Studies." In *The Routledge Dance Studies Reader*, ed. by Alexandra Carter and Janet O'Shea. Routledge.
- Perloff, Marjorie. 2012. "Difference and Discipline: The Cage/Cunningham Aesthetic Revisited." *Contemporary Music Review*, 31 (1): 19-35.
- Preston-Dunlop, Valerie. 1995. *Dance Words*. Harwood Academic Publishers.
- Sheets-Johnstone, Maxine. 2015. *The Phenomenology of Dance*. Temple University Press
- Sobchack, Vivian. 2005. "'Choreography for One, Two, and Three Legs' (A Phenomenological Meditation in Movement)." *Topoi*, 24:55-66.
- Spivey, Virginia B. 2009. "The Minimal Presence of Simone Forti." *Woman's Art Journal*, 30 (1): 11-18.
- Weickmann, Dorion. 2007. "Choreography and Narrative: The *Ballet d'action* of the 18th Century." In *The Cambridge Companion to Ballet*, ed. by Marion Kant. Cambridge.
- Weisbrod, Alexis. 2016. "Defining Dance, Creating Commodity: The Rhetoric of *So You Think You Can Dance*." In *The Oxford Handbook of Dance & the Popular Screen*, ed. by Melissa Blanco Borelli. Oxford.

*Subject to change; see Blackboard Modules for most updated, week-to-week bibliographies

Description and Assessment of Assignments

Blackboard Modules and Discussion Board

Each week, students will receive (via Blackboard) a roadmap for **self-directed study**. The Blackboard Module will contain a recommended bibliography, viewing list, and lecture slides. You may read or view as many of these materials as you like, keeping in mind that sustained engagement with the provided materials will be assessed via the midterm and final exams, as well as the Performance Analysis Paper. Each week, your self-directed study will culminate in 2 posts to the Discussion Board (one comment, and one response to a colleague). **Posts are due end-of-day (i.e. midnight) on Mondays before synchronous meetings.**

Mid-Term and Final Exam:

Exams will be scheduled in 24-hour windows so that students have the opportunity to complete them during working hours in their time zone. Exams are open book (notes, reading, and slides must be handwritten or typed and printed out), and will evaluate your self-directed exploration of the material.

Mid-Term: March 3

Final: May 10

Written Assignments:

Written assignments will be submitted via Blackboard by midnight (end of the day) on the due date. Students are not permitted to share documents with the instructor via communal drives such as Google. No extensions will be granted; see rubrics for more information, including late submission policy.

Students will complete **2 short papers** (each approximately 3 pages in length). Each analysis paper will be oriented around a clear, debatable claim (i.e. a strong thesis statement). Full rubrics for each assignment will be distributed separately, but in brief, they include:

Ethnographic/Auto-Ethnographic Analysis Paper

Students are to safely observe, participate in, or reflect on a dance event that is NOT a formal performance (this could be a class, rehearsal, club meeting, nightlife event, family gathering, etc. – reflection is encouraged in light of ongoing public health situation), assessing how movement practices enact and sustain specific cultures and cultural values. **Due February 10.**

Performance Analysis Paper

Students are expected to view a full, online dance performance of their choice and undertake a thorough choreographic analysis. This will involve a detailed analysis of various performance components, as well as some discussion of interrelationships between elements. The goal is to move from description to interpretation. **Due March 31.**

Creative Response:

Students will undertake an individual or team project that creatively engages with core concepts, methods, and media explored in the course. The response can take many forms, including but not limited to a podcast or audio recording, a zine, a memoir, an open letter, a series of poems, a visual art object, a song, a choreographic work, a short film, a website or other digital project. Must be submitted alongside a 300-word statement of intent. **Due the week of April 26.**

Grading Rubric

Performance Analysis	20%
Ethnographic Analysis	20%
Mid-Term	15%
Final Exam	20%
Creative Response	15%
Discussion Board	10%

Grading Scale

A+ = 100 points	B+ = 87-89 points	C+ = 77-79 points	D+ = 66-69 points
A = 95-99 points	B = 84-86 points	C = 74-76 points	D = 62-65 points
A- = 90-94 points	B- = 80-83 points	C- = 70-73 points	D- = 60-61 points
			F = 60 or below

Weekly Schedule

	Topic	Due Dates & Exams	In-Class Activities
Week 1 January 20	Course Introduction; Locating Dance Historically, Culturally, Aesthetically; Introduction to Choreographic Analysis		Synchronous Activity: Practicing Choreographic Analysis
Week 2 January 25 & 27	Ethnographic Approaches		Synchronous Activity: Practicing Ethnographic Analysis

Week 3 February 1 & 3	Perspectives on Practice		Synchronous Activity: Practicing Phenomenological Analysis
Week 4 February 8 & 10	Dance & Writing, Language, Narrative	Ethnographic Analysis Paper Due February 10	Synchronous Activity: Practicing Dance Notation
Week 5 February 17	Dance and Music		
Week 6 February 22 & 24	Dance and Emergent Technologies		Guest Speaker: Selwa Sweidan
Week 7 March 1 & 3	Midterm Review	Midterm March 3	
Week 8 March 8 & 10	Dance and the Visual Arts, Architecture, Site Specificity		Synchronous Activity: Exploring site specificity
Week 9 March 15 & 17	Dance and Fashion		
Week 10 March 22 & 24	Politics and Activism		
Week 11 March 29 & 31	Dancing Identity	Performance Analysis Paper Due March 31	Synchronous Activity: Articulating Identity
Week 12 April 5	Dancing Ability		
Week 13 April 12 & 14	Globalization and Viral Choreographies		Synchronous Activity: Exploring Dance for the (very small) Screen
Week 14 April 19 & 21	Competition		
Week 15 April 26 & 28	Creative Response Discussion, Wrap- up and Review	Creative Response Due April 26	Final Exam Review

Emergency Plan

In the event of a university-wide emergency, guidance and directions will be shared by Campus Emergency Operations in all available outlets, including the website and TrojanAlerts. Students are encouraged to maintain close contact with all available communications avenues for updates to university operations. USC Kaufman will abide by all university protocols and recommendations. If the Kaufman Dance Center is not available when classes resume, students can receive updates from the school's Departmental Operations Center (DOC) on Ramo Lawn (between the Thornton School of Music and Norris Cinema, close to the Bing Theatre).

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” 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, policy.usc.edu/scientific-misconduct.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710
campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.