



**DANC 280g: Introduction to  
Dance as an Art Form  
Section 22463R**

**SPRING 2023**

**4 units**

**Day: M/W**

**Time: 2-3:40**

**Location: THH 210**

**Instructor: Patrick Corbin**

**Office: KDC 229**

**Office Hours: By appointment**

**Contact: [pcorbin@usc.edu](mailto:pcorbin@usc.edu)**

### **Catalogue Description**

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

### **Course Overview**

In this interdisciplinary overview of dance forms, students will study the origins and evolution of classical and contemporary dance, explore emerging topics in the field of dance studies, and apply elements of art criticism to viewing dance productions. Through substantive analysis of course readings and live and recorded performances, students will advance critical reading, writing and analytic skills.

Students will examine dance within a range of contexts, including visual arts and architecture, literature, music, cinematic arts, technology, and other fields. In a final paper, students will undertake research and offer original comments on a topic of their choosing, using current secondary source readings and scholarship to situate the topic within a broader historical context. Students will also work in groups to prepare a final oral presentation on the intersection of the group's research topics.

### **Learning Objectives**

In this course, students will:

- Develop critical reasoning and analytic skills, adopting varying approaches to viewing, critiquing and appreciating theatrical dance performances
- Engage with the theoretical, historical and aesthetic underpinnings of significant dance works
- Examine relevant theoretical trends in the field of Dance Studies
- Learn to read and interpret actively and analytically, to think critically and creatively
- Develop proficient research, writing, and speaking skills, learning how to incorporate observation and personal experience into a persuasive term paper and oral presentation
- Explore the creative aspects of dance and how they relate to major artistic trends
- Understand dance in relationship to other scholastic and artistic disciplines
- Identify significant dance artists and be able to historicize/contextualize their contributions
- Embody certain historical trends within the academic and/or studio classroom
- Become active participants by attending live dance performances during the semester
- Make connections between their own personal history and the larger history of the discipline

## Technological Proficiency and Hardware/Software Required

Students will be required to view media outside of class for discussion and other assignments.

## Required Readings

- Appadurai, Arjun. 1996. *Modernity At Large: Cultural Dimensions of Globalization*. U. of Minnesota Press.
- Brandenhoff, Peter. 2010. "Ballet Pantomime: The Art of 'Acting Out' Onstage." *Dance Spirit* May/June 2010: 62-63
- Bull, Cynthia Jean Cohen. 2003. "Sense, Meaning, and Perception in Three Dance Cultures." In *Meaning in Motion: New Cultural Studies of Dance*, ed. by Jane Desmond. Duke University Press.
- Burrows, Jonathan. 2010. *A Choreographer's Handbook*. Routledge.
- Chatterjee, Ananya. 2004. *Butting Out: Reading Resistive Choreographies Through Works by Jawole Willa Jo Zollar and Chandralekha*. Wesleyan University Press.
- Copeland, Roger. 1983. "Postmodern Dance Postmodern Architecture Postmodernism." *Performing Arts Journal*, 7 (1): 27-43.
- Coulter, Todd. 2014. "Paul Taylor's Meticulous Musicality: A Choreomusical Investigation." *Dance Chronicle*, 37 (1): 63-84.
- DeFrantz, Thomas. 2004. *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*. Oxford University Press.
- Fisher, Jennifer. 2004. "'Arabian Coffee' in the Land of the Sweets." *Dance Research Journal*, 35/36 (2/1): 146-163
- Forsythe, William, 2009. "Choreographic Objects." *Synchronous Objects for One Flat Thing*, reproduced. Ohio State University and the Forsythe Company.
- Foster, Susan Leigh. 2003. "Choreographies of Protest." *Theatre Journal*, 55 (3): 395-412
- Gere, David. 2004. *How to Make Dances in an Epidemic: Tracking Choreography in the Age of AIDS*. University of Wisconsin Press.
- Graham, Martha. 1998. "I Am a Dancer." In *The Routledge Dance Studies Reader*, ed. by Alexandra Carter and Janet O'Shea. Routledge.
- Groff, Ed. 1995. "Laban Movement Analysis: Charting the Ineffable Domain of Human Movement." *Journal of Physical Education, Recreation & Dance*, 66 (2): 27-30.
- Guest, Ann Hutchinson. 1984. *Dance Notation: The Process of Recording Movement on Paper*. Dance Books.
- Hay, Deborah. 2010. "No Time to Fly." Score for dance. Deborah Hay.
- Hyland, Nicola. "Beyoncé's Response (eh?): Feeling the Ihi of Spontaneous Haka Performance in Aotearoa/New Zealand." *TDR: The Drama Review*, 59 (1): 67-82.
- Jackson, Naomi. 2016. "Rhizomatic Revolution?: Popular Dancing, YouTube, and Exchange in Screendance." In *The Oxford Handbook of Screendance Studies* (Douglas Rosenberg, ed.). Oxford.
- Juhasz, Suzanne. 2008. "Queer Swans: Those Fabulous Avians in the Swan Lakes of Les Ballets Trockadero and Matthew Bourne." *Dance Chronicle*, 31 (1): 54-83.
- Kurihara, Nanako. 2000. "Hijikata Tatsumi: The Words of Butoh." *TDR: The Drama Review*, 44 (1): 10-28.
- Lerman, Liz. 2008. "The Spiritual Connection: Ruminations and Curiosities from a Dance Artist." *Journal of Dance Education*, 8 (2): 39-43.
- O'Shea, Janet. 1998. "Roots/Routes of Dance Studies." In *The Routledge Dance Studies Reader*, ed. by Alexandra Carter and Janet O'Shea. Routledge.
- Perloff, Marjorie. 2012. "Difference and Discipline: The Cage/Cunningham Aesthetic Revisited." *Contemporary Music Review*, 31 (1): 19-35.
- 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. 2016. "Defining Dance, Creating Commodity: The Rhetoric of *So You Think You Can Dance*." In *The Oxford Handbook of Dance & the Popular Screen*, ed. by Melissa Blanco Borelli. Oxford.

## Description and Assessment of Assignments

### Readings and Viewings:

Students should complete the assigned reading or viewing before the class for which it is listed. The majority of course readings are readily available through online databases accessible from the USC Libraries' Website. While most of these articles will also be posted on Blackboard, I encourage you to become familiar with these resources, particularly in preparation for your research paper.

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 food or drink, no sleeping, 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.

### Mid-Term and Final Exam:

In-class and open book (notes, reading, and slides must be handwritten or typed and printed out – no laptops allowed). Students are required to be in class for each of the class exams, no requests for extensions or rescheduling will be granted.

**Mid-Term:** In-class, February 22

**Final:** Monday, May 8 (2-4 p.m.)

### Written Assignments:

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

Students will complete **3 short papers** (each approximately **3 pages in length**), in the order of their choosing (**due dates February 8, March 8, & April 12**). Each analysis paper will be oriented around a clear, debatable claim (i.e. a strong thesis statement). Full rubrics for each assignment will be distributed separately, but in brief, they include:

### Performance Analysis Paper

Students are to attend a dance performance of their choice, occurring on campus or off, and undertake a thorough choreographic analysis. This will involve a detailed analysis of various performance components, as well as some discussion of interrelationships between elements. The goal is to move from description to interpretation.

### Text Analysis Paper

Students are to address at least 2 assigned readings, with optional inclusion of outside sources. The paper is intended to demonstrate the student's engagement with the course materials as well as evidence original thinking.

### Ethnographic/Auto-Ethnographic Analysis Paper

Students are to observe or participate in some dance event that is NOT a formal performance (i.e. class, rehearsal, club meeting, nightlife event, family gathering, etc.) and reflect on how movement practices enact and sustain specific cultures and cultural values.

### 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, a zine, a memoir, an open letter, a series of poems, a visual art object, a song, a choreographic work, a short film, a website or other digital project. To be combined with a 300-word statement of intent. **Due April 26.**

### Grading Rubric/Scale

Attendance and Participation	10%
Performance Analysis	20%
Text Analysis	20%
Ethnographic Analysis	20%
Mid-Term	10%
Final Exam	15%
Creative Response	5%
<b>Total</b>	<b>100%</b>

A+ = 100 points

B+ = 87-89 points

C+ = 77-79 points

D+= 66-69 points

A = 95-99 points

B = 84-86 points

C = 74-76 points

D = 62-65 points

A- = 90-94 points

B- = 80-83 points

C- = 70-73 points

D- = 60-61 points

F = 60 or below

### Schedule

	Topic	Readings	Due Dates	In-Class Activities
<b>Week 1</b> January 9 & 11	Course Intro; What is Art? What is Dance? Locating Dance Historically, Culturally, Aesthetically; Intro to Choreographic Analysis	1.9 - The Philosophy of Dance - What is Art and or What is Beauty Issue 108 Philosophy Now 1.11- O'Shea, p. 1-15		1.9 Create definitions of art and dance. 1.11 Practicing Choreographic Analysis
<b>Week 2</b> January 18	Ethnographic Approaches	- Bull p. 269-288		In-Class Activity: Practicing Ethnographic Analysis
<b>Week 3</b> January 23 & 25	Perspectives on Practice	1.23 - Sheets-Johnstone, p. 1-9 - Graham, p. 120-125 1.25 - Forsythe, p. 1-2 - Burrows, p. 1-10		

<b>Week 4</b> January 30 & Feb 1	Dance & Writing	1.30 - Guest, p. 1-14 - Groff, p. 27-30 2.1 - Weickmann p. 53-64 - Brandenhoff, p. 62-63		
<b>Week 5</b> February 6 & 8	Dance & Writing / Dance & Music	2.6 - Kurihara, p. 10-28 - Hay, p. 1-18 2.8 - DeFrantz, p. 3-18	First Analysis Paper Due: 2.8	In-Class Activity: Exploring Indeterminate Scores
<b>Week 6</b> Feb 13 & 15	Dance and Music	2.13 - Perloff, p. 19-35 2.15 - Coulter, p. 63-84		
<b>Week 7</b> February 22	In Class Midterm	In Class Midterm 2.22		
<b>Week 8</b> Feb 27 March 1	Dance and the Visual Arts, Architecture	3.1 - Spivey, p. 11-18 3.1 - Copeland, p. 27-43		
<b>Week 9</b> March 6 & 8	Site Specificity/ Dance and Religious Expression	3.6 - Kloetzel, p. 133-144 3.8 - Lerman, p. 39-43	Second Analysis Paper Due: 3.8	In-class activity: Exploring site specificity
<b>Week 10</b> March 21 & 23	Politics and Activism	3.21 - Foster, p. 395-412 3.23 - Gere, p. 3-38		
<b>Week 11</b> March 27 & 29	Dancing Identity	3.27 - Hyland, p. 67-82 3.29 - Chatterjea, p. 180-193		
<b>Week 12</b> April 3 & 5	Dancing Identity	4.3 - Fisher, p. 146-153 4.5 - Juhasz, p. 54-83		In-class activity: Exploring <i>Nutcrackers</i>
<b>Week 13</b> April 10 & 12	(Dis)Abilities/ Globalization	4.10 - Sobchack, p. 55-66 4.12 - Appadurai, p. 27-47	Third Analysis Paper Due: 4.12	
<b>Week 14</b> April 17 & 19	Dance on the (Small) Screen/ Dance and Competition	4.17 - Jackson, p. 1-24 4.19 - Weisbrod, p. 1-16		

<b>Week 15</b> April 24 & 26	Creative Response Discussion, Wrap-up and Review		Creative Response Due In Class: 4.26	Final Exam Review: 4.29
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## Emergency Preparedness

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. <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. [engemannshc.usc.edu/counseling](http://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. [www.suicidepreventionlifeline.org](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. [engemannshc.usc.edu/rsvp](http://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: [sarc.usc.edu](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. [equity.usc.edu](http://equity.usc.edu)

***Bias Assessment Response and Support***

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. [studentaffairs.usc.edu/bias-assessment-response-support](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.

[dsp.usc.edu](https://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. [studentaffairs.usc.edu/ssa](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. [diversity.usc.edu](https://diversity.usc.edu)

***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. [emergency.usc.edu](https://emergency.usc.edu)

***USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000***

***24-hour emergency or to report a crime.***

Provides overall safety to USC community. [dps.usc.edu](https://dps.usc.edu)