



**DANC 212G, Section 22447R:**  
**Dance in Popular Culture**  
**FALL 2024**  
**4 units (GE-A)**  
**Day: Monday/ Wednesday**  
**Time: 3:00pm-4:40pm**  
**Location: KDC 235**  
**Instructor: Jason Rodgers**  
**Office: Email**  
**Office Hours: scheduled by email**  
**Contact Info: [jasonjr@usc.edu](mailto:jasonjr@usc.edu)**  
**Original Syllabus/ Course Design:**  
**Saleemah E. Knight**

### **Catalog Description**

Examining the role that dance plays in popular culture, taught in lecture format; practical studies in the evolution of dance, from recreational to professional settings.

### **Full Course Description**

This course serves as a means of examining the role of dance in contemporary culture, including its styles, techniques and evolution. The course encompasses a heavy lecture component and a small practical studio component.

### **Course Overview**

Dance for the mainstream stage experiences ebbs and flows based on popular culture. This course will investigate how social dance functions as culture, that is, as a byproduct of society, community and economy. The course will aim to widen student perspectives about cultural dance practices and foster opportunities to discover how the history of social dance within various societies and communities has affected and paralleled the perception of codified and popular dance forms over time. The course will give an overview of iconic moments in social dance and critical issues in popular culture, highlighting its origins within particular cultural groups. It will also highlight notable choreographers in the fine arts dance continuum who contribute to the popularity of a dance and/or utilize influences from the form within a codified technique. Students will make through lines between these mediums and popular culture.

## **Learning Objectives**

In this course students will:

- Develop critical thinking, analytic and cognitive skills by utilizing various approaches to viewing, critiquing and appreciating performance aesthetics celebrated within particular cultures.
- Understand the parameters of culture based on identifiable characteristics, traditions, values and rituals practiced by particular societies and/or ethnic groups.
- Engage in conversations surrounding theoretical, historical and aesthetic movement signatures, in the American canon.
- Question the overall ability for the human experience to influence movement practice and infuse meaning into movement.
- Develop skills in reading comprehension, including active interpretation and analytical skills that foster critical and creative thinking.
- Develop skills for the observation of dance performance from a subjective perspective that involves the use of cognitive context building, framed by cultural awareness by way of learned histories, customs and practices of a particular culture.
- Develop efficient research, writing and speaking skills, which incorporate observation and reading comprehension into a persuasive term paper and oral presentation.
- Examine the creative aspects of dance and how they simultaneously interrelate with art dance and popular dance.
- Identify significant creative artists in the dance continuum with an understanding of their cultural heritage and place them in a historical context, as well as speak to their contributions to the field.
- Embody the physical practice of dance (relevant to course material) in the studio and/or classroom.
- Become active participants in the local fine arts dance scene by attending at least one professional-level live dance performance during the semester.
- Make connections between their own personal history/ culture and the larger history of the discipline.

## **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.

### **Readings and Supplemental Research Materials:**

Bailey, Peter A. *Revelations: The Autobiography of Alvin Ailey*. Ed. Alvin Ailey. Birch Lane Pr. 1995. Print.

Banner, Lois. "The Creature from the Black Lagoon: Marilyn Monroe and Whiteness". University of Texas Press. 2008. Print.

**Borelli, Melissa. *The Oxford Handbook of Dance and the Popular Screen*. Oxford University Press. June 2014. Print.**

Chasteen, John Charles. *National Rhythms, African Roots: The Deep History of Latin American Popular Dance*. University of New Mexico. Press. 2004. Print.

Cheng, Jeff. *Can't Stop Won't Stop: A History of the Hip Hop Generation*. Picador Publishing. 2005. Print.

Desmond, Jane C. *Meaning in Motion: New Cultural Studies of Dance*. Duke University Press. 1997. Print.

Dixon-Gottschid, Brenda. *Digging the Africanist Presence in American Performance*. Connecticut: Praeger. 1996. Print.

Dixon- Gottschid, Brenda. "Prince Scarecrow and the Emerald City". *Dance Magazine*. 2005. Web. December 2014. <http://www.dancemagazine.com/issues/February-2007/Prince-ScareKrow-and-the-Emerald-City->

Dodds, Sherril. "What is Popular Dance?" *Dancing on the Canon: Embodiments of Value in Popular Dance*. New York: Palgrave Macmillan, 2011. 45-53. Print.

Fisher, Jennifer. "Ballet and Whiteness." *Oxford Handbook on Dance: Ethnicity Volume*. Upcoming.

Genné, Beth. 2005. "'Glorifying the American Woman': Josephine Baker and George Balanchine," in *Discourses in Dance*, vol. 3, issue 1. Print.

Guarino, Oliver; Lindsay, Wendy. *Jazz Dance: A History of the Roots and Branches*. University Press of Florida. March 2014. Print

Kealiinohomoku, Joann. 1969-70. "An Anthropologist Looks at Ballet as a Form of Ethnic Dance." Reprinted in What is Dance? Roger Copeland and Marshall Cohen, eds. Oxford: Oxford University Press, 1983. Print.

Osumare, Halifu. "Global Breakdancing and the Intercultural Body." Dance Research Journal 34.2 (2002) Print.

Taper, Bernard. Balanchine: A Biography with a New Epilogue. University of California Press. 1996. Print.

**Stearns, Marshall and Dean. Jazz Dance: The Story of American Vernacular Dance. Da Capo Press; 2nd edition. 2 March 1994. Print.**

Valis-Hill, Constance. "Collaborating with Balanchine on Cabin in the Sky." Kairo! Writings by and about Katherine Dunham. Pg 235-247. Ed. Vevé A. Clark. University of Wisconsin Press. 2005. Print.

Valis-Hill, Constance. Tap Dancing America: A Cultural History. Oxford University Press. December 2014. Print.

**Youtube Resources (from checked reliable sources):**

Balanchine, George. "The Four Temperaments". New York City Ballet. 1977. Web. December 2014. <http://youtu.be/uk9dG6p5bFg>

Clawson, Brock. "Give and Take". Gus Giordano Dance Chicago. 2011. Web. December 2014. <https://www.youtube.com/watch?v=iZP7kCdwOgA>

Cosby, Camille O. "Performance With George Balanchine" (an interview with Arthur Mitchell). The National Visionary Leadership Project. 1 May 2010. Web. December 2012. [http://www.youtube.com/watch?v=rRZwCmmQVPw&feature=player\\_embedded](http://www.youtube.com/watch?v=rRZwCmmQVPw&feature=player_embedded)

Devon, Dana. Behind the Glamour: The Real Marilyn Monroe Biography Documentary. Useful Documentary. December 2013. Web. December 2014. [https://www.youtube.com/watch?v=W\\_sF5ETzC8M](https://www.youtube.com/watch?v=W_sF5ETzC8M)

Giordano, Nan. Lehrer, Jon. "Giordano Moves". Gus Giordano Dance Chicago. 2005. Web. December 2014. <https://www.youtube.com/watch?v=zAJ4F01kHSE>

Hammer, M.C. "Too Legit to Quit". Capitol/ EMI Records. 1991. Web. December 2014.  
<https://www.youtube.com/watch?v=HFCv86Olk8E>

Hudlin, Reginald C. House Party. New Line Cinema. 1990. Web. December 2014.  
[https://www.youtube.com/watch?v=JC\\_4l7bFKJk](https://www.youtube.com/watch?v=JC_4l7bFKJk)

Lee, Spike. "BAD 25". 25th Anniversary of Michael Jackson's Bad Album. ABC Network. September 2012. Web. December 2014.  
<https://www.youtube.com/watch?v=73SAKhdkO-8>

Leeper, Ray. So You Think You Can Dance. Jazz Routine. Fox Broadcasting. 27 August 2014. Web. December 2014. <https://www.youtube.com/watch?v=OhirScD3XsA>

Petipa, Marius. The Nutcracker: Waltz of the Flowers. Marinsky Theatre. 2012. Web. December 2014. <https://www.youtube.com/watch?v=bOC36Qjug4U>

Potter, H.C. Hellzapoppin' (Excerpt). Mayfair Productions Inc., Universal Pictures. 1941. Web. December 2014. <https://www.youtube.com/watch?v=dSAOV6XEjXA>

Robbins, Jerome. Westside Story ("America" and "Mambo!" Excerpts). Mirisch Corporation. 1961. Web. December 2014. "America":  
<https://www.youtube.com/watch?v=YhSKk-cvblc> "Mambo":  
<https://www.youtube.com/watch?v=DDsKxjHQUeA>

Stone, Andrew L. Stormy Weather (Excerpts). Twentieth Century Fox Film Corporation. 1943. Web. December 2014. Excerpt 1:  
[https://www.youtube.com/watch?v=\\_8yGGtVKrD8](https://www.youtube.com/watch?v=_8yGGtVKrD8) ; Excerpt 2:  
[https://www.youtube.com/watch?v=jl\\_MjxTUjGE](https://www.youtube.com/watch?v=jl_MjxTUjGE)

Tayeh, Sonya. So You Think You Can Dance. Jazz Routine. Fox Broadcasting. 10 July 2014. Web. December 2014. <https://www.youtube.com/watch?v=ce1TTSMCHPo>

### **Additional Video Materials:**

Ailey, Alvin. "Revelations" (Sections 1-3). Alvin Ailey American Dance Theater. 31 January 1960. Web. December 2014. Section 1: <http://www.guavaleaf.com/video/8343/Alvin-Aileys-Revelations--Section-1-Pilgrim-of-Sorrow#sthash.T5NdhFzQ.dpbs>;  
Section 2: <http://www.guavaleaf.com/video/8344/Alvin-Aileys-Revelations--Section-2-Take-Me-To-The-Water#sthash.JwF78c9Z.dpbs>;  
Section 3: <http://www.guavaleaf.com/video/8345/Alvin-Aileys-Revelations--Section-3-Move-Members-Move#sthash.IAdAkNZo.dpbs>

## **Description of Assignments and Student Assessment**

- **Readings and Viewings:**

Students will have 1-3 reading assignments per week (totaling 100 pages or less), and/ or an equivalent video viewing assignment each week. On weeks where there are no reading assignments, students will be focusing on in-class practical movement studies related to the prior week's reading or completing a term paper. There are four papers due this semester: one directed research paper, one short response paper, one term paper/ oral presentation and one Dance Reflection paper. Students should complete the assigned reading or viewing on the class meeting date for which it is listed.

The readings for this course contain many primary sources written by those present and/or highly researched in the related topic or creation of a major dance work. However, as dance is predominantly a non-verbal form of communication, viewing, experiencing and embodying different dance forms through in-class participation and video viewing will also be a supplementary and/or primary source for exposure to the material. The purpose of visual media shown in class will provide vital information required to succeed on pop quizzes, written papers and exams. Students are encouraged to engage with additional material and re-view watched performances at home to aid in movement recall and better comprehension of specified readings and assignments.

- **Attendance:**

Guided discussion surrounding video viewing and in-class activities attribute greatly to a student's success in this course; regular attendance is required. For this course, proper participation requires attention and focus. Cell phones and Internet searches for the purposes of non-course related social interaction during class time can limit a student's progress and learning within the course. Actively participating in discussions, guest master classes, and group activities; asking thoughtful questions; coming to class fully prepared; and exercising personal responsibility and consideration of others at all times is part of successful attendance and participation in this course. If you have more than two unexcused absences, your grade will be deducted 2 points for each additional absence (one point for attendance and one point for participation). A tardy is equal to .5 pts and two instances of lateness are equal to one full absence.

- **In-Class Writing Assignments :**

On occasion, there may be an in-class writing assignments, based on the readings, video viewings, and/or discussions assigned for that day. (Unexcused late and/absent students will not have the opportunity to make up these assignments.) These assignments can aid as a study guide for the course exams.

- **Assignment Submission Policy**

All assignments will be submitted in class on the specified due date. Exceptions will be made only in truly exceptional circumstances. Late assignments without reasonable circumstance will automatically receive a lowered grade.

- **Mid-Term Paper, Final Exam Paper and Presentations:**

Students are required to be in class on the day of exams and presentations. It is a student's responsibility to note the dates of all exams early in the semester to insure proper attendance. Please note the dates below for the specified mid-term and final exam papers.

**Papers and Presentations: ALL PAPERS SHOULD BE SUBMITTED via BRIGHTSPACE OR EMAIL (if necessary) TO Prof. Jason Rodgers ( [jasonjr@usc.edu](mailto:jasonjr@usc.edu)) AND course grader Chelsea Sutton ([suttonc@usc.edu](mailto:suttonc@usc.edu)) on the due dates list (times TBD).**

\*A link for MLA formatting can be found here:

<http://owl.english.purdue.edu/owl/resource/747/01/>.

- **“Hip Hop, Social Dance and Commercial Mediums” Short Response Paper (due MONDAY Sept 23rd, WEEK 5):**

Looking at commercial films like “Save the Last Dance”, “Breakin” and “Breakin 2”, we see a strong sense of cultural values related to the Hip Hop Dance umbrella and its beginnings within the African American and Latino communities. We can also see a through line between the social dances of the 80's, 90's and 2000's, where hip-hop began to infiltrate popular culture via music video, TV show and Youtube formats. Please write a short 2-3 paged response, briefly explaining the history of hip hop and its connections to popular culture. Why do you think that hip hop has become the most popular form of dance? What changes once hip hop goes “commercial”? Things to consider are setting, method of learning, movement aesthetics, economics, etc. You may also reference any video links viewed thus far within the course, to explain how the dance transfers to a highly commercialized medium. The paper should be written in MLA format and must include at least three credible sources as well as an MLA formatted bibliography.\*

- **“Iconic Female-Identifying Performers in American Popular Culture” Paper (THIS PAPER SERVES AS YOUR MIDTERM. Due Wednesday, Oct 23<sup>rd</sup>, WEEK 9):**

- Women and/or female identifying bodies in popular media have been characterized in a particular way in society by and large. We have learned specifically that many of the politics behind how women of color are able to permeate in popular culture (in comparison to women that are white- presenting)

varies greatly depending on their body politics. Please research and analyze a female-identifying popular dance icon of any race or ethnicity with relationship to what you have learned in this course thus far. This paper asks you to consider notions of “male gaze”, Africanist and European body politics/ cultural values/ aesthetics, transgressive body politics, cultural power, racism, performance vs. performativity, etc. It will be necessary to first offer a short historical background for any artist/group chosen, which leads into the main points of this paper and offers context to the reading audience. Please be certain to choose a female identifying pop icon/ group that heavily uses dance as a part of their brand and appeal. Any personal lived experiences with women and/or female-identifying pop icons outside of the American canon are welcomed as starting points for this paper, but if chosen, you will need to be able to make parallels to critical issues discussed within this course. Please feel free to discuss with the professor if desired.

The paper should be around 5 pages (or min 500 words) in length and written in MLA format. It will also be necessary to include a properly written, MLA formatted bibliography. Feel free to use any readings from the syllabus bibliography above as resources.

• **“Personal Exploration Paper and the New Social Dance Presentation” (THIS PAPER AND PRESENTATION SERVES AS YOUR FINAL EXAM, 2 parts).**

Part 1: Please also create a 8-10 minute group presentation, teaching an original social dance created by you and your group members to the class and convincing us why it will be the hottest new dance craze. Use your knowledge on the transfer of dance in social spaces as well as marketing skills to inform and persuade your audience. Presentations that go past the 10 minute maximum (11 min or more) will be penalized. Please also turn in a 1-2 page write up on your dance explaining its cultural background and movement principles (due the day that your assignment is due). This write-up does not need a bibliography. Have fun with it 😊

Part 2:: Please write a 5-7 paged paper explaining how your cultural background and experiences may have influenced your experiences with dance. Did your family dance in the home? Was dance a central part of your cultural upbringing whether formalized or social? What do you know about your culture that has brought you to where you are today with popular and social dance practices? How do you interact with popular dances and in what spaces (internet, community, TV, Youtube, dance studio), if at all? Who (if any one person or genre of dance) inspires you to move? Tell your story, if yes or no to any of these questions, how and why do you think this has occurred?

This paper may require you to do some research with family relatives to find out your background and roots. This paper should start as anecdotal and move into demonstrating your knowledge of how social and popular dance movement is exchanged as learned in



this course. Please write a paper that is informative and well written, yet comfortable for you to share. You will need to give factual information to support your thoughts and ideas within the paper. The paper should be written in MLA format and must include at least 6 credible sources (3 personal sources and 3 scholarly sources) as well as an MLA formatted bibliography.

• **“Dance Reflection” Paper (due by MONDAY, DECEMBER 11th, WEEK 16, 2 PM):**

Students are required to observe one dance concert during the semester. A 2- page, double spaced, written paper is due on the day of the final, in which students are required to write their observation of at least one full piece in the show, including any technical elements that they recognize from class being translated to the performance stage in reference to specific pieces. Students are also encouraged to engage all of their senses while observing the work (i.e. what was the mood of the piece?, how many dancers were in the piece?, were any sounds incorporated into the movement?, did it appear to travel in any particular way?, costuming?, multimedia?). Any conflicts should be brought to the instructor's attention at-least one month prior to the date of the concert. Dance reflection papers should be written in proper MLA format. \*

Your choice of attending:

- \*Mid-Term informal studio showing in KDC: (Time/ Room Location TBA)
- \*End of semester showcase in KDC: (Times/ Room Locations TBA)
- dance performances presented by “Kaufman Presents” at the Music Center LA, or in the Los Angeles area, occurring throughout the semester will be based on instructor approval.

**\*(Please note that the first two listed show options are of free admission via FCFS online reservation)**

**Grading Breakdown**

**Attendance, Participation, & In-Class Writing Assignments : 80 points (16%)**

**Short Response Paper: 100 points: (20%)**

**“Female- Identifying Pop Icons” Mid Term Paper: 100 points (20%)**

**Final Exam Personal Exploration Paper & Oral Pres. 200 points (40%)**

**Dance Reflection Paper: 20 points (4%)**

**Total: 500 points (100%)**

**A+ = 500 points, A = 475-499 points, A- = 450-474 points**

**B+ = 435-449 points, B = 416-434 points, B- = 400-415 points**

**C+ = 385-399 points, C = 370-384 points, C- = 350-369 points**

**D+ = 335-349 points, D= 316-334, points D- = 300-315 points**

**F= 299 or below**

**\*Students will need to watch several documentaries and movies averaging \$3.99 per rental. Suggested source:**

**<https://apps.apple.com/us/app/justwatch-movies-tv-shows/id979227482>**

**Purchase reading material, ex) the Borelli Reading (estimated price-\$136.72) and the Sterns Reading (estimated price- hard: \$13.74, paper: \$17.52)**

**\*WEEKLY SCHEDULE/SYLLABUS (subject to change)**

**WEEK 1:**

**MONDAY, Aug 26th: Introduction/ Course Overview Discussion: Course Requirements,**

Discussion: Course Requirements, "What is popular dance?"

At home: Create Gmail account in order to access Google Wallet for later video viewing assignments (if necessary)

Read: Borelli 445-53

Continue Watching (at home):

James Brown "Out of Sight" (0:00-3:35)

(<https://www.youtube.com/watch?v=zieXmNwHGyA> )

Singing in the Rain "Good Morning" (4min)

<https://www.youtube.com/watch?v=GB2yiloEtXw>

Vanilla Ice "Ice Ice Baby" (4min) (<https://www.youtube.com/watch?v=rog8ou-ZepE>)

Janet Jackson "Rhythm Nation" (4 min)

(<https://www.youtube.com/watch?v=OAwaNWGLM0c>)

Michael Jackson "Smooth Criminal" (10min)

([https://www.youtube.com/watch?v=h\\_D3Vffhvs4](https://www.youtube.com/watch?v=h_D3Vffhvs4) )

Paula Abdul "Cold Hearted Snake" (5min)

<https://www.youtube.com/watch?v=o7aShcmEksw>

Center Stage Movie (3min)

<https://www.youtube.com/watch?v=X3CwLBWJgaA>

Chris Brown "Too Hot" (3min 45secs)- language warning

<https://www.youtube.com/watch?v=qxTqRFSWmm8>

Chiquis "La Mal Querida" (4 min)

<https://www.youtube.com/watch?v=5pyMe-k42qQ>

Karen and Ricardo on World of Dance (1 min 34 secs) [https://youtu.be/ytXqb\\_N4vbo6](https://youtu.be/ytXqb_N4vbo6)

Taylor Swift "Look What You Made Me Do" (4min 15secs)

<https://www.youtube.com/watch?v=3tmd-ClpJxA>

Missy Elliot "Throw It Back" (4min)

<https://www.youtube.com/watch?v=9rOKdATrV4g>

Bring to Class: A list of all dance styles recognized in each video. There may be more than one style of dance per video.

### **WEDNESDAY, Aug 28th: (cont.) What is Popular Dance?**

**Discussion: Identifying Popular Dance Icons and Styles/ Parameters for Popular Dance on the Screen**

Read: Jonas 12-35

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### **WEEK 2:**

**MONDAY, Sept 2nd: LABOR DAY HOLIDAY. NO CLASS.**

**WEDNESDAY, Sept 4th: Discovering Cultural Influences in Dance Discussion: How does dance function in society?**

Read: Gottschild's, "Prince Scarecrow and the Emerald City" Article from Dance Magazine and Borelli 304-18

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### **WEEK 3:**

**MONDAY, Sept 9th: Understanding Hip-Hop on the Commercial Screen**

Discussion: Cultural and Aesthetic Values of the Hip Hop Dance Community vs.

Commercial Media, Introduce Prompt for Paper Due Sept 18th

Watch (in class): Rennie Harris' "Rome and Jewels" Part 2 (excerpts) and America's Best Dance Crew Season 1 (excerpts) Read: Borelli, 113-29

Watch (at home): "Style Wars", "Wild Style", "Breaking and Entering", "Breakin" and "Breakin' 2" (all excerpts available on blackboard)

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**WEDNESDAY, Sept 11th: Understanding Hip-Hop on the Commercial Screen (cont.)**

**Discussion: Cultural Values of the Hip Hop Dance Community vs. Commercial Media (cont.)**

Read: Chang "Can't Stop Won't Stop" (Chapters 1 and 4)

Suggested: Begin Viewing (at home): "Save the Last Dance" (1hr 52min- \$3.79)

([https://www.amazon.com/gp/video/detail/B000I9W2DQ/ref=atv\\_dp\\_share\\_cu\\_r](https://www.amazon.com/gp/video/detail/B000I9W2DQ/ref=atv_dp_share_cu_r))-

Finish by Wednesday September 18th

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**WEEK 4:**

**MONDAY, Sept 16TH: Continue Viewing (at home): "Save the Last Dance" (1 hr 52min) – Finish by Wednesday, September 18th**

Discussion: Cultural Values of the Hip Hop Dance Community vs. Commercial Media (cont.)

Read: Borelli, 169-79 and Halifu Osumare "Global Breakdancing and the Intercultural Body" Article

**WEDNESDAY, Sept 18th: Race, gender and class in commercial hip hop dance mediums**

Discussion: Transgressive body politics, Performance and Performativity, "Save the Last Dance", Character Analysis of "Save the Last Dance"

Embodiment (in Class): Vernacular Jazz, Tap, & Hip Hop Dance practices and cultural values guest master class (requested in dance studio). Please wear appropriate attire to dance in. Read: Karthas Politics of Gender and Revival..."

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**WEEK 5:**

**MONDAY, Sept 23th: (HIP HOP, SOCIAL DANCE AND COMMERCIAL MEDIUMS PAPER DUE by 12pm via Brightspace**

Discussion: Introduction to Ballet and European aesthetic values

Watch (in class): King Louis XIV documentary and Classical Ballet excerpts

Read: Joanne K., "Ballet as a Form of Ethnic Dance" Article

**WEDNESDAY, Sept 25th: Ballet & Baroque Dances**

Discussion: Introduction to Ballet and European aesthetic values (Continued)

Watch (in class): King Louis XIV documentary excerpt, "The King Who Invented Ballet"

Objective: Learn Aesthetic Principles of Classical Ballet.

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**WEEK 6:**

**MONDAY, Sept 30th: Ballet and Racial Prejudice**

Discussion: Joanne K./ Ballet as Ethnic Dance, push ahead to The History of Racial Prejudice in Ballet

Read: Fisher, "Ballet and Whiteness" Article and Kourlas, "Where Are All the Black Swans?"

**WEDNESDAY, Oct 2nd: Ballet, Cultural Power and Gender**

Read: Dixon-Gottschild "Stripping the Emperor", Novak Essay Discussion: Fisher's Ballet and Whiteness and Kourlas' "Where are all the Black Swans?"

Suggested to begin viewing (at home): Marilyn Monroe Documentary, finish by Monday October 9th (1hr 30min) <https://www.youtube.com/watch?v=DwHSXpFVWYm>

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**WEEK 7:**

**MONDAY, Oct 7<sup>th</sup>: Ballet, Cultural Power and Gender**

Discussion: Shifting Aesthetic Values in Ballet

Watch (in class): Arthur Mitchell Interviews, Jewels (excerpts), Who Cares? (excerpts), 4 Temperaments (excerpts), "Black Swan" (excerpts)

In Class: Discussion of Midterm Paper (Exam)

**WEDNESDAY, Oct 9th: Stereotyping Iconic Female Identifying Bodies in Popular Dance/ Performance Media**

Read: Banner, "The Creature from the Black Lagoon" Article

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**WEEK 8:**

**MONDAY, Oct 14th: \*No in-person class. Work asynchronously.**

**Stereotyping Iconic Female Identifying Bodies in Popular Dance/ Performance Media**

Read: Genne' "Glorifying the American Woman" Article

Begin watching (at home): Josephine Baker Documentary

([https://www.youtube.com/watch?v=Ggb\\_wGTvZoU](https://www.youtube.com/watch?v=Ggb_wGTvZoU)) (finish at home by Monday, Oct 16th)

**WEDNESDAY, Oct 16th: Stereotyping Iconic Female Identifying Bodies in Popular Dance/ Performance Media (cont.)**

Read: Laura Mulvey "Male Gaze" and Knight, "Black Fitness Today Article" (beginning on page 40 to first paragraph of page 41) & Huffington Post "Beyoncé Has Always Been Political..." Article

Discussion: Marilyn Monroe Cont./ Josephine Baker in France and the U.S. Watch (in class): "The Banana Dance"

Watch (at home): Beyoncé's "Formation" Music Video (explicit language warning) [https://www.youtube.com/watch?v=WDZJPJV\\_\\_bQ](https://www.youtube.com/watch?v=WDZJPJV__bQ)

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**WEEK 9:**

**MONDAY, Oct 21st: Stereotyping Iconic Female Identifying Bodies in Popular Dance/ Performance Media (cont.)**

Discussion: Continued Discussion of Iconic Female Identifying in Popular Media / Beyoncé and Josephine Baker

Watch in Class: Beyoncé's "Déjà Vu" Music Video

Watch (at home): History of Salsa from Africa to New York (Parts 1-3, 22min)

PART 1: <https://www.youtube.com/watch?v=HtJKDvhA7YM>)

PART 2: <https://www.youtube.com/watch?v=-HGVa6p40>

PART 3: [https://www.youtube.com/watch?v=VhMHALS\\_wug](https://www.youtube.com/watch?v=VhMHALS_wug)

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**WEDNESDAY Oct 23rd: (ICONIC FEMALE IDENTIFYING POP ICONS PAPER DUE by 12pm via Brightspace**

Discussion: The history of Latin Dance: Africa, Europe, South America, The West Indies and Central America

Read: Chasteen 1-32

Suggested Video Viewing- Watch (at home): Dirty Dancing

<https://www.youtube.com/watch?v=PvvHSRBrq5Q> (\$3.99), finish by Wednesday, October 30th

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**WEEK 10:**

**MONDAY, Oct 28th: Popular Dance films and Latin Dance Forms Discussion: African and European influence in Latin Dance**

Read: Borelli 135-50

Video Viewing- Watch (at home): Dirty Dancing

<https://www.youtube.com/watch?v=PvvHSRBrq5Q> (\$3.99), finish by Wednesday October 25th

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**WEDNESDAY, Oct 30th: Discussion: Dance, Class, Race and Womanhood in “Dirty Dancing”**

Read: Stearns, Marshall 11-25

Optional Video Viewing- Suggested to Begin Watching (at home): PBS Documentary “The African Americans: Many Rivers to Cross: Making a Way Out of No Way” free Amazon/PBS 7 day trial: <https://www.amazon.com/African-Americans-Many-Rivers-Cross/dp/B00G5MIX6A> (finish by Monday, November 4th)

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**WEEK 11:**

**MONDAY, Nov 4th: Jazz Dance and America**

Discussion: History and Aesthetic Principles of Jazz Dance

**WEDNESDAY, Nov 6th: Jazz Dance and America (cont.) Discussion: Vaudeville and Minstrelsy**

Read: Stearns, Marshall 35-85

Watch (in class): PBS Documentary “Blacks and Vaudeville”

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**WEEK 12:**

**MONDAY, Nov 11th: VETERAN’S DAY HOLIDAY. NO CLASS.**

**WEDNESDAY, Nov 13<sup>th</sup>:**

**Discussion: The Harlem Renaissance, Broadway and the Movie Musical**

Read: Stearns, Marshall 117-160

Suggested at home Video Viewing (finish by Wednesday, Nov 20th ): Stormy Weather ([https://www.youtube.com/watch?v=2q7SeiC\\_LZA](https://www.youtube.com/watch?v=2q7SeiC_LZA)) (\$3.99) 1 hr-11min

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**WEEK 13:**

**MONDAY, Nov 18th: Jazz Dance: From Africa to the Popular Screen (cont.)**

Read: Borelli 98-109

Finish Watching (at home): Stormy Weather

([https://www.youtube.com/watch?v=2q7SeiC\\_LZA](https://www.youtube.com/watch?v=2q7SeiC_LZA)) (\$3.99) 1 hr-11min Watch (in Class): Sweet Charity (excerpts), Chicago (Excerpts)

**WEDNESDAY, Nov 20TH: \*No in-person class. Work asynchronously on final exam group assignments.**

Read: Desmond 29-49

Embody (at home): Personal Movement Practices and Values

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**WEEK 14:**

**MONDAY, Nov 25TH: \*No in-person class. Work asynchronously.**

**Jazz Dance: Hollywood, Broadway, Movie Musicals and the 20th/21st century. Tap Dance: History and Movie Musicals.**

Read: Valis-Hill 1-20, Borelli 83-97

Watch (at home):

Singing in the Rain-

Gene Kelly (5min) (<https://www.youtube.com/watch?v=swloMVFALXw> ),

Singing in the Rain Remixed VW Commercial (1 min)

[https://www.youtube.com/watch?v=CyxCP\\_i3uFk](https://www.youtube.com/watch?v=CyxCP_i3uFk)

Irish vs. Tap Dance Video (8min) (<https://www.youtube.com/watch?v=T5OiGQOZWic>)

The Nicholas Brothers (5min) ([https://www.youtube.com/watch?v=\\_8yGGtVKrD8](https://www.youtube.com/watch?v=_8yGGtVKrD8))

**WEDNESDAY Nov 27<sup>th</sup>: THANKSGIVING HOLIDAY BREAK. NO CLASS**

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**WEEK 15:**

**MONDAY, Dec 2nd: Tap Dance in America**

Discussion: Jazz Dance (Hollywood, Broadway, Movie Musicals and the 20th/21st century. Intro to the History of Tap Dance.

Read: Valis-Hill 21-43 and McCann and Ní Bhriain Article

**Irish Step Dance in Popular Culture**

Discussion: Irish Nationalism, Riverdance and Mainstream Culture Embody: Tap Dance practices

Watch (in Class): Riverdance and Irish Jig/ Step Dance examples

Embody (in class): African Juba Dance through modern Tap Dance

**WEDNESDAY, Dec 4th: PERSONAL EXPLORATION AND THE NEW SOCIAL DANCE PAPER DUE by 12pm via email Brightspace**

**PROJECT PRESENTATIONS DUE IN CLASS (PLEASE SUBMIT A COPY OF YOUR GROUP PRESENTATION via Brightspace by 3pm)**

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**Week 16:**

**Study/Finals prep week (No Class)**

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**WEEK 17:**

**Monday, December 11TH**

**FINAL EXAM: "Personal Exploration in Dance Culture" 2:00pm-4:00pm, KDC235 (DANCE REFLECTION PAPER DUE by 12pm via Brightspace)**

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**KSOD Policies**

**Mental and Physical Health at Kaufman – see last pages of Syllabus for more information**  
**Physical and Mental wellbeing is crucial to being a performing artist. We are committed at USC Kaufman to assisting our students exceed their potential. If you have a medical appointment (i.e physician, physical therapy, psychology/counseling, dietetics, etc.) we ask that you attempt to schedule your appointments around class schedules. If your appointment time can only be scheduled during class time, this is an excused absence. Please inform the course coordinator that you have a medical appointment prior to the class. You do not need to clarify the type of medical appointment you are attending if you choose.**

**Student 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.**

**Dr. Greco: Kelly.Greco@med.usc.edu**

**Marisa Hentis: Hentis@usc.ed**

**Names and Pronouns**

**In our classroom and at USC, every student has the right to be respected and referred to by their name and pronouns that correspond to their gender identity. Pronouns are**



words we use in place of names (e.g., he/she/they/ze), and for some people, they are an inherent piece of their identity. At any point through the course, please feel free to share with me if you would like me (and your classmates) to address you in a different way. I will not tolerate mis-gendering and disrespect of people's names and pronouns in our classroom.

### **Equity, Diversity and Inclusion**

This class takes place at a university committed to equity for all students, where diversity and inclusion are considered critical to the academic environment. In this classroom, free speech is respected, and civil discourse is expected, with a safe learning environment the priority. We will endeavor to use language that is respectful—sometimes being inquisitive and creative, because language changes all the time—particularly when it comes to differences in age, ethnicity, gender identity or expression, race or socioeconomic status.

### **“Call-In” Agreement**

We as Kaufman faculty support conversations surrounding racial justice and encourage fostering a culture of calling people IN to the conversation as opposed to calling people out.

### **Statement on Physical Contact**

As an embodied art form, dancing is a physical and an emotional act. In the process of studying dance, students often experience physical contact with their instructors and peers. Faculty members may use touch to provide proprioceptive and kinesthetic feedback to students; they may use touch to correct alignment, improve technique, and promote healthier movement practices. In some classes, particularly those involving partnering, students' will experience physical contact with their peers. As developing artists experimenting with modes of expression, students may also experience a variety of emotions in the classroom. As such, it is imperative that the studio-classroom be a safe, inclusive, and respectful space for all students and faculty. Open and honest communication and respectful and considerate interactions are always expected and are a fundamental requirement of studying in the USC Kaufman School of Dance. Unless otherwise articulated to a faculty member or peer, consent to discipline-specific and appropriate touching is assumed. Students always have the right to revoke that consent and should express any discomfort they feel in the classroom to the faculty instructor or Vice Dean immediately. USC Kaufman seeks to nurture compassionate artists who respect the dignity, humanity, and personal embodied experience of all individuals.

### **Music Rights Agreements**

The University of Southern California maintains blanket licensing agreements for music with the following organizations: American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music, Inc. (BMI), Society of European Stage Authors and Composers (SESAC), and Global Music Rights (GMR). This gives the University, and its affiliate organizations, the ability to play music in specific situations ON THE CAMPUS without paying royalties to the artist. These situations include live performance, background and house music in performing arts spaces and hospitality venues, on the student radio station, and on the USC.edu domain. When choosing music for student choreography and performance, it is important to remember to stick within the repertory of these rights granting organizations or within the public domain (see below). Please be aware, that though USC does pay for these licensing, it ONLY covers live performance and the other criteria listed above when on the campus and usage by USC and its affiliates. This DOES NOT protect the student when posting their work on websites that monetize content, including social media and YouTube, or for use for self-promotion and public facing content. This is considered out of the bounds of the agreement and would require the student to enter into an agreement with the artist and their representation. In order to check if a piece of music you would like to use is within the grounds of the USC agreements, please refer to the online catalogs that the rights granting organizations provide:

ASCAP: <https://www.ascap.com/repertory>

BMI: <https://repertoire.bmi.com>

SESAC: <https://www.sesac.com/#!/repertory/search>

GMR: <https://globalmusicrights.com/search>

Additionally, should you have any questions or need help to determine if a piece of music falls within the bounds of these agreements, please feel free to reach out to the Kaufman Production Coordinator ([saccoman@usc.edu](mailto:saccoman@usc.edu)).

### Public Domain

In the United States, artists or their trusts/organizations hold copyrights on work created for the life of the author plus seventy years. Beyond this, the creator's repertoire is considered in the public domain and does not require licensure to use. For example, some bodies of work that fall within the public domain are: the choreography of Marius Petipa, the music of Camille Saint-Saens, and the operas of Giuseppe Verdi. Please be aware that though this does mean the work itself is in the public domain, it may not specifically mean that the performance and/or recording is as well. If there is a band/orchestra/performer listed, (this may not always be the case) please make sure that they and/or their repertoire are represented by one of the rights granting organizations listed above. Again, should you have questions or need assistance, please feel free to reach out to the Production Coordinator.

### **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).

### **USC 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.

#### **Synchronous Participation**

In general, students should plan to attend every synchronous session for the classes in which they are enrolled, irrespective of when it occurs in their time zone. For this course, if needed, the weekly synchronous ZOOM session will be M/W 3pm-4:50pm.

#### **USC Shibboleth Log In**

Students are expected to be signed-in to their USC account prior to the start of each Zoom class session to ensure a safe and smooth experience for all students.

#### **Time Zone Accommodations**

USC considers the hours from 7:00am to 10:00pm, in the local time zone for each student, as reasonable times for students to attend synchronous sessions or engage in

synchronous learning activities or assessments. Should students be unable to attend synchronous sessions, they are expected to work with each professor to complete the assignments for each week.

#### **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/>.

#### **Recording Online Classes (if applicable)**

USC policy may require that all classes conducted online be recorded for asynchronous viewing with transcriptions made available.

#### **"Camera On" Policy (if applicable)**

For this course, students are expected to have their cameras on during synchronous online sessions. Students facing challenging situations (internet connectivity, illness, home environments, etc) are encouraged to use a virtual background, which will eliminate most privacy concerns, and earphones or headsets to improve audio quality. Please contact your professor directly for additional accommodations.

#### **Netiquette and Participation**

Participation includes being attentive and focused; actively participating in physical exercises, 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. Texting/Chatting during Zoom class sessions via cell phone and/or other private message apps is considered highly disrespectful.

#### **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

#### **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." 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 micro-aggressions 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/note-takers/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.**