



USC University of Southern California

World Perspective on Dance Performance, Dance 107: Section 22358

Units: 2

Term—Day—Time: Fall 2021 – Monday – 5:00-6:50 p.m.

Location: KDC 235

Instructor: Achinta S. McDaniel, She/Her

Virtual Office Hours: M/W 1:00-3:00 p.m. and By Appointment

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Catalog Description

The practice and aesthetics of international dance styles through lecture and participant-driven interaction.

Course Overview

This course gives an introduction to the practice and aesthetics of international dance styles through lecture and participant-driven interaction. Lectures and studio sessions will emphasize the multiplicity of approaches to embodied meaning-making across and within cultural contexts. Understanding that we are citizens of an increasingly interdependent and interconnected world, the course broadens the student's perspective on contexts, purposes, and worldviews embedded in dancing. Guest artists (experts in various disciplines) will augment learning through demonstration and shared knowledge of respective dance traditions. Ultimately the course will aim to enhance and/or reframe understandings of dance through the incorporation of history and embodied knowledge.

Learning Objectives

- Students will develop an understanding of the vibrancy of the international dance community and how such world communities impact their own dance learning
- Students will acquire new vocabulary demonstrative of a globally minded dance education
- Students will become familiar with at least one non-Western dance style through embodied experience *After reaching this bullet point, e-mail me achintam@usc.edu and tell me what animal scares you the most.*
- Students will broaden their awareness of what it means to be a dancer in the 21st century and how that differs on local, national, and international stages, including the “digital stage”
- Students will see how the definition of “creator” in dance is not only a term used for theatrical staging, but rather that the idea of creation is multifaceted and multidisciplinary
- Students will write about non-Western dance forms, based on an introductory level of study

and understanding, as supported by course materials, lectures and additional self-directed research

-Students will embody movement of various cultural groups, based on an introductory level of study and understanding, as supported by course lecture demonstrations and additional self-directed research.

Technological Proficiency and Hardware/ Software Required

Students will be required to view media both inside and outside of class for discussion and to fulfill assignment requirements. Students will need a computer with internet access to view and share assignments, and to share drafts of performance projects throughout the course. To view and complete assignments, from time to time students will need to use a variety of websites, social networks, and apps during the course, which may include: TikTok, YouTube, Instagram, Facebook, and/or Vimeo.

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?*

Required Textbook (Available Online):

Dils, Ann and Ann Cooper Albright. *Moving History / Dancing Cultures: A Dance History Reader*. Middletown: Wesleyan University Press, 2001.

https://uosc.primo.exlibrisgroup.com/permalink/01USC_INST/273cgt/cdi_proquest_ebookcentral_EBC1562508

Additional Readings:

Pronkok Leonard, Hall, Jonathan M. *The Oxford Handbook of Dance and Ethnicity, To Call Dance Japanese: Nihon Buyo as Ethnic Dance*: Oxford University Press, 2016.

<https://www-oxfordhandbooks-com.libproxy1.usc.edu/view/10.1093/oxfordhb/9780199754281.001.0001/oxfordhb-9780199754281-e-031>

Nájera-Ramírez, Olga, Norma E. Cantú, and Brenda M. Romero. *Dancing Across Borders: Danzas y Bailes Mexicanos*. Urbana and Chicago: University of Illinois Press.

McMains, Juliet E. *Spinning Mambo into Salsa: Caribbean Dance in Global Commerce* Oxford: Oxford University Press, 2015.

https://uosc.primo.exlibrisgroup.com/permalink/01USC_INST/273cgt/cdi_askewsholts_vlebooks_9780199324668

Shapiro-Phim, Toni. "Cambodia's 'Seasons of Migration.'" *Dance Research Journal* 40.2 (2008): 56–73.

https://uosc.primo.exlibrisgroup.com/permalink/01USC_INST/273cgt/cdi_proquest_journals_2052378

Rowe, Sharon Mahealani. 2008. "We Dance for Knowledge." *Dance Research Journal* 40(1): 31-44.
https://uosc.primo.exlibrisgroup.com/permalink/01USC_INST/273cgt/cdi_proquest_journals_2051301

Additional readings may be added.

Description of Assessments

Readings and Viewings:

Students should complete the assigned reading or viewing before the class for which it is listed. The majority of course readings will come from *Moving History/Dancing Cultures* (see above), available online through USC Libraries. Additional articles (see above) will also be posted on the course Blackboard page, and available through ARES. Readings will serve as valuable resources, but as dance remains deeply rooted in embodied practice, watching and experiencing through in-class activities and videos will also inform our approach. Accordingly, visual media will often serve as vital primary materials for the course and, like lectures and reading materials, may be the basis of questions on exams. Students are encouraged to engage with additional media in conjunction with their readings.

Talking Points:

The course is designed to forefront dialogue, and each student is expected to undertake close readings of required texts before class. However, 3 times per semester, students will prepare 5 "talking points," due via Blackboard **before the start of class** on students' assigned dates (Groups A, B, and C) The student may keep a copy of these in hand throughout class to focus their contributions to the discussion, but **after class they will be turned in via hard copy** and graded. Talking points may not be turned in via e-mail without incurring a 5-point deduction. The talking points may be comments and questions. Each point may bridge multiple readings or focus on one reading in particular, though as a whole they must address all assigned readings for the session. When quoting or paraphrasing, students should be as specific as possible and reference texts with full bibliographic information. Groups shall be assigned week 1. No late talking points will be accepted.

Movement Workshops & Masterclasses

Students will experience several dance classes with guests throughout the semester and are expected to be appropriately attired for movement. Experience with dance is not required. Classes in schedule below subject to change.

Midterm and Final Projects:

In-class open note (handwritten or printed notes only) Jeopardy midterm. Students are required to be in class synchronously for each of the class exams; no requests for extensions or rescheduling will be granted.

Midterm: In-class, Monday, October 5th. **Final:** Monday, December 13th, 4:30-6:30pm.

Final Paper & Presentation:

Mandatory Paper: 4 pages, Times New Roman, 12-point font, double-spaced, 1-inch margins, default character spacing, proper citations (MLA Format). Final Paper will be submitted via Blackboard by midnight (end of the day) on the due date. Students are not permitted to share documents with the professor via communal drives such as Google. No extensions will be granted; see individual rubric (will posted to course Blackboard page) for more information, including late submission policy.

Phase 1, written assignment: Students will work INDIVIDUALLY, conducting research on a dance tradition NOT familiar to them. With at least 2 scholarly sources (in addition to any chosen popular sources), the paper will demonstrate critical engagement with the subject matter (i.e. evidence of original thinking) as well as careful engagement with, and thoughtful integrations of, existing scholarship, including materials presented in class. Additionally, students will be required to integrate at least **one embodied experience** (performance, class, workshop, lecture demonstration, etc.). The paper should demonstrate ample preparation, be organized, polished, and proofread.

Phase 2, presentation: Working within a designated group, students will present their findings and stage a dialogue bringing together insights from multiple traditions/experiences. The primary expectation is that the group address differences and similarities between forms **across at least one specific category** – use of a specific body part, rhythmic structure, cultural context, worldview, etc. Groups should meet well in advance of the presentation date to discuss paper topics, uncover points of connection, and craft a presentation that brings all participants' work into dialogue. PowerPoint, Prezi, or other visual media optional. Embodied performance optional.

Full rubrics for each stage of the assignment to be distributed separately.

GRADING BREAKDOWN: Total 100%

Attendance 15%

In-Class Work/Participation 15%

Midterm Exam 25%

Final Exam 35%

Talking Points 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

Weekly Schedule

Date	Topic	Readings	Due Dates	In-Class Activities
Week 1 August 23	Course Introduction	Dils/Cooper Albright, "Looking at World Dance," (MHDC, 92-96); Post 2 comments/questions to the Discussion Forum	8/30	Course overview, group assignments, discussion board, get to know session
Week 2 August 30	How does dance function in society?	Sklar, "Five Premises for a Culturally Sensitive Approach to Dance" (MHDC, 30-32, In Class): In-Class Reading Kealiinohomoku, "An Anthropologist Looks at Ballet as a Form of Ethnic Dance" (MHDC 33-43): Assigned	9/13	Discussion on "Looking at World Dance" reading based on discussion board In-class Viewings TBA Breakout sessions and mini presentations after reading "Five Premises" in Class
Sept 6	NO CLASS	LABOR DAY	-	No Class
Week 4 Sept 13	Ethnocentrism Ballet as Ethnic Dance	"Staging Authenticity: Theorizing the Development of Mexican <i>Folklorico</i> Dance." (in Nájera-Ramírez)	9/20	Remaining Mini Presentations "Five Premises" TALKING POINTS GROUP A
Week 5 Sept 20	Dancing Traditions: What is "Folk Dance?"	Doolittle and Elton, "Medicine of the Brave," (MHDC 114-127) Udall, "The Irresistible Other" (MHDC, 238- 249).	9/27	TALKING POINTS GROUP B In-Class: Master Class in Folklorico with Javier Sepulveda Garibay In-class: Library Resources

	What is “Classical Dance?”	At home: start thinking about Midterm project and working with peers		Midterm Group Project Assignment: Traditions and the Nation-State
Week 6 Sept 27	Dance & Indigeneity	Asante, “Commonalities in African Dance: An Aesthetic Foundation,” (MHDC, 144-151) Gottschild, “Stripping the Emperor: The Africanist Presence in American Concert Dance” (MHDC, 332-341). Work on Midterm Projects	10/4	TALKING POINTS GROUP C In-Class: Master Class in African dance with Anindo Marshall
Week 7 Oct 4	Dance & Diaspora	Shapiro-Phim, “Cambodia's Seasons of Migration,” (56-73) “Constructing a Classical: Tradition Javanese Court Dance in Indonesia” (Hughes- Freeland, in Buckland) Complete Midterm Projects: Due October 5, 4:00 p.m.	10/18	TALKING POINTS GROUP A In-Class: Master Class in Jazz Dance, Polycentrism & Polyrythms with Saleemah E. Knight
Week 8 Oct 11	MIDTERM	n/a	-	Midterm Projects Shown in Class In-Class Jeopardy Exam
Week 9 Oct 18	Histories of Violence	Meduri, “Bharata Natyam: What Are You?” (MHDC, 103-113)	10/25	TALKING POINTS GROUP B Selection of Groups for Final Projects Possible Masterclass TBA
Week 10 Oct 25	Dance & the Post-colonial Body	“Headspin: Capoeira’s Ironic Inversions.” (MHDC 184-192) Assignment: Write discussion board post on your experience with master class, or any questions not discussed	11/1	TALKING POINTS GROUP C In-Class: Master Class in Classical Indian & Bollywood Dance

Week 11 Nov 1	Dance as Resistance	Rowe, "We Dance for Knowledge." (31-44)	11/8	TALKING POINTS GROUP A In Class Viewing: <i>Para la Dos Meus Passos</i> or <i>Dancing Across Borders</i> or Herve KOUBI via Marquee TV
Week 12 Nov 8	Spectacular Bodies	McMains, "On-1 versus On-2," (146-161) Prep outline to show Prof in class	11/15	Finish Viewing from prior week TALKING POINTS GROUP B
Week 13 Nov 15	Friction and Flow	Work on Final Projects and Papers		TALKING POINTS GROUP C Possible Masterclass TBA
Week 14 Nov 22	Prep for Final	Finish Paper	11/29	In-Class time for Final Projects
Week 15 Nov 29	Final Class	Papers Due		In-Class time for Final Projects

Attendance and Participation:

To succeed in this class, students must be present, prepared, and ready to engage with course material. Viewing, discussion, and class activities (see in-class work policy below) figure greatly. Participation and preparation will be evaluated regularly with in-class work. Students are expected to engage fully in group discussions and activities, to ask thoughtful questions, to come to class fully prepared, and to exercise personal responsibility and consideration of others at all times.

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 Policy

Be present: This is a discussion-led class, and a bulk of our work will be done in class as a group, in partners, and small breakouts, as well as through some embodied practice, and in partners/small groups for assignments and midterm/final projects. Students will contribute to

the learning environment by completing in-class assignments, viewings, readings, giving peer feedback, and engaging in group discussions and oral, practical, and video presentations. 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.

Equity and Respect Policy:

Your professor is committed to equity for all students, and 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 and brave learning environment being 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. Please advise the professor of your gender pronoun, and the way in which you require being addressed. All students should use one another’s identified pronouns at all times.

Netiquette & Zoom Policies

Mobile phones/electronic devices MUST be placed on “Do Not Disturb” mode: Even in the Zoom space, 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. Repeatedly turning off your camera to check text messages is not an ideal way to be present in class. Be mindful and present! Repeat offenders will be asked to leave class for that day and marked “absent.”

Zoom and Respect: Guidelines

We are cultivating an environment of respectful, compassionate, brave and mindful adult humans that learn from one another, whether Professor, Freshman, or Grad Student. 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 class.) Mute microphones at start of each class, unless prompted by instructor. From time to time, students will dance in synchronous Zoom class meetings. Be prepared to dance in your space your space wisely and safely. Zoom recordings of class will be provided. You are expected to keep your camera on during synchronous zoom sessions. Contact professor if you need an accommodation or cannot keep camera on during class. If you need to turn off the camera during class, or step away, it is a respectful practice, when possible, to let the class and/or professor know. Think of being in person: would you just leave class to call or use the facilities without acknowledging others in the room?

Synchronous session recording notice

Synchronous Zoom sessions will be recorded and provided to all students asynchronously.

Sharing of course materials outside of the learning environment

USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment. Class Recordings 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' assignments and midterm/final projects will be recorded and shared, and each choreographer student's work may be shared on social networks only with the express permission granted by students performing in their works, and by the professor of record. Students are not to record other students' presentations or movement demonstrations, unless permission is granted by students and professor.

SCampus Section 11.12(B)

Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

COVID-19 Resources

Consult the latest COVID-19 testing and health protocol requirements for on campus courses. Continuously updated requirements can be found on the [USC COVID-19 resource center website](#).

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>