

**DANC 342g**  
**International and Historical**  
**Perspectives on Dance**  
**Section 22515D**  
**FALL 2015**  
**Day: M/W**  
**2:00–3:40pm**  
**4 units**

**Location: VKC 203**

**Instructor: Jackie Kopcsak**  
**Office: STO 334**  
**Office Hours: To be scheduled by email**  
**Contact Info: jkopcsak@usc.edu**

## **Catalogue Description**

Exploration of dance as an art form in its artistic, political and socio-cultural climate. Studies of the continuum of dance within its historical context.

## **Course Overview**

“Dance is the hidden language of the soul...” – Martha Graham

For centuries dance-makers have been exploring one of life's existential questions: what does it mean to be a creative, thinking, feeling person at this moment in history? Their findings are vital to a study of the humanities, not only in illuminating the chronological record with seminal works of the imagination, but also because the vessels of expression are none other than the human body and soul. This course will examine the continuum of dance as a Western theatre art from ancient times to present day, paying close attention to how dance is historicized and why certain movements have occurred throughout the course of dance history. The class is meant to challenge entry-level perceptions of dance by asking students to look more broadly at how the history of theatrical dance is not meant to be extracted and studied in isolation from international development. Students will also be encouraged to mine their own dance experiences, observation and reflection about dance as research tools germane to discourse. Varied in-class activities will allow students to cultivate ways to articulate, theorize and embody diverse dance practices. The course will also ask students to interact with dance history through an array of sources, including but not limited to theoretical texts, critical reviews, poems, programs, images, films, monographs and auto-biographies. This multidimensional approach to history is in line with the three-dimensionality inherent within dance as a discipline.

## **Learning Objectives**

In this course, students will:

- Cultivate a critical appreciation for dance as a form of human expression
- Gain an understanding of how dance is reflective of the culture in which it was created
- Use an anthropological lens to look at how dance relates to universal human practices such as ritual, cosmology, politics and community

- Engage with theoretical, historical and aesthetic ideas and values that have animated dance-making throughout the centuries
- Contextualize various choreographers and their strategies in order to see how the creative aspects of dance relate to other major historic and artistic trends
- Embody historical trends within the academic and/or studio classroom
- Make connections between their own personal history and the larger history of the discipline
- Learn to read and interpret actively and analytically, to think critically and creatively, and to write and speak persuasively
- Navigate methods of effective collaboration by engaging in group projects and discussions
- Develop historical research skills
- Look at sources other than traditional texts in an effort to evaluate history from multiple perspectives and to formulate informed opinions on complex issues
- Become active participants in the local arts scene by attending live dance performances throughout the semester

### **Technological Proficiency and Hardware/Software Required**

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

**\*Required: Purchasing ticket(s) to a dance event (see below assignment: Dance Reviews #1 and #2).**

### **\*\*Required Textbooks**

Homans, Jennifer. "Apollo's Angels: A History of Ballet." New York: Random House, 2010.

Jowitt, Deborah. "Time and the Dancing Image." Berkeley: University of California Press, 1988.

### **\*\*\*Required Articles (subject to change)**

The majority of these scholarly articles are readily available for free through JSTOR and other online e-databases accessible from the USC Libraries' Website. All articles will also be posted on the course website before the first day of class.

Barber, Elizabeth Wayland. *The Dancing Goddesses: Folklore, Archaeology, and the Origins of European Dance*. New York: W.W. Norton & Company, 2013. (Selections TBD).

Copeland, Roger. "Merce Cunningham and the Politics of Perception." In *What Is Dance?*, eds. Roger Copeland and Marshall Cohen (Oxford: Oxford University Press, 1983), 307–324.

DeFrantz, Thomas. "Composite Bodies of Dance: The Repertory of the Alvin Ailey American Dance Theatre." *Theatre Journal*: 57: 4, 2005, 659–678.

Dudziak, Mary L. "Josephine Baker, Racial Protest, and the Cold War." *The Journal of American History* 81:2, 1994, 543–570.

Duncan, Isadora. "The Dance of the Future." In *Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present*, ed. Selma Jeanne Cohen (Princeton: Dance Horizons, 1992), 123–129.

Fisher, Jennifer. "'Arabian Coffee' in the Land of the Sweets." *Dance Research Journal* 35:2, 2004, 146–163.

Fokine, Michel. "The New Ballet." In *Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present*, ed. Selma Jeanne Cohen (Princeton: Dance Horizons, 1992), 102–109.

Garfinkel, Yosef. "Dance in Prehistoric Europe." *Documenta Praehistorica* XXXVII, 2010, 205–214.

Goldman, Danielle. "Steve Paxton and Trisha Brown: Falling in the Dynamite of the Tenth of a Second." *Dance Research: The Journal of the Society of Dance Research* 22:1, 2004, 45–56.

- Gottschild, Brenda Dixon. "Stripping the Emperor: The Africanist Presence in American Concert Dance." In *Moving History/Dancing Cultures: A Dance History Reader*, eds. Ann Dils and Ann Cooper Albright (Middletown, Connecticut: Wesleyan University Press, 2001), 332–341.
- Graham, Martha. "I am a Dancer." In *The Dance Studies Reader*. 2<sup>nd</sup> Edition, ed. Alexandra Carter and Janet O'Shea (USA and Canada: Routledge, 2010), 95–100.
- Hill, Constance Valis. "Over-The-Top and In-The-Trenches." In *Tap Dancing America* (New York: Oxford, 2010), 44–67.
- Hill, Constance Valis. "Katherine Dunham's 'Southland': Protest in the Face of Repression." *Dance Research Journal* 26:2, 1994, 1–10.
- Humphrey, Doris. "New Dance." In *Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present*, ed. Selma Jeanne Cohen (Princeton: Dance Horizons, 1992), 144–149.
- Kealiinohomoku, Joanne. "An Anthropologist Looks at Ballet as a Form of Ethnic Dance." In *Moving History/Dancing Cultures: A Dance History Reader*, eds. Ann Dils and Ann Cooper Albright, (Middletown: Wesleyan University Press, 2001), 33–42.
- Migel, Parmenia. "Marie Taglioni." In *The Ballerinas: From the Court of Louis XIV to Pavlova*, (New York: The MacMillan Company, 1972), 116–144.
- Taylor, Paul. "Why I Make Dances." In *Reading Dance: A Gathering of Memoirs, Reportage, Criticism, Profiles, Interviews and Some Uncategorizable Extras*, ed. Robert Gottlieb, (New York: Pantheon Books, 2008), 1212–1214.
- Weickmann, Dorion. "Choreography and narrative: the ballet d'action of the eighteenth century." In *The Cambridge Companion to Ballet*, ed. Marion Kant (United Kingdom: Cambridge, 2007), 53–64.

### **Assigned Video Viewing:**

- "Dancing in the Light: Six Dance Compositions By African American Choreographers / Asadata Dafora, Katherine Dunham, Pearl Primus, Talley Beatty, Donald McKayle, Bill T. Jones." Kultur, 2007. DVD.
- "Joffrey: Mavericks of American Dance." Directed by Bob Hercules. 2012. DVD.
- "Paul Taylor: Dancemaker." Directed by Matthew Diamond. 1998. DVD.

### **Assigned YouTube Viewing:**

- "Riot at the Rite," YouTube video, 60:00, posted by FilmesLEM, Nov 1, 2012.  
<https://www.youtube.com/watch?v=JcZ7lfdhVQw>  
 New York City Ballet YouTube Channel  
<https://www.youtube.com/user/newyorkcityballet>

## **Description and Assessment of Assignments**

### **Attendance and Participation:**

Viewing, discussion, and in-class activities figure greatly in this course, so regular attendance is required. For this course, participation includes being attentive and focused (ie: NOT using personal media devices); actively participating in discussions, master classes, and group activities; asking thoughtful questions; coming to class fully prepared; and exercising personal responsibility and consideration of others at all times. If you have more than three unexcused absences, your grade for this class will reflect that fact. Chronic tardiness may be recorded as an absence.

### **Readings and Viewings:**

Students will have approximately 100 pages of reading assignments, directed research, and/or equivalent video viewing each week. **Students should complete the assigned reading or viewing before the class for which it is listed.**

**READING NOTES:** For EVERY Assigned Reading and/or Video, Students are expected to be active learners and take notes regarding the main theme and/or topics of interest. **Notes must be e-mailed to the instructor prior to class time.** A template for effective note-taking/generating discussion questions will be distributed the first week of class. 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.

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, visual media shown in class represent vital primary texts for the course and, like lectures and reading materials, will be the basis of questions on quizzes and exams. Students are encouraged to engage with additional media in conjunction with their readings.

### **Mid-Term and Final Exam:**

Students are required to be in class for each of the class exams, so note the dates. Exams will consist of short answer and essay questions.

**Mid-Term: Week 8 – Monday, October 8th**  
**Final: Friday, December 11th from 2:00–4:00pm**

### **“GISELLE” Response Paper (due Monday of WEEK 5)**

Students will watch a full-length version of the Romantic ballet classic, “Giselle” and then write a personal response paper on the theme of their choice. This is not a review, but a thoughtful response in the form of an essay with a theme. Be aware that all dance reflects culture and that dance means different things to different people in various contexts. What does this dance or genre mean? What difference should it make to anyone? Is there something to learn? Give at least one example of how dance operates in the viewing, using some movement description. The paper will use at least THREE sources that support the paper’s theme/thesis. One of sources can be an essay assigned in this course. Students’ additional sources must be by a dance scholar or critic who has written about the chosen topic. Source selection will be taken into account for this assignment. At the top of the first page, students should list the basic video/DVD information, including the title, dance company, artistic director, date of recording, composer, how the choreography is credited, and principal dancers (if relevant). Students’ 3–4–page, typed, double-spaced and proof-read paper will include an original title, proper citations and a separate bibliography.

### **TERM PAPER: “Present at the Creation” (due Wednesday of WEEK 14):**

The major research paper for this course will ask students to seek out the individual voice and experience of a renowned dance performer of their choice, thereby connecting the personal within the grand narrative of dance history. Students can choose a dancer of any style and from any era. Utilizing a mixture of at least FIVE primary and secondary sources, students will frame the discussion of their performer with the thought of this person being “present at the creation” of a major work in the historical canon. Students’ theme/thesis should take into account questions such as: What was this person’s experience of making art at that moment in history? What was their relationship with the choreographer? Their relationship with other dancers? What was going on in their personal life? Does examining this art work from the point of view of the individual artist change your perception of the work? of the choreographer? of the period? Your 8–10—page, well-researched, typed, double-spaced and proof-read paper will include an original title, proper citations and separate bibliography. Students will turn in a **one-paragraph paper proposal** (including a bibliography of sources explored) by **Wednesday of Week 9.**

### **DANCE REVIEW #1: USC KAUFMAN (due last day of class):**

Students will write a personal reflection paper (3–5–pages, typed, double–spaced and proof–read) offering original comments on the content and form of a live dance performance given by USC Kaufman BFA Students. Ticket stub and/or program must be stapled to your paper.

Your choice of attending:

- Mid–Term informal studio showing in PED 207: **Oct 19–23**
- End of semester showcase in Bing Theatre: **Dec 2–4, 2015**

### **DANCE REVIEW #2: Professional Dance Performance (due last day of class):**

Students will offer original comments on the content and form of a live dance performance in the greater Los Angeles–area, using current secondary source readings and scholarship to situate the performance within a broader historical context. (Performance must be approved in advance by the instructor). Students’ 3–5–page, typed, double–spaced and proof–read paper will include an original title, proper citations and a separate bibliography. Ticket stub and/or program must be stapled to your paper.

Recommended performances:

- Visions & Voices – Alonzo King LINES Ballet: **Sept 16, 2015**
- Glorya Kaufman Presents Dance at the Music Center: **Oct 5–6, 2015**  
**Mariinsky Ballet and Orchestra, Alexei Ratmansky’s “Cinderella”**
- Glorya Kaufman Presents Dance at the Music Center: **Nov 6–8, 2015**  
**Hubbard Street Dance Chicago & The Second City**
- The Nutcracker (all around LA in December...)

### **Grading Breakdown**

Attendance	5%
Reading Notes	10%
Dance Review Paper #1 (USC)	10%
Dance Review Paper #2 (Dance Co.)	10%
“Giselle” Paper	10%
Mid–Term Exam	15%
Term Paper	20%
Final Exam	20%
<b>Total</b>	<b>100%</b>

A+ = 100 points

A = 95–99 points

A– = 91–95 points

C+ = 78–80 points

C = 75–77 points

C– = 71–74 points

B+ = 88–90 points

B = 85–87 points

B– = 81–84 points

D+ = 67–70 points

D– = 61–63 points

F = 60 or below

SCHEDULE SUBJECT TO CHANGE				
	<b>SCHEDULE Topics/Daily Activities</b>	<b>Readings and Homework</b>	<b>Deliverables/ Due Dates</b>	<b>Other</b>
<b>WEEK 1</b> Aug 24 Aug 26	Introduction to Course  Dancing at the Dawn of Agriculture; Ancient Egypt, Greece & Rome; evolution of Western Dance forms	<b>W: GARFINKEL:</b> "Dance in Prehistoric Europe" (2015-214); <b>KEALIINOHOMOKU:</b> "An Anthropologist Looks at ... Dance" (33-42); <b>BARBER:</b> "Early Dance" (TBD)		In-Class Activity: Exploring Ritual Dance
<b>WEEK 2</b> Aug 31 Sept 2	Court Spectacle and Baroque Dance	<b>M: HOMANS:</b> "Kings of the Dance" (3-48);  <b>W: WEICKMANN:</b> " <i>ballet d'action</i> of the 18th century" (53-64).		In-Class Activity: Creating Danced Political Spectacles & Narrative Ballets
<b>WEEK 3</b> Sept 9	Revolutions & Romantics	<b>W: JOWITT:</b> "In Pursuit of the Sylph" (29-47); <b>MIGEL:</b> "Marie Taglioni," (116-144).		<b>NO CLASS MONDAY Sept 7 Labor Day Holiday</b>  In-Class: Watching excerpts of <i>La Sylphide</i>
<b>WEEK 4</b> Sept 14 Sept 16	Romanticism  Dance in Imperial Russia	<b>M:</b> by 09/14 <b>WATCH</b> Full-length ballet "Giselle," production of your choice (2 hours)  <b>W: HOMANS:</b> "Tsars of Dance" (245-290)		In-Class Activity 09/14 Mock Trial - Inquest into the death of Giselle  <b>VISIONS &amp; VOICES EVENT</b>
<b>WEEK 5</b> Sept 21 Sept 23	Bolshoi & Mariinsky  Nutcracker Nation	<b>M:</b> (Reading TBD on Mariinsky Ballet)  <b>FISHER:</b> "Arabian Coffee in the Land of the Sweets" (146-163).	<b>"Giselle" Paper DUE M 09/21</b>	
<b>WEEK 6</b> Sept 28 Sept 30	Dance in fin de siècle Paris: Fuller, Degas, Toulouse-Lautrec, Moulin Rouge, Folies-Bergeres  Isadora Duncan	<b>M: KOPCSAK:</b> Degas (TBD) <b>JOWITT</b> (on Loie Fuller in last chapter 341-348);  <b>W: JOWITT:</b> "The Search for Motion" (69-102); <b>DUNCAN:</b> "The Dance of the Future" (123-129).		Possible field-trip to Norton Simon Museum?  In-Class Activity: Introduction to Duncan Technique

<b>WEEK 7</b> Oct 5 Oct 7	East goes West: Diaghilev and the Modern Ballet	<b>M: HOMANS:</b> "Russian Modernism and Diaghilev's Ballets Russes" (290-340); <b>FOKINE:</b> "The New Ballet" (102-109)  <b>W: YouTube VIDEO:</b> WATCH BBC Film "Riot at the Rite" about the "Rite of Spring"		In-Class Activity: In Diaghilev's Drawing Room  <b>DANCE @ the MUSIC CENTER EVENT</b>
<b>WEEK 8</b> Oct 12 Oct 14	Denishawn and Doris Humphrey	<b>W: JOWITT:</b> "The Veil of Isis (125-147); "Group Spirits" (178-198)	<b>MID-TERM EXAM Mon Oct 8</b>	In-Class: Watching excerpts of <i>Denishawn: The Birth of Modern Dance</i>
<b>WEEK 9</b> Oct 19 Oct 21	Martha Graham and the mid-century moderns  Tap Dance in America	<b>M: JOWITT:</b> "The Heroines Within" (201-233); <b>HUMPHREY &amp; WIGMAN:</b> "New Dance" (144-153); <b>GRAHAM:</b> "I am a Dancer," (95-100);  <b>W: HILL:</b> "Trickster Gods and Rapparees" (1-20) and "Over- the-Top and In-The-Trenches," (44-67)	<b>Paper Proposal due Wed Oct 21</b>	In-Class Activity: Fall & Recovery, The Graham Contraction
<b>WEEK 10</b> Oct 26 Oct 28	Baker, Primus, Dunham, McKayle: Race and Social Action  Africanist Aesthetics	<b>M: HILL:</b> "Katherine Dunham's 'Southland'" (44-67). <b>DUDZIAK:</b> "Josephine Baker & Racial Protest" (543-570).  <b>W: GOTTSCHILD:</b> "The Africanist Presence in American Concert Dance" (332-341).		In-Class Activity: Group Projects/ Discussion on Dance & Social Activism
<b>WEEK 11</b> Nov 2 Nov 4	The Balanchine Era  Cunningham's Events	<b>M: HOMANS:</b> "The American Century II," (470-539); Choose at least 2 VIDEOS to watch on the New York City Ballet YouTube Channel (20 minutes).  <b>W: JOWITT:</b> "Illusion of Choice," (277-302); <b>COPELAND:</b> "Cunningham and Politics of Perception" (307-324).		In-Class Activity: The basics of Balanchine's "Serenade"  In-Class Activity: Investigating Chance Procedures & Performance Art
<b>WEEK 12</b> Nov 9 Nov 11	Judson Church Choreographers  Paul Taylor & Transitional Moderns	<b>M: JOWITT:</b> "Everyday Bodies" (304-337); <b>GOLDMAN:</b> "Contact Improv: Steve Paxton & Trisha Brown" (45-56).  <b>W: TAYLOR:</b> "Why I Make Dances" (1212-1214); WATCH Film "Paul Taylor: DanceMaker" (98 minutes)		Visit to USC Fisher Gallery?  Creating Pedestrian Movement/ Taylor's "Esplanade"

<b>WEEK 13</b> Nov 16 Nov 18	Parallel Traditions: Robert Joffrey & Alvin Ailey  Meanwhile in Europe: Béjart, Petit, Cranko, MacMillan...	<b>M: DeFRANTZ:</b> "Alvin Ailey" (659-678).  <b>W:</b> No Reading - work on your term paper		In class: Watch excerpts from "Joffrey: Mavericks of American Dance"  Watching videos of latter 20th Century European Ballet
<b>WEEK 14</b> Nov 23	The Last 20 Years: Forsythe, Kylian, Duato, Tharp, Abraham, King, McGregor, Naharin, Schechter, Khan, Sidi Larbi, Pite, CloudGate, etc...	<b>In-class presentations on assigned contemporary choreographers</b>	<b>M 11/23: TERM PAPER DUE</b>	<b>NO CLASS WEDNESDAY Nov 25 - Thanksgiving Holiday</b>
<b>WEEK 15</b> Nov 30 Dec 2	Critical Issues in the World of Dance Today/Course Wrap-Up	<b>M: Who gets to dance?</b> <b>PERRON:</b> "The Times They Are A-Changin'" (288-291) <b>GREENSTEIN:</b> Article on ABT dancer Misty Copeland  NY Times Critic Alistair Macaulay on NYCB dancer Jennifer Ringer, "she's eaten one too many sugar plums..." <a href="http://p.nytimes.com/email/re?location=lnCMR7g4BCKC2wiZPkcVUmKQFNt/YUn3&amp;user_id=4180bc5e26e72f553d4f585782a15cc2&amp;email_type=eta&amp;task_id=1426864821677734&amp;regi_id=0">http://p.nytimes.com/email/re?location=lnCMR7g4BCKC2wiZPkcVUmKQFNt/YUn3&amp;user_id=4180bc5e26e72f553d4f585782a15cc2&amp;email_type=eta&amp;task_id=1426864821677734&amp;regi_id=0</a>  <b>W: The future of concert dance?</b> 1) <b>HOMANS:</b> "Epilogue: The Masters are Dead and Gone" (540-550) 2) Washington Post article: Assessing the future of modern dance: <a href="http://www.washingtonpost.com/wp-dyn/content/article/2010/04/02/AR2010040201353.html">http://www.washingtonpost.com/wp-dyn/content/article/2010/04/02/AR2010040201353.html</a> 3) Huffington Post: Questions on the state of the performing arts: <a href="http://www.huffingtonpost.com/michael-kaiser/questions-for-the-future_b_4135468.html">http://www.huffingtonpost.com/michael-kaiser/questions-for-the-future_b_4135468.html</a>		
<b>WEEK 16</b>	<b>Final Exam</b>	<b>Friday, December 11th @ 2pm</b>		



## **Assignment Submission Policy**

All assignments will be submitted in class. Exceptions will be made only in truly exceptional circumstances.

## **Additional Policies:**

### **Class Conduct:**

**Please bring a paper notebook and writing instrument to class; laptops, notebooks, tablets and other technology will only be permitted at certain times. Phones will not be allowed** and should not be visible during class. Texting or internet engagement during class time will result in lowering of your class grade. Your attention during class time is greatly appreciated, and also required.

### **Please Note**

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. If you have a preferred gender pronoun that is not being used, please advise the professor.

### **Statement for Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html), (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

### **Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

## **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 Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. 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/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity <http://equity.usc.edu/> or to the Department of Public Safety <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person.

The Center for Women and Men <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](mailto:sarc@usc.edu) describes reporting options and other resources.

### **Support Systems**

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.