



DANC 350 Advanced Composition

Units: 2

Spring 2021

Section: 22525

Day/Time: Tuesday 2:00 – 3:50pm PST

Location: Virtual Classroom via Zoom Link

Instructors: Professor Gates & Professor Forsythe

Office: Virtual

Office Hours: By appointment

Contact Info: jodiegat@usc.edu and wfors1@mac.com

Catalog Description

Explore a variety of compositional forms and methods to develop a personalized choreographic approach.

Course Description

This course is designed to examine compositional forms and methods relating to process, craft and analysis. The course illuminates possible domains of application for knowledge previously acquired during the course of study and aims to impart a capacity to identify structures shared in disparate compositional practices.

Learning Objectives

The goal of the course is to give the student the capacity to develop a sensitivity to the language that structures their future artistic proposals.

- To introduce the capacity to apply a nuanced, critically differentiated approach to language used in analysis of diverse domains of choreographic practice.
- To learn ease of application of this capacity when contemplating the conceptual basis of their own work or that of others.
- The students will be able to distinctly express the foundation for their aesthetic preferences.

By the completion of this course, students will have gained sufficient knowledge and learned varied skillsets for continued choreographic endeavors. By the end of the semester, students will:

1. Identify preferences
2. Practice, analyze ideas with a critical eye
3. Define and refine strategies with varied approaches for dance-making
4. Create and implement learned compositional strategies

Prerequisite(s):

DANC 230 and 231 **Co-Requisite (s):** DANC 130 and 131

Required Materials [Readings, viewings, recording device]

Reading will be assigned weekly and emailed, or posted to Blackboard

Metaphors We Live By - George Lakoff:

https://www.amazon.com/Metaphors-We-Live-George-Lakoff/dp/0226468011/ref=sr_1_1?dchild=1&keywords=Metaphors+we+Live+By+-+George+Lakoff&qid=1611072997&s=books&sr=1-1

Riveted: The Science of Why Jokes Make Us Laugh, Movies Make Us Cry, and Religion Makes Us Feel One with the Universe:

https://www.amazon.com/Riveted-Science-Movies-Religion-Universe-ebook/dp/B00HY0719C/ref=sr_1_3?dchild=1&keywords=jim+davies&qid=1611072880&s=books&sr=1-3

Handbook of Competence and Motivation, Second Edition: Theory and Application:

https://www.amazon.com/Handbook-Competence-Motivation-Second-Application/dp/1462536034/ref=sr_1_2?dchild=1&qid=1611072240&refinements=p_27%3ACarol+S.+Dweck&s=books&sr=1-2

Ideas: A History of Thought and Invention:

https://www.amazon.com/Ideas-History-Thought-Invention-Freud/dp/0060935642/ref=sr_1_1?crid=1YB92F2R3211L&dchild=1&keywords=peter+watson+ideas

Students - Please check your USC email at least once every 24-hours

Wellness Days for Spring 2021:

- Friday, March 12
- Tuesday, March 23
- Wednesday, April 7
- Thursday, April 22
- Friday, April 30

Presentation Dates for Public Viewings (if the student prefers not to exhibit work publicly, written, video or oral presentations are an option, and to be discussed with the professors):

- April 14 – 16: Senior Seminar Presentations (Virtual Ted-Talk Format)
- April 23 – 24: Advanced Composition dates (Virtual Performance/Event)

Description of Assignments

#1.

- Choose a choreographic work that models your current choreographic preferences and/or aspiration
- Choose a similar dance work that does not model those preferences as strongly or clearly
- Craft an analysis composed only of hashtags that would fully articulate the differences in the works, as you perceive them

#2.

- Patterns. Proportion and timing
- Study and research natural cadence, the time it takes to do seemingly “ordinary” events

#3.

- Art and Politics
- Examine and research current models
- Implement a model of your own

Grading Breakdown

Assignment	% of Grade
In class work	15 %
#1 Due February 16	25 %
#2 Due March 15	25 %
#3 Due April 24	35 %
Total	100

Assignment Submission

In-class, email and Social Media platforms and/or Vimeo channels

Late work

Each day of late submission will take three points off those allotted for each assignment.

Technology in the classroom

Computer with built-in camera or connected external camera

Phone with built-in camera

Free video editing software for computer or phone

Free Vimeo and/or Skype account

USC Provided Zoom account

Grading Dispute Note

We want to make sure that your grades reflect your performance. If you feel there is an error in the grading, please let us know. To dispute a grade, you must request a review by email no sooner than one week and no later than two weeks from the date the grade was published on Blackboard. In the email you must identify yourself and the assignment you are questioning. You must provide a specific argument for the grade change, identifying the row(s) in the rubric where you feel you were mis-scored.

Attendance

Attendance and class participation is expected. Class meeting day/time is Tuesday 2:00 – 3:50pm PST. It is expected that each student will spend 2 - 4 hours outside of class time to research, work on readings, writings, recording and creation. Please be punctual and prepared to begin class for the start of each class meeting day/time (Tuesday @ 2pm PST).

Grading Scale

Course final grades will be determined using the following scale.

A	95-100	C	73-76
A-	90-94	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62
C+	77-79	F	59 and below

Music Rights Agreement

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).

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.

Technology in the classroom

Computer with built-in camera or connected external camera

Phone with built-in camera

Free video editing software for computer or phone

Free Vimeo and/or Skype account

USC Provided Zoom account

Course Schedule: A Weekly Breakdown (see page 7)

	Topics/Daily Activities	Readings and Homework	Assignment Dates
<p>Week 1 - 4</p> <p>Jan 19 – Feb 9</p>	<p>Introduction to course</p> <p>At the service of...</p> <ul style="list-style-type: none"> -Memes -Hashtags -Algorithm generated playlists as example of Via Negativa -concentric circles of address -Dilemmas, synthetic or otherwise -This equals that... (How the equation changes values and values change the equation) -This Will Kill That, Victor Hugo Technological / Societal shifts and Obsolescence - Negative theology and Netflix 	<p>Ohio State https://youtu.be/DNe0ZUD19EE</p> <p>Precision walking https://youtu.be/jINuX_Hort8</p> <p>Yohan Bourgeois https://youtu.be/3wCfQwkCOUo</p> <p>Meme Compressed WP article https://en.wikipedia.org/wiki/Apophatic_theology</p> <p>This Will Kill That, by Victor Hugo</p> <p>The Society of the Spectacle Nr. 1-5</p>	<p>***Introduction assignment, not graded.</p> <p>Due Monday Jan 25th, @ 12 noon PST, via email to Jodie & Bill.</p> <p>Write a recommendation letter for your future self, your 35-year old self. This letter is for a situation (a job, project, commission etc, something you really want)</p> <p>Assignment #1 Due Tuesday February 16th, 12 noon PST</p>

	Topics/Daily Activities	Readings and Homework	Assignment Dates
Week 5 – 8 Feb 16 – March 9	Patterns: Proportion and timing and the crafting of attention Mapping: conceptual mathematics and content i.e. music or other determinant components. Our relationships with our choices, why do we do what we do? The idea of logic, inverse effect on things	Conceptual Mathematics: A First Introduction to Categories Metaphors we live by - George Lakoff https://www.youtube.com/watch?v=CttB-nZh_Yo	Assignment #2 Due Monday March 15th, 12 noon PST
Week 9 – 12 March 16 - April 13	Art and Politics	https://youtu.be/1X2Buxlc_v6g Additional Readings and viewings to be assigned	Assignment #3 Due Monday April 24th, 12 noon PST
Week 10 March 23	NO CLASS	WELLNESS DAY	NO ASSIGNMENT
Week 14 April 20	In Class work	Research and work day	Advanced Composition Presentations April 23 - 24
Week 15 April 27	In Class discussion	Class Review for Final Exam	

	Topics/Daily Activities	Readings and Homework	Assignment Dates
FINAL	The final assignment is to be presented in a senior project or a choreographic dance, a site-specific study or event, a short film, or a written paper. The output will be determined by each individual, based on what was learned in the course.		Final Exam Meeting Day Tuesday May 6, 2:00 - 4:00pm

Names and Pronouns

If you want to be called by a different name or wish to be referred to by a different gender pronoun than the one under which you are officially enrolled, please let your professor know. Students are expected to respectfully refer to each other by their preferred names and pronouns in class.

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 virtual 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

Optional policy about calling people IN to the conversation about racial justice, 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.

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).

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, the weekly synchronous ZOOM session will be Tuesdays, from 2:00PM-3:50PM Pacific Time.

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 watch the recorded Zoom session and any related PowerPoint presentations (both will be posted to Blackboard once done live) and 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

For the Fall 2020 semester, USC policy requires that all classes conducted online be recorded for asynchronous viewing with transcriptions made available.

"Camera On" Policy

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.

Etiquette 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” 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

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

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

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

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

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

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. 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

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

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

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