

# USC Kaufman

## Glorya Kaufman School of Dance

**Introduction to Dance as an Art Form: DANC 280g, Section 22480**

**Units: 4**

**Term—Day—Time: Fall 2021 – M/W – 2:00-3:50 p.m.**

**Location: KDC 235**

**Instructor: Achinta S. McDaniel, She/Her**

**Outdoor Office Hours: W 10:00-11:30 a.m. and Virtually By Appointment**

**Contact Info: achintam@usc.edu**

### **Catalog 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, 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.
- Become active participants in the local arts scene by attending live dance performances during the semester

**Technological Proficiency and Hardware/Software Required:** Students will need an electronic device with access Blackboard for this course. They are asked to familiarize themselves with this interface. Please use the following links for technology support: [Blackboard help for students](#), [Software available to USC Campus](#).

**USC Technology Rental Program:** 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.

**Pandemic Expectations:** In some cases, it may be necessary for students to quarantine or stay home for COVID compliance. 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.

**Access, Belonging, Inclusion, Diversity, Equity (McDaniel's ABIDE principle):** This class takes place at a university committed to equity for all students, where diversity and inclusion are considered critical to the academic environment. Your professor is committed to making the class accessible and welcoming. 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 continues to evolve—particularly when it comes to differences in race, age, disability, ethnicity, gender identity or expression, or socioeconomic status. Please email or call Professor McDaniel judgment free, with any concerns or questions/requests regarding ABIDE.

**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 refer to each other respectfully.

**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.

**Textbook:** There is no required textbook for the course. Instead, for the cost of a textbook, students are expected to attend a local dance performance.

**READINGS AND VIEWINGS:** Students will have approximately 100 pages of reading assignments, directed research, and/or equivalent video viewing each week. For EVERY Assigned Reading and/or Viewing: Students are expected to be active learners and take notes regarding the main theme and/or

topics of interest (see JOURNAL & DISCUSSION BOARD ASSIGNMENTS below). Students are expected to come to class ready to actively participate in discussions and may be called upon at any time to share their notes. Watch out for pop quizzes!

Note: As dance is a predominately non-verbal form of human expression, watching, experiencing and embodying different dance forms through in-class activities and videos will also constitute primary and textual exposure to the material. Accordingly, assigned visual media represent vital primary texts for the course and, like lectures and reading materials, will be the basis of questions on quizzes and exams.

### **Weekly Discussion Board on Blackboard**

You will pose TWO QUESTIONS to the group for discussion each week, due each Monday at 12:00pm, for a total of 10 discussion board entries (meaning you can skip 5) based on the viewings, readings, and your own experiences with viewing live dance during the semester as related to the readings. Let these posts help guide your study for the in-class work, papers, and exams.

### **Weekly Journals on Blackboard**

Using the "Journal" tool on Blackboard, students will upload informal (bullet points okay) reflections on the week's assigned content. Due each Wednesday by 12:00pm unless otherwise noted for a total of 10 entries- meaning you can skip 5. Journals should address: 1) Reading, and 2) Viewing. Think of your bullet points as creating a study guide for exams and papers.

#### **READING:**

- What are the author's main points?
- Any passages that you find particularly meaningful/helpful/controversial?
- What dancers and/or choreographers are mentioned? (Engage in research/provide a short bullet point for each).
- What dance companies are mentioned? (Engage in research /provide a short bullet point for each).

#### **VIEWING:**

- How would you describe the:
- Structure? Style? movement quality of this piece?
- Music?
- Narrative: Is there a story? Theme? Purely abstract?
- Production elements: Costumes? Lighting? Set Design? Props?
- Interview or documentary elements?
- Does this piece elicit any reaction from you? What is your personal response?

### **Readings (Subject to Change)**

These scholarly articles, websites and other excerpted materials are readily available through Project Muse, JSTOR and other online e-databases accessible from the USC Libraries' Website. All articles will also be posted on the course website.

Acocella, Joan. "Imagining Dance." In *Moving History/Dancing Cultures: A Dance History Reader*, eds. Ann Dils and Ann Cooper Albright (Middletown: Wesleyan University Press, 2001), 12-16.

- Acocella, Joan. "Can Modern Dance Be Preserved?" *The New Yorker*, 24 Jun. 2019. <https://www.newyorker.com/magazine/2019/07/01/can-modern-dance-be-preserved>. Accessed 10 Jul. 2019.
- Allison, David. "10 Ways to Watch Dance." Ballet BC. <https://balletbc.com/10-ways-to-watch-dance/>. Accessed 10 Jul. 2019.
- 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. "Backlash Against Balanchine." *Choreography and Dance*, vol. 3, no. 3, 1993, pp. 3-11.
- Coulter, Todd. "Paul Taylor's Meticulous Musicality: A Choreomusical Investigation." *Dance Chronicle*, vol. 37, no. 1, 2014, pp. 63-84.
- 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.
- "Centennial." *Merce Cunningham Trust*. 2019, <https://www.mercecunningham.org/activities/centennial/>. Accessed 15 Jul. 2019.
- Cunningham, Nicole T. and Thomas Piontek. "Still/Here: An Interview with Bill T. Jones." *Discourse*, vol. 16, no. 3, 1994, pp. 78-85.
- Decker, Andrew. "Ballet Austin: Expanding Audiences for Unfamiliar Works: How one arts organization is using research to find new, effective ways to engage audiences." The Wallace Foundation. <https://www.wallacefoundation.org/knowledge-center/pages/ballet-austin-building-audiences-for-sustainability.aspx>. Accessed 10 Jul. 2019.

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

Fisher, Jennifer. "Ballet and Whiteness: Will Ballet Forever Be the Kingdom of the Pale?" In the *Oxford Handbook of Dance and Ethnicity*, eds. Anthony Shay and Barbara Sellers-Young. Print June 2016, Online 2014

<https://www.oxfordhandbooks.com.libproxy1.usc.edu/view/10.1093/oxfordhb/9780199754281.001.0001/oxfordhb-9780199754281-e-008>

Fisher, Jennifer. "Tulle as Tool: Embracing the Conflict of the Ballerina as Powerhouse." *Dance Research Journal*, vol. 39, no. 1, 2007, pp. 2-24.

Forsythe, William, 2009. "Choreographic Objects." *Synchronous Objects for One Flat Thing, reproduced*. Ohio State University and the Forsythe Company.

<https://synchronousobjects.osu.edu/content.html#/TheDance>. Accessed 22 Jul. 2019.

Foster, Susan Leigh. 2003. "Choreographies of Protest." *Theatre Journal*, 55 (3): 395-412

Gates, Henry Louis, Jr. "The body politic." *The New Yorker*, 28 Nov. 1994, pp. 112-125. *LitFinder*, [http://link.galegroup.com/apps/doc/A15992196/LITF?u=usocal\\_main&sid=LITF&xid=5c58179f](http://link.galegroup.com/apps/doc/A15992196/LITF?u=usocal_main&sid=LITF&xid=5c58179f). Accessed 25 July 2019.

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.

Jensen, Jill Nunes. 2008 "OutLINES for a Global Ballet Aesthetic" *Dance Chronicle*: <https://doi.org/10.1080/01472520802402580>

Jowitt, Deborah. "The Allure of Metamorphosis" in *Time and the Dancing Image* (Berkeley: University of California Press, 1988), pp. 341-373.

Juhasz, Suzanne. "Queer Swans: Those Fabulous Avians in the Swan Lakes of Les Ballets Trockadero and Matthew Bourne." *Dance Chronicle*, vol. 31, no. 1, 2008, pp. 54-83.

Kant, Marion. "The Soul of the Shoe." In *The Cambridge Companion to Ballet*, ed. Marion Kant (United Kingdom: Cambridge, 2007), 184-197.

Kloetzel, Melanie. "Site-Specific Dance in a Corporate Landscape." *New Theatre Quarterly*, vol. 26, no. 2, 2010, pp. 133-144.

Kourlas, Gia. "Dance Luminaries Weigh in on the Conspicuous Absence of Female Choreographers." *The New York Times*, 23 Jun. 2016.

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.

Lerman, Liz. "The Spiritual Connection: Ruminations and Curiosities from a Dance Artist." *Journal of Dance Education*, vol. 8, no. 2, 2008, pp. 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.

Morgenroth, Joyce. "Dressing for the Dance." *The Wilson Quarterly*, Spring 1998, pp. 88-95.

Osumare, Halifu. "The Dance Archaeology of Rennie Harris: Hip-Hop or Postmodern?" In *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*, ed. Julie Malnig (Urbana: University of Illinois Press, 2009), 261-281.

Rainer, Yvonne. "No Manifesto." MoMa Learning.  
[https://www.moma.org/learn/moma\\_learning/yvonne-rainer-trio-a-1978/](https://www.moma.org/learn/moma_learning/yvonne-rainer-trio-a-1978/)

Rich, Frank. "Dance of Death: Arlene Croce sits this one out." *The New York Times*: 8 Jan. 1995, E19.  
ProQuest Historical Newspapers: The New York Times (1851-2010). Accessed 24 Jul. 2019.

Perloff, Marjorie. "Difference and Discipline: The Cage/Cunningham Aesthetic Revisited." *Contemporary Music Review*, vol. 31, no. 1, 2012, pp. 19-35.

Segundo, Shakira. "Dance Comback: The impact of COVID-19 on the Dance Field and the Future of Dance." *Dance/USA*. Accessed 08 Aug. 2021. <https://www.danceusa.org/ejournal/2021/08/13/dance-comeback-the-impact-of-covid-19-on-the-dance-field-and-the-future-of-dance>

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 18<sup>th</sup> Century." In *The Cambridge Companion to Ballet*, ed. by Marion Kant. Cambridge.

Weisbrod, Alexis A. "Defining Dance, Creating Commodity: The Rhetoric of *So You Think You Can Dance*." In *The Oxford Handbook of Dance and the Popular Screen*, ed. Melissa Blanco Borelli (Oxford: Oxford University Press, 2014), 320-334.

### **Viewings (Subject to Change):**

#### **"MORGENROTH, KANT & OSUMARE READING"**

**[https://www.youtube.com/playlist?list=PLNKjz\\_Lvdqk0clalEDiRQ2tH2vr\\_-xauW](https://www.youtube.com/playlist?list=PLNKjz_Lvdqk0clalEDiRQ2tH2vr_-xauW)**

- Louis XIV - "Le roi danse" – *Ballet de la nuit* (1653)," 3:04.
- Baroque Dance - "Marie-Antoinette Ball Scene," 2:04.
- Romantic Ballet – Tutus and Pointe Shoes "Ballet Evolved – 1804-1884", 4:00.
- Classical Ballet - "*Le Corsaire*: Trailer – English National Ballet", 1:04.
- Early Modern Dance - "Isadora Duncan Dancers," 1:52.
- Diaghilev and the Ballets Russes - "Diaghilev at the Victoria and Albert Museum," 3:21.
- Modern Dance – "Martha Graham *Night Journey*," 1:33.
- Post-Modern Dance – "Judson Dance Theater: The Work is Never Done – MoMA", 1:29.
- Post-Modern Dance – "Yvonne Rainer", 2:23.
- Hip Hop on the Concert Stage – "Rennie Harris Pure Movement", 4:04.
- Hip Hop on the Concert Stage – "Rennie Harris: *Funkedified* by Rennie Harris Puremovement" 1:20.

#### **"DANCE & PROCESS" [https://www.youtube.com/playlist?list=PLNKjz\\_Lvdqk2U0LnhclG9byi1mSSDiKeb](https://www.youtube.com/playlist?list=PLNKjz_Lvdqk2U0LnhclG9byi1mSSDiKeb)**

- "Bill T. Jones/YoungArts Master Class/ Episode 7," 33:32, uploaded by YoungArts.
- "A Choreographers Creative Process in Real Time – Wayne McGregor – TED Talks," 15:18.

#### **ALSO:**

- 'One Flat Thing, reproduced' by William Forsythe. Visualizing choreographic structure from dance to data to objects." Ohio State University. <https://synchronousobjects.osu.edu/content.html#/TheDance>. Accessed 15 Jul. 2019.

#### **"ROMEO & JULIET" (Dance & Narrative)**

**[https://www.youtube.com/playlist?list=PLNKjz\\_Lvdqk1XopeAxv725cUKNMIs3xl\\_](https://www.youtube.com/playlist?list=PLNKjz_Lvdqk1XopeAxv725cUKNMIs3xl_)**

- Kenneth MacMillan's R&J, "An introduction to Romeo and Juliet (The Royal Ballet)", 5:35.
- Kenneth MacMillan's R&J, "Romeo and Juliet – Balcony Pas de Deux (The Royal Ballet)", 4:54.
- Rennie Harris' Hip Hop version of R&J, "*Rome & Jewels* Pt. 2", 40:30 (just watch "the battle" from (18:00-

26:00).

- Jerome Robbins' "*West Side Story* – Mambol", 3:32
- Optional: Kenneth MacMillan's R&J, "Roberto Bolle and Misty Copeland – *Romeo and Juliet*", 2:42:11.

(watch any section).

### **"NON-NARRATIVE DANCE" (Copeland Reading)**

[https://www.youtube.com/playlist?list=PLNKjz\\_Lvdqk1aFd9oGOxpZzcTK5vApHZp](https://www.youtube.com/playlist?list=PLNKjz_Lvdqk1aFd9oGOxpZzcTK5vApHZp)

- "George Balanchine and NYCBallet – NYCB", 5:26
- "SF Ballet in *The Four Temperaments*", 1:11
- "Maria Kawroski on Balanchine's *Agon*: Anatomy of a Dance", 2:48
- "Mats Ek – *Appartement* – March of the vacuum cleaners (marche des aspirateurs)" Paris Opéra, 4:12 - "*PLAY* by Alexander Ekman", Paris Opéra, 2:14
- "*Left Right Left Right* – Alexander Ekman – NDT2", 1:08
- "*Moon Water* – Cloud Gate Dance Theatre of Taiwan", 4:14
- "*Stardust* by Complexions Contemporary Ballet", 3:26
- "Wayne McGregor's *Chroma* – *The Hardest Button to Button* (The Royal Ballet)", 3:52

### **BAROCCO & ESPLANADE" (Dance & Music)**

[https://www.youtube.com/playlist?list=PLNKjz\\_Lvdqk14DVaZhWkf3pFLENPCOohZ](https://www.youtube.com/playlist?list=PLNKjz_Lvdqk14DVaZhWkf3pFLENPCOohZ)

- "NYC Ballet's Ashley Laracey on George Balanchine's *Concerto Barocco*", 3:03
- "*Concerto Barocco* 1966 Farrell, Morris, Ludlow", 19:40 (only required from 13:50-19:39) - "Paul Taylor's *Esplanade*, Part 5 of 5," 5:12

### **"CUNNINGHAM/CAGE" (Dance & Music)**

[https://www.youtube.com/playlist?list=PLNKjz\\_Lvdqk15664mW0IY3pnDQ3k7kEIV](https://www.youtube.com/playlist?list=PLNKjz_Lvdqk15664mW0IY3pnDQ3k7kEIV)

- "The Six Sides of Merce Cunningham," Walker Art Center, 6:44 - "Merce Cunningham *Ocean*, Minnesota 2008", 5:30
- "Merce Cunningham Dance Company at BAM: *Roaratorio*", 3:12

### **"JOWITT READING PLAYLIST (Dance & Costume)"**

[https://www.youtube.com/playlist?list=PLNKjz\\_Lvdqk2-xrl8cPpVF3bG2eLWXLJc](https://www.youtube.com/playlist?list=PLNKjz_Lvdqk2-xrl8cPpVF3bG2eLWXLJc)

- "Jody Sperling as Loie Fuller in *Claire de Lune*", 2:59
- "Bauhaus Ballet: A Dance of Geometry", 2:52
- "Chamber Dance Company: Selection from Oskar Schlemmer's 'Bauhaus Dances'", 0:35 - "Alwin Nikolais' *Noumenon*", 2:52
- "Martha Graham – *Lamentation*", 1:24
- "Mummenschanz", 3:05
- "What is Pilobolus?", 3:21
- "*Revelations* by Alvin Ailey", 2:46

### **"BEHIND THE SCENES OF DANCE"**

[https://www.youtube.com/playlist?list=PLNKjz\\_Lvdqk1d8ecAHACy0sHO0WM1CUBl](https://www.youtube.com/playlist?list=PLNKjz_Lvdqk1d8ecAHACy0sHO0WM1CUBl)



- “Creating *Alice’s Adventures in Wonderland* (The Royal Ballet)”, 7:20
- Designs for Wayne McGregor’s *AutoBIOgraphy* “Designing for Dance – Part 1: The Inspiration”, 1:25 - Designs for Wayne McGregor’s *AutoBIOgraphy* “Designing for Dance – Part 2: The Set Design”, 1:18 - “*The Nutcracker: Tricks and Illusions* (The Royal Ballet)”, 4:55
- New York City Ballet - “Recreating a Tutu’s Splendor – *Theme and Variations*”, 6:36

### “BALLET & WHITENESS”

[https://www.youtube.com/playlist?list=PLNKjz\\_Lvdqk3AmLzXEQv3Inb3XrpstM3E](https://www.youtube.com/playlist?list=PLNKjz_Lvdqk3AmLzXEQv3Inb3XrpstM3E)

- “Watch an Exclusive Clip of Misty Copeland’s *A Ballerina’s Tale*”, 4:27
- “African American Ballerina makes history”, CNN, 2:54
- “Ballerina Michaela DePrince’s Remarkable Journey – Megyn Kelly – NBC News”, 11:37
- “New Ballet Shoes in Shades of Brown Signal Shift Toward Inclusivity – Sunday TODAY”, 4:50

### “JUHASZ READING”

[https://www.youtube.com/playlist?list=PLNKjz\\_Lvdqk1hRUDgD26ydpeFDNOU5nVM](https://www.youtube.com/playlist?list=PLNKjz_Lvdqk1hRUDgD26ydpeFDNOU5nVM)

- “*Swan Lake* trailer (The Royal Ballet)”, 1:06
- “Dorothée Gilbert, Myriam Ould-Braham *Swan Lake* Little Swans”, 1:56
- “*Swan Lake* ballet parody – Les Ballets du Trockadero”, 1:37
- “Les Ballets Trockadero de Monte Carlo *Swan Lake* Act 2”, 31:07 (choose sections) - “Matthew Bourne’s *Swan Lake* – 3 minute preview”, NYCity Center, 3:09
- “Matthew Bourne’s *Swan Lake*”, Sadler’s Wells Theatre, 1:44

### “DANCE & SOCIAL JUSTICE”

[https://www.youtube.com/playlist?list=PLNKjz\\_Lvdqk30tnso3xxqwApfzj3v33KK&disable\\_polymer=true](https://www.youtube.com/playlist?list=PLNKjz_Lvdqk30tnso3xxqwApfzj3v33KK&disable_polymer=true)

- “Spotlight on *The Green Table*”, 3:23
- *The Green Table*, “1 Intro thru beginning of The Farewells”, 7:12
- “Chamber Dance Company: Selection from Eve Gentry’s *Tenant of the Street*”, 0:52
- “Abraham in Motion: *Pavement*”, 4:38
- “Kyle Abraham/Abraham.In.Motion”, 3:14
- “Behind Alvin Ailey Choreographer Kyle Abraham’s ‘Untitled America’ Show – State of the Art – TIME”, 2:53 - “Choreographer and Performer Okwui Okpokwasili – 2018”, 3:15
- Okwui Okpokwasili’s “Bronx Gothic – Exclusive Trailer”, 2:25
- “Can Art Effect Change? Kirsty Wark meets choreographer Crystal Pite – BBC NewsNight”, 5:57

### Additional Websites:

*The Purdue OWL Family of Sites*. The Writing Lab and OWL at Purdue and Purdue U, 2008, [owl.english.purdue.edu/owl](http://owl.english.purdue.edu/owl)

### 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.**

### **Midterm and Final Exam:**

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:** October 13<sup>th</sup> in class **Final:** Friday, December 10<sup>th</sup>, 2-4pm

### **Written Assignments:**

Written assignments will be submitted via Blackboard by 11:59 p.m. (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., 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 September 22<sup>nd</sup>**. Local Los Angeles options provided below in schedule. USC has a number of student clubs with classes and events as well, and Kaufman holds many rehearsals. You are encouraged to do your own research and request attendance at any of those or the ones listed in the schedule below.

### **Performance Analysis Paper**

Students are expected to view a full evening-length (approximately 60-90 minutes) dance performance of their choice and undertake a thorough choreographic analysis. This will involve a detailed analysis of various performance components, as well as discussion of interrelated elements and their relationship to the critique. The goal is to move from description to interpretation. **Due November 8<sup>th</sup>**. Local Los Angeles are listed below in the schedule, and will be updated in Blackboard as shows come up during the semester. Students are encouraged to research USC Kaufman's performance calendar and get tickets well in advance.

### **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 memoir, a theatrical live work, 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 November 29<sup>th</sup>.**

**Course Grading Rubric:**

In Class Work/Participation	10%	Final Exam	20%
Performance Analysis	15%	Creative Response	15%
Ethnographic Analysis	15%	Journal/Discussion Board	10%
Midterm	15%		

**Grading 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		
C-	70-72		

**Weekly Schedule and Assignments**

Assignments are due on the date under which they are listed.

Week/Dates	Content/Module	Assignment/Due Date	In-Class Work
Week 1 August 23 & 25	<b>Course Introduction; Locating Dance Historically, Culturally, Aesthetically; Introduction to Choreographic Analysis</b>	Due Aug 25: <b>READ: ACOCELLA</b> , "Imagining Dance" (12-16); <b>ALLISON</b> , "10 Ways to Watch Dance." <a href="https://balletbc.com/10-ways-to-watch-dance/">https://balletbc.com/10-ways-to-watch-dance/</a> <b>WATCH: TILER PECK</b> on Balanchine's "A Midsummer Night's Dream" (3:05): <a href="https://www.youtube.com/watch?v=UUH20r1DJKU">https://www.youtube.com/watch?v=UUH20r1DJKU</a> <b>Blackboard Journal Entry 1 Due Aug 25.</b>	Watch in class BTS and Performance excerpts and analyze, compare, relate to readings, share in groups.  In-Class Group Activity on reading dance and the Subjective Experience of Art
Week 2 August 30 & Sept 1	<b>How Western Concert Dance Evolved &amp; Phenomenology</b>	Only 9 Journal Entries to Go this Semester!  Due Aug 30: <b>READ: MORGONROTH</b> : "Dressing for the Dance" (88-95); <b>KANT</b> , "The Soul of the Shoe" (184-197). <b>WATCH: Yvonne Rainer</b> "Trio A".  Due Sept 1: <b>READ: OSUMARE</b> , "The Dance Archaeology of Rennie Harris" (261-281); <b>WATCH: YouTube Playlist</b> "Morgenroth, Kant & Osumare Reading" (30 mins) <b>Discussion Board Post 1 Due Next Week.</b>	Discussion on historical codified forms & virtuosity.  Practicing Phenomological Analysis  Discussion on Western concert dance history and evolution

<p><b>Week 3</b></p> <p>Sept 8</p>	<p><b>How do you make a dance?</b></p> <p><b>Choreographic Process</b></p>	<p>Due Sept 8: <b>WATCH:</b> “One Flat Thing Reproduced”. Questions for Journal and Discussion in Class: What does Forsythe mean by counterpoint? Accumulation? Alignments? Investigate the <b>Synchronous Objects</b> website. (this has been taken down by OSU, and we are researching ways to get it to you. please standby for updates.)</p> <p>Discussion Board Post 1 Due Sept 8 Only 9 Discussion Posts to Go this Semester!</p>	<p>No Class Sept 6</p> <p>Sept 8 Improvisational dance class- be prepared to move!</p>
<p><b>Week 4</b></p> <p>Sept 13 &amp; 15</p>	<p><b>Choreographic Process</b></p> <p><b>Ethnographic Approaches</b></p>	<p>Due Sept 13: <b>WATCH: Bill T. Jones</b> YoungArts MasterClass (30 minutes), <b>Wayne McGregor</b> TED Talk, “A Choreographer’s Creative Process in Real Time” (12 minutes)</p> <p>Due Sept 15: Dance Notation Reading, ethnography, supplied by Prof.</p> <p>Assignment: See a Rehearsal this Semester: USC Kaufman – BFA Rehearsal Open to the Public &amp; Local Dance Company list: Ask Prof for assistance</p> <p><b>Ethnographic Analysis Paper Due September 22:</b> Options of Dance Events in LA:</p> <p>Free interactive outdoor DTLA Music Center dance events August 27, September 3, September 10, Masks required: <a href="https://www.musiccenter.org/tickets/events-by-the-music-center/danceDTLA/">https://www.musiccenter.org/tickets/events-by-the-music-center/danceDTLA/</a></p> <p>\$10 Student tickets available for <i>Shaadi</i>, September 17 &amp; 18 Heritage Square Immersive Outdoor/Indoor Dance Event: <a href="https://www.blue13dance.com">https://www.blue13dance.com</a></p>	<p>Discussion on contemporary dance making/choreographic thinking</p> <p>In-class work: Practicing dance notation</p> <p>Field trip and practicing ethnographic analysis</p>
<p><b>Week 5</b></p> <p>Sept 20 &amp; 22</p>	<p><b>Narrative works</b></p> <p><b>Abstract/Thematic/Plotless Works and the “No” Manifesto</b></p>	<p><b>Sept 20:</b> Narrative Ballets: Petipa/Tchaikovsky; Pina Bausch &amp; Tanztheater. <b>WATCH:</b> YouTube Playlist “Romeo &amp; Juliet” (20 minutes) Read:</p> <p>Sept 22: Discussion Groups on Thematic Works, Plotless/Abstract/Conceptual “Pure Dance” <b>READ: COPELAND</b>, “Backlash Against Balanchine” (3-11); <b>RAINER</b>, “No Manifesto”; <b>WATCH:</b> YouTube Playlist “Non-Narrative Dance”</p> <p><b>Performance Analysis Paper Due November 8:</b> LA Performance Options: <a href="https://www.redcat.org/event/new-original-works-festival-2021">https://www.redcat.org/event/new-original-works-festival-2021</a>, Oct 7-23</p>	<p>In-Class Activity: Learning the mime section from “Swan Lake”</p>

		<a href="https://www.redcat.org/event/moor-mother-vitche-boul-ra-recognition-technology">https://www.redcat.org/event/moor-mother-vitche-boul-ra-recognition-technology</a> , Oct 30	
<b>Week 6</b> Sept 27 & 29	<b>Dance and Music: "See the Music, Hear the Dancing?"</b>	<p>Sept 27: Different relationships to the music: Balanchine (<i>Concerto Barocco</i>) &amp; Taylor (<i>Esplanade</i>); Nijinsky/Stravinsky's <i>Rite of Spring</i>; Alvin Ailey's <i>Revelations</i>; William Forsythe &amp; Thom Willems; Rennie Harris</p> <p><b>READ: COULTER</b> "Paul Taylor's Meticulous Musicality" (pp. 63-66 and 75- 84); <b>WATCH:</b> YouTube Playlist "Concerto Barocco &amp; Esplanade" (<i>Barocco</i> 1966 version – just watch from 13:50-19:39 – same musical section as ending of Taylor's <i>Esplanade</i>).</p> <p>Sept 29: Discussion on Cunningham &amp; Cage <b>READ: PERLOFF</b> "Difference and Discipline" (19-35); <b>EXPLORE: CUNNINGHAM CENTENNIAL Website.</b> <b>WATCH:</b> YouTube Playlist "Cunningham/Cage" (15 mins)</p>	In-Class Activity: Learning sections of Balanchine choreography and the Nijinsky/ Stravinsky "Rite of Spring"
<b>Week 7</b> Oct 4 & 6	<b>Global Ballet and Deepening Analysis of Dance</b>  <b>Theatricality: Costume and Scenic Design and Behind the Scenes of dance</b>	<p>Oct 4: Discussion on Globalization/Ballet. <b>READ JENSEN</b> "OutLINES for a Global Ballet Aesthetic"; <b>WATCH excerpts</b> from TWO pieces written about in the Jensen article.</p> <p>Oct 6 (Date subject to change): Meet at front of Bing Theatre; tour of proscenium stage – return to classroom for discussion on "Behind the Scenes" of dance world.</p> <p>Discussion on Dance, Costume &amp; Theatrical Design; <b>READ: JOWITT</b> "The Allure of Metamorphosis" (341-373); <b>WATCH</b> YouTube Playlist: "Jowitt Reading Playlist" (20 mins)</p> <p><b>WATCH</b> YouTube Playlist: "Behind the Scenes of Dance" (12 mins) <b>WATCH</b> a dance rehearsal at Kaufman or in LA.</p>	<p>10/4: In-Class Group Work sharing the pieces watched individually and relating to reading</p> <p>10/6: Possible Guest Lecture TBA</p>
<b>Week 8</b> Oct 11 & 13	<b>Midterm Week</b>	<p>Oct 11: Midterm Review Oct 13: Midterm, open note, handwritten or printed only. Devices will not be permitted.</p> <p><b>Watch Site-Specific Dance Show Live or Online and Create Journal Entry Critique By November 22</b></p>	
<b>Week 9</b> Oct 18 & 20	<b>Dance, Race &amp; Gender Politics</b>	<p>Oct 18 Lecture &amp; Discussion <b>Dance &amp; Race</b> <b>READ: FISHER</b> "Ballet &amp; Whiteness"; <b>WATCH:</b> YouTube Playlist "Ballet &amp; Whiteness"</p> <p>Oct 20 Lecture &amp; Discussion <b>Dance &amp; Gender</b>; <b>READ: JUHASZ</b> "Queer Swans" (54-83); <b>WATCH:</b> YouTube Playlist "Juhasz Reading"</p>	Start thinking about creative response projects- individual or team; Schedule meeting with professor to discuss project

<p><b>Week 10</b> <b>Oct 25 &amp; 27</b></p>	<p><b>Critical Studies in Dance</b></p> <p><b>WHO is doing the choreography?</b></p> <p><b>Are there any topics that are off limits?</b></p> <p><b>Using dance as a political tool</b></p>	<p>Oct 25 <b>Dance &amp; Gender:</b> Is ballet bad for women? Where are all the female choreographers? <b>READ: FISHER</b>, "Tulle as Tool"; <b>COURLAS:</b> NYTimes "Dance Luminaries Weigh in on the Conspicuous Absence of Female Choreographers"</p> <p>Oct 27 <b>Dance &amp; Politics, Dancing the AIDS Epidemic</b> <b>READ: CUNNINGHAM &amp; PIONTEK</b> "Bill T. Jones" (78-85); <b>GATES</b>, "The Body Politic" (112-125); <b>RICH</b>, "Dance of Death"</p> <p>Work on upcoming due paper and project</p>	<p>Schedule meeting with professor to discuss creative response project</p>
<p><b>Week 11</b> <b>Nov 1 &amp; 3</b></p>	<p>Dancing Identity</p> <p><b>Critical Studies in Dance</b></p> <p><b>Dance &amp; Social Justice</b></p> <p><b>Hot Topics in Dance</b></p>	<p>Nov 1: <b>OUTLINE for final paper and presentation due in class 11/1</b></p> <p><b>Can Art Affect Change?</b> <b>WATCH:</b> Dance &amp; Social Justice; Do self-directed research on each of these pieces: Kurt Joos – "The Green Table" Eve Gentry – "Tenant of the Street" Kyle Abraham – "Pavement"; Crystal Pite - "Flight Pattern" Okwui Okpokwasili – "Bronx Gothic"</p> <p>Performance Analysis Paper Due next Week 11/8</p>	<p>In Class Activity: Articulating Identity</p> <p>In-Class Group Work</p>
<p><b>Week 12</b> <b>Nov 8 &amp; 10</b></p>	<p><b>Dance for Film</b></p> <p><b>New Technologies</b></p> <p><b>Dance on Small screens</b></p>	<p>Nov 8: <b>Performance Analysis Paper Due</b></p> <p>Nov 10: New technology, viral choreographies, competition, and the changing face of dance consumption and process</p> <p>Work on your Creative Response Projects</p>	<p>In-class viewing of dance performance on film, Marquee TV</p> <p>Guest lecture TBA, In-class work on dance for the small screen</p>
<p><b>Week 13</b> <b>Nov 15 &amp; 17</b></p>	<p><b>Dance and Musical Theatre</b></p> <p><b>The State of Concert Dance in 2021? Coming back from COVID?</b></p>	<p>Nov 15: Historical Broadway Choreographers - deMille, Fosse, Robbins &amp; Lynne.</p> <p>Nov 17: How do Dance Companies survive? The world of non-profit arts – <b>READ: ACOCELLA:</b> "Can Modern Dance Be Preserved?", and <b>DECKER</b> on Ballet Austin and <b>READ Dance/USA :</b> <a href="https://www.danceusa.org/ejournal/2021/08/13/dance-comeback-the-impact-of-covid-19-on-the-dance-field-and-the-future-of-dance">https://www.danceusa.org/ejournal/2021/08/13/dance-comeback-the-impact-of-covid-19-on-the-dance-field-and-the-future-of-dance</a></p>	<p>In-Class Group Assignment: Current Shows featuring choreographers working on Broadway today: Camille A. Brown, Andy Blankenbuhler, Sonya Tayeh, etc.</p> <p>In-class research on funding</p>

		What about the \$\$? Are there other sustainable funding models for the future? How do we continue to build an audience for concert dance?  <b>Site-specific experience and journal entry due next week</b>	
<b>Week 14</b> <b>Nov 22</b>	<b>Beyond the Proscenium Stage: Site-Specific Dance</b>  No Class Nov 24	Nov 22: You should have watched and journaled about a site-specific performance by today.  <b>READING: KLOETZEL "Site- Specific Dance in a Corporate Landscape"</b>	Wear Clothes You Can Move In – creating site-specific dance around USC
<b>Week 15</b> <b>Nov 29 &amp; Dec 1</b>	Creative Response Sharing and Final Review	Nov 29: Creative Response Presentations In-Class Dec 1: Creative Response Presentations In-Class	Final 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](http://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](http://policy.usc.edu/scientific-misconduct).

#### Support Systems:

*Counseling and Mental Health* - (213) 740-9355 – 24/7 on call [studenthealth.usc.edu/counseling](http://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](http://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](http://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](http://equity.usc.edu), [titleix.usc.edu](http://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](http://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](http://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](http://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](http://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 [dsp.usc.edu](http://dsp.usc.edu), [emergency.usc.edu](http://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 [dsp.usc.edu](http://dsp.usc.edu)*