



DANC 107:
World Perspectives on Dance Performance
Section: 22358

FALL 2022
2 Units
Day: Monday
Time: 5-6:40pm
Location: KDC 236

Instructor: Alison D'Amato, PhD
Office: KDC 224
Office Hours: By appointment, M-TH
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Catalog Description

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

Course Overview

This course welcomes students into a conversation about dance that is global in scope, but highly local (even personal) in impact. By challenging Eurocentric frameworks that privilege the ethnically, and culturally, specific dance forms coming from the Global North, we emphasize the multiplicity of approaches to embodied meaning-making across and within cultural contexts. Introducing (and/or) unpacking terms such as tradition, authenticity, diaspora, indigeneity, post-coloniality, and more, we will develop a vocabulary with which to tackle complex issues regarding embodiment, identity, and – ultimately – resistance. Understanding that we are citizens in 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.

Learning Objectives

- Students will gain familiarity with key terms, issues, and conversations in dance studies that reflect a contemporary perspective on the *global*
- Students will contextualize key terms within their own lived experience, valorizing the body's role in knowledge production and meaning-making
- Students will read critically and with the intention of generating comments and questions within an inclusive group dialogue
- Students will become familiar with at least one unfamiliar dance style through embodied experience
- Students will produce a polished piece of writing that demonstrates engagement with a new dance form, and the cultural values sustaining it

-Students will collaborate on a group presentation that identifies parallels and contrasts between various forms of dance

Primary Course readings will be drawn from:

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

Sellers-Young, Barbara and Anthony Shay. *The Oxford Handbook of Dance and Ethnicity*. Oxford: Oxford University Press, 2016.

Additional Readings:

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

Prichard, Robin. "Socially Distanced Powwows." *Dance Education in Practice* 7.4 (2021): 4-9.

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

Wilcox, Emily. "When Place Matters: Provincializing the 'Global.'" In *Rethinking Dance History* (Morris and Nicholas, eds.) Routledge (2018): 160-172

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 the two collected volumes listed above, available online through USC Libraries. Additional articles will be posted on the course Blackboard page. 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.

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 figure greatly. Participation and preparation will be evaluated regularly with in-class exercises.

Active participation includes adhering to standard classroom etiquette: no sleeping, no unrelated internet browsing, and no private discussion. 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.

As regards the use of devices, a collaboratively-devised technology policy will be established in the first few sessions of the course. The instructor reserves the right to amend or revise this policy at any time.

Talking Points:

The course is designed to forefront dialogue, and each student is expected to undertake close readings of required texts before class. However, at scheduled intervals, students will prepare 5 “talking points” prior to class. The talking points may be comments or questions. When quoting or paraphrasing, students should be as specific as possible and reference texts with full bibliographic information. Rubric to be distributed separately.

Midterm Reflection Paper:

Pick one “key term” from the course (i.e., “folk,” “authenticity,” “tradition,” “diaspora,” etc.) and discuss how your understanding of the terms has been awakened, deepened, or changed by your engagement with the course. You are expected to explore these terms in their *complexity* rather than seeking simplification through definition. You are expected to draw on and valorize your own lived, embodied experience to address why such terms would be meaningful in the context of your studies in dance. Full rubric to be distributed separately.

Final Exam:

Exams will be scheduled in 24-hour windows so that students may complete them remotely. 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.

Final Exam: Monday, December 12

Final Paper & Presentation

*Full rubrics to be distributed separately

Phase 1, written assignment: Students will conduct 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. **Due December 5.**

3 pages, Times New Roman, 12-point font, double-spaced, 1-inch margins, default character spacing, proper citations (in format of student’s choice). 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 (posted to course Blackboard page) for more information, including late submission policy.

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.

Grading Rubric/Scale

Midterm Reflection	15%
Final Exam	20%
Talking Points	15%
Paper	30%
Presentation	20%

A 95-100 points	B 85-87 points	C 75-77 points	D 64-66 points
A- 91-94 points	B- 81-84 points	C- 71-74 points	D- 61-63 points
B+ 88-90 points	C+ 78-80 points	D+ 67-70 points	F 60 or below

Weekly Schedule

	Topic	Readings	TALKING POINTS	In-Class Activities
Week 1 August 22	Intro to the course			In-Class: Course Overview Introduction of key terms
Week 2 August 29	“Provincializing” the Global	Kealiinohomoku, “An Anthropologist Looks at Ballet as a Form of Ethnic Dance.” <i>MHDC</i> (33-43) Wilcox, “When Place Matters (in Morris and Nicholas).		In-Class Activity: Practicing auto-ethnography

Week 3 September 12	Dancing the "Folk"	Nahachewsky, "A Folklorist's View of 'Folk' and 'Ethnic' Dance." <i>OHDE</i> (298-318)	TALKING POINTS GROUP A	In Class: Master Class with Guest Artist
Week 4 September 19	Staging the "Folk"	"Staging Authenticity: Theorizing the Development of Mexican <i>Folklórico</i> Dance." (Nájera-Ramírez)	TALKING POINTS GROUP B	In-Class: Master Class in Folklórico with Javier Sepulveda Garibay
Week 5 September 26	Dancing the Nation	Pronko and Hall, "To Call Dance Japanese," <i>OHED</i> (131-159)	TALKING POINTS GROUP A	
Week 6 October 3	Dance & Diaspora	Asante, "Commonalities in African Dance: An Aesthetic Foundation." <i>MHDC</i> (144-151) Gottschild, "Stripping the Emperor." <i>MHDC</i> (332-341)	TALKING POINTS GROUP B	In Class: Master Class TBA
Week 7 October 10	Dance & Indigeneity	Prichard, "Socially Distanced Powwows," (4-9)		<i>Indigenous Peoples Day!</i> Midterm Reflection Due: 10/13
Week 8 October 17	Dance and Identity	McMains, "'Hot' Latin Dance and Ethnic Stereotype." <i>OHDE</i> (480-500)	TALKING POINTS GROUP A	
Week 9 October 24	Dance & the Post-colonial Body	Meduri, "Bharata Natyam: What Are You?" <i>MHDC</i> (103-113)	TALKING POINTS GROUP B	<i>Diwali!</i> In-Class: Master Class TBA
Week 10 October 31	Histories of Violence	Shapiro-Phim, "Cambodia's Seasons of Migration," (56-73).	TALKING POINTS GROUP A	In-Class Viewing: <i>Dancing Across Borders</i>

Week 11 November 7	Dance as Resistance	"Headspin: Capoeira's Ironic Inversions." (MHDC 184-192)	TALKING POINTS GROUP B	In-Class Activity: Writing Clinic
Week 12 November 14	Spectacular Bodies	Chan, "Beyond Colonization, Commodification, and Reclamation." <i>OHDE</i> (636-663)		
Week 13 November 21	Course Wrap-Up and Review			In Class: Exam Preparation
Week 14 November 28	Presentations			

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).

University Policies

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 see the links below for technology support.

USC Technology Support Links

[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.

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/>.

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." Other forms of academic dishonesty are equally unacceptable. See additional information in [SCampus and university policies](#) on scientific misconduct.

Support Systems:

[Counseling and Mental Health](#)

phone number (213) 740-9355 (WELL)

On call 24/7 - Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[National Suicide Prevention Lifeline](#)

Phone number 1 (800) 273-8255

On call 24/7 - 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 \(RSVP\)](#)

Phone Number (213) 740-9355(WELL), press "0" after hours

On call 24/7 - Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

[USC Office of Equity, Equal Opportunity, and Title IX](#)

Phone number (213) 740-5086

Title IX Office (213) 821-8298

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](#)

Phone number (213) 740-5086 or (213) 821-8298

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

[The Office of Disability Services and Programs](#)

Phone number (213) 740-0776

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](#)

Phone number (213) 821-4710

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

[Diversity at USC](#)

Phone number (213) 740-2101

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 phone number (213) 740-4321

HSC phone number (323) 442-1000

On call 24/7

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 phone number (213) 740-6000

HSC phone number (323) 442-120

On call 24/7

Non-emergency assistance or information.