

SPRING 2021

4 units

Day: T/TH

Time: 12-1:40pm

Location: Online

Instructor: Alison D'Amato, PhD

Office: KDC 224

Office Hours: By appointment

Contact: adamato@usc.edu

Catalogue Description

Exploration of dance as an art form in its artistic, political, and socio-cultural climate. Studies of the continuum of dance within its historical context.

Course Overview

This course examines the continuum of Western concert dance from its emergence in the 16th century to the present. We begin with ballet's origins in Italy and France, and trace its development through the early 21st century, at a moment when it is practiced globally and shaped by diverse local contexts. Other topics include: the transnational development of modern dance, the emergence of dance as a tool for diplomacy and the articulation of nationhood, the appearance of late-20th century modes of *tanztheater*, physical theater, and somatics, and the negotiation of the label "contemporary" in non-Western contexts. Throughout, we pay close attention to how dance histories are constructed and how key concepts, such as "choreography," "technique," and "virtuosity" are defined. The class challenges entry-level perceptions by illustrating how dance has been, and continues to be, inextricable from social, political, and historical contexts. Readings, viewings, and in-class activities will expose students to varied theoretical perspectives and methodologies coming from within dance studies. Particular attention will also be accorded to primary sources, including but not limited to artist writings, reviews, images, and films. Our multidimensional approach is designed to illuminate what the study of *dance* in particular brings to historical research: an awareness of history as embedded in lived experience, rooted in place and culture, and attuned to the frictions and flows of an ever-changing world.

Learning Objectives

In this course, students will:

- Deploy critical thinking with respect to historical record construction and canon formation
- Detail the theories that underpin aesthetics in the Western concert dance tradition
- Contextualize movements in Western concert dance within broader historical trends
- Effectively prepare for and lead an inclusive class discussion
- Develop research skills relative to primary source materials
- Sustain dialogue with members of the course community, articulating original insights and responding to the insights of others.
- Formulate a substantive piece of scholarship reflective of course themes and original research

Course Meeting Times

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 Thursdays via ZOOM from 12-1:40pm PST. The instructor will also be available every Tuesday via ZOOM from 12-1:40pm 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. For students facing challenging situations (internet connectivity, illness, home environments, etc.), it is recommended 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*

- Albright, Ann Cooper. 2004. "Matters of Tact: Writing History from the Inside Out." *Dance Research Journal*, 35 (2): 10-26.
- Banes, Sally. 1987. *Terpsichore in Sneakers*. Wesleyan University Press.
- Burt, Ramsay. 2001. "The Trouble with the Male Dancer..." In *Moving History/Dancing Cultures: A Dance History Reader* (Dils, Ann and Ann Cooper Albright, eds.). Wesleyan University Press.
- Climenhaga, Royd. 2015. "A Theater of Bodily Presence: Pina Bausch and Tanztheater Wuppertal." In *The Oxford Handbook of Dance and Theater* (Nadine George-Graves, ed.). Oxford University Press.
- Daly, Ann. 1995. *Done into Dance: Isadora Duncan in America*. Wesleyan University Press.
- Fisher, Jennifer. 2007. "Tulle as Tool: Embracing the Conflict of the Ballerina as Powerhouse." *Dance Research Journal*, 39 (1): 2-24.
- Foster, Susan Leigh. 1995. "Choreographing History." In *Choreographing History* (Foster, Susan Leigh, ed.). Indiana University Press.
- Foster, Susan Leigh. 2010. *Choreographing Empathy*. Taylor & Francis.
- Galili, Deborah Friedes. 2015. "Gaga: Moving beyond Technique with Ohad Naharin in the Twenty-First Century." *Dance Chronicle*, 38 (3): 360-392.
- Garafola, Lynn. 2013. "Diaghilev's Ballets Russes: A New Kind of Company." In *Avatar of Modernity: The Rite of Spring Reconsidered* (Hermann Danuser and Heidi Zimmermann, eds.) Boosey & Hawkes.
- Genné, Beth. 2000. "Creating a Canon, Creating the 'Classics' in Twentieth-Century British Ballet." *Dance Research: The Journal of the Society for Dance Research*, 18 (2): 132-162.
- Graff, Ellen. 1992. *Stepping Left: Dance and Politics in New York City 1928-1942*. Duke University Press.
- Halprin, Anna. 2015. *Moving Toward Life: Five Decades of Transformational Dance*. Wesleyan.
- Harris, Andrea. 2017. *Making Ballet American: Modernism Before and Beyond Balanchine*. Oxford.
- Heil, Johanna. 2016. "Exercises in Discipline and Freedom: The Graham Technique." *Dance Chronicle*, 39 (2): 123-152.
- Hodson, Millicent. 2001. "Searching for Nijinsky's *Sacre*." In *Moving History/Dancing Cultures: A Dance History Reader* (Dils, Ann and Ann Cooper Albright, eds.). Wesleyan University Press.
- Houston-Jones, Ishmael. 1987. "Ishmael Houston-Jones." *Performance Strategies*, 10 (3): 31-55.
- Jensen, Jill Nunes. 2008. "Outlines for a Global Ballet Aesthetic." *Dance Chronicle*, 31, (3): 370-411.
- Jowitt, Deborah. 1988. *Time and The Dancing Image*. University of California Press.
- Klein, Gabriele. 2019. "Artistic Work as a Practice of Translation on the Global Art Market: The Example of 'African' Dancer and Choreographer Germaine Acogny." *Dance Research Journal*, 51 (1): 8-19.
- Laban, Rudolf. 1975. *A Life for Dance: Reminiscences*. Macdonald & Evans.
- Le Roy, Xavier and Bojana Cvejic. 2012. "To End with Judgment By Way of Clarification." In *Dance*, edited by André Lepecki. MIT Press.
- Lester, Kelly Ferris. 2017 "Somatics: A Buzzword Defined." *Journal of Dance Education*, 17 (1): 31-33.
- Macauley, Alistair. 2009. "Choreographic Climate Change." *New York Times*.
- Manning, Susan. "Modern Dance in the Third Reich: Six Positions and a Coda." In *Choreographing History* (Foster, Susan Leigh, ed.). Indiana University Press.
- Morris, Gay. 2006. *A Game for Dancers: Performing Modernism in the Postwar Years*. Wesleyan.
- Morris, Geraldine and Lorraine Nicholas (Eds.). 2017. *Rethinking Dance History: Issues and Methodologies*. Taylor & Francis.
- Osterweis, Ariel. 2013. "The Muse of Virtuosity: Desmond Richardson, Race, and Choreographic Falsetto." *Dance Research Journal*, 45 (3): 53-74.
- Prevots, Naima. 2012. *Dance for Export: Cultural Diplomacy and the Cold War*. Wesleyan.
- Solomon, Noémie. 2018. "Talking Dancing: Véronique Doisneau and the Somato-Discursive Invention of the Choreographic Sujet." *Dance Chronicle*, 41 (1): 29-50.

Srinivasan, Priya. 2008. "The Bodies Beneath the Smoke or What's Behind the Cigarette Poster." *Discourses in Dance*, 3 (2): 7-48.
 Wood, Catherine. 2008. "Because We Must," *Artforum International* 47(1).

*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 encounter (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. Each week, your self-directed study will culminate in 2 posts to the Discussion Board (one comment, and one response to a colleague). **Discussion Board posts are due on Tuesdays by 2pm.**

Discussion Leaders: For most course meetings, one or more students will be chosen to lead discussion. Teams should meet before class having worked through that week's module, ready to enter into dialogue. Leaders may want to give a brief overview of the readings, connect arguments to relevant supporting or contrasting positions, demonstrate how readings address the theme of the week or seminar as a whole, and pose questions designed to facilitate an inclusive discussion.

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 4

Final: May 12

Response and Final Papers: The response paper will address a significant choreographer/choreographic work/technique from EITHER an *intrinsic* or and *extrinsic* perspective. For intrinsic papers, the student might perform a "close reading" of a specific dance, address the biographical events shaping an artist's output, or discuss the importance of particular technical vocabularies. Extrinsic papers will discuss the historical, cultural, or political context(s) surrounding choreographers/choreographic works/techniques. The final paper builds on the response paper, incorporating the perspective that was NOT used in the first response. Topics are determined by the student in consultation with the professor. Both papers should be structured around a thesis statement containing a strong debatable claim. Papers will be graded based on the student's engagement with course materials, original thinking and thoughtful (properly cited) use of scholarly sources. Response paper incorporate 3 scholarly sources, and are approximately 3 pages in length. Final papers incorporate 4 scholarly sources, and are approximately 8 pages in length.

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

Grading Rubric and Scale

Discussion Leader	10%
Discussion Board	10%
Mid-Term Exam	20%
Final Exam	20%
Response Paper	15%
Final Paper	25%

A+ = 100 points
 A = 95-99 points
 A- = 91-94 points

B+ = 88-90 points
 B = 85-87 points
 B- = 81-84 points

C+ = 78-80 points
 C = 75-77 points
 C- = 71-74 points

D+ = 67-70 points
 D = 64-66 points
 D- = 61-63 points
 F = 60 or below

Weekly Schedule

	Topic	Due Dates/ Synchronous Activities
Week 1 January 19 & 21	Introduction to Dance History, Roots of Western Concert Dance, What is “the West?”	Navigating Course Materials
Week 2 January 26 & 28	Introduction to Primary Materials	Special Collections Visit
Week 3 February 2 & 4	Approaching Primary Materials Creatively	Artist Visit with Chris Emile
Week 4 February 9 & 10	From Romanticism to Modernism	
Week 5 February 16 & 18	From Classicism to Modernism	
Week 6 February 23 & 25	Birth of the “Modern” Dance	
Week 7 March 2 & 4	Midterm Review	Midterm March 4
Week 8 March 9 & 11	The Graham Legacy	
Week 9 March 16 & 18	Populism and Representation in the 1930s and 1940s	
Week 10 March 25	West Coast Histories	
Week 11 March 30 & April 1	Cunningham and “Post-modernism” (“Postmodernism”?)	Working with Chance, Working with Scores
Week 12 April 6 & 8	Saying ‘Yes’ to Spectacle: Punk Postmodernism and the Revival of European <i>Tanztheater</i>	Response Paper due April 8
Week 13 April 13 & 15	What Constitutes Virtuosity in the 21 st Century? What Constitutes “Contemporary?”	
Week 14 April 20 & 22	Intercultural Collaboration & Concept Dance	
Week 15 April 27 & 29	Course Wrap-Up	Final Paper due April 30

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.