



## **DANC 363g: Dancing on the Screen**

**Section: 22535R**

**Units: 4**

**Term: Spring 2021**

**Day: Tuesday, Thursday**

**Time: 2:00-3:40PM**

**Location: Online**

**Instructor: Dawn Stoppiello**

**Office: KDC 222**

**Office Hours: By appointment**

**Contact Info: stoppiel@usc.edu, (503) 989-4170 (text if urgent)**

**Professor will reply to emails/calls within 48 hours**

### **Course Delivery**

This course will be delivered synchronously on Tuesday and Thursdays via Zoom for the first 6 weeks. Then during synchronous class meetings generally on Tuesdays and asynchronous class work completed and submitted generally on Thursdays. All synchronous Zoom classes will be recorded and available to view.

### **Catalog Description**

The study of dance in movies, television, internet, mobile devices and new media. Examining dance on screen, influenced by storytelling, camera technology and editing.

### **Course Description**

Ever since Edward Muybridge created the first moving image, dancers and dance-makers have been experimenting with new ways of capturing motion. Today, this has led to dance occupying a central place in almost all media: films, television, advertising, the internet and other digital media. In this course, students will investigate the history of dance on film both in theory and practice, situating seminal works within their greater socio-cultural milieu as well as investigating the impact of choreography, narrative, camera technology, editing styles, and music. Through substantive analysis of course readings and assigned media, students will advance critical reading, writing and analytic skills. For their final project, students will use personal media devices to make their own short dance film and write a paper that reflects on the creative process. As a member of the educated class of the USA, each student will, at minimum, garner factual creative cultural anecdotes to share at various gatherings and dinner parties of their peers!

### **Learning Objectives**

In this course, students will:

- Identify cinematic styles distinct to the shooting of dance, the impact of camera, editing methods and technology and these techniques' impact on how choreography is observed
- Contextualize the development of dance on film within history's greater cultural, socio-political, and economic narrative
- Analyze works of dance made for the screen
- Create several short Screendance studies in response to specific techniques and styles

## **Technology in the classroom**

Students will be required to view media outside of class. Smartphone or other recording device, along with free, downloadable editing apps will also be used.

## **Assigned Readings and Viewings (Subject to Change)**

***Some readings and viewings may contain nudity, profanity and challenging content.***

*All readings and viewings are posted in the week-specific Content folder on Blackboard.*

*Readings are also posted along with the PowerPoint Presentations on the class Google Drive.*

<https://drive.google.com/drive/folders/13JYkfAvza6bnz6A-x-xsf9t4JwN696-r>

Adams, Carolyn. "The Etudes Project: Using Video to Create a Canon for Contemporary Dance Educators." Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 136-122.

Albright, Ann Cooper. "Resurrecting the Future: Body, Image, and Technology." In *Traces of Light: Absence and Presence in the Work of Loïe Fuller*. Middletown: Wesleyan University Press, 2007: 181-205.

Billman, Larry. "Music Video as Short Dance Film" Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 12-20.

Bremser, Martha and Sanders, Lorna editors. *Fifty Contemporary Choreographers*, Routedledge, New York, 2010: Merce Cunningham 105-110, Anna Teresa De Keersmaecker 130-136, William Forsythe 162-169, Wim Vandekeybus 357-363, and Lloyd Newson 296-305.

Brooks Virginia. "From Melies to Streaming Video: A Century of Moving Dance Images Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 49-68.

Caroll, Noël. "Toward a Definition of Moving-Picture Dance" *International Journal of Screendance* 1, no. 1, 2010: 111-125.

Deren, Maya. "Amateur vs Professional" *Essential Deren: Collected Writings on Film*. Kingston, N.Y., Documentext, 2005: 17-18, and "Choreography for the Camera": 220-224.

Diamond, Dennis. "Archiving Dance on Video: The First Generation." Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 118-122.

Dils, Ann. "Moving Across Time with Words: Towards an Etymology of Screendance." *International Journal of Screendance* 2, no. 1, 2012: 24-26.

Dodds, Sherril. "Dance on Screen: A Contextual Framework" *Dance on Screen: Genres and Media from Hollywood to Experimental Art*. Palgrave, MacMillian London, 2004: 1-34.

Elswit, Kate. "So You Think You Can Dance Does Dance Studies." *The Drama Review* 56, no.1, 2012: 133-142.

Franceschina, John. "Fifteen Cents a Dance, The Man Who Danced with Fred Astaire." *Hermes Pan: The Man Who Danced with Fred Astaire*. London: Oxford, 2012: 33-101.

Genné, Beth. "Dancin' in the Rain: Gene Kelly's Musical Films", Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 71-77.

McLean, Adrienne L. "If You Can Disregard the Plot: 'The Red Shoes' in an American Context." *Dying Swans and Madmen: Ballet, The Body, and Narrative Cinema*. (New Brunswick: Rutgers University Press, 2008: 133-171.

Rosenburg, Doug. "Toward a Theory of Screendance." *Screendance: Inscribing the Ephemeral Image*. London: Oxford, 2012: 154-170.

Spivak, Jeffrey. "The Cinematerpsychorean." *Buzz: The Life and Art of Busby Berkeley* (Lexington: University of Kentucky Press, 2011: 66-122.

Srinivas, Lakshmi. "The Musical Formula: Song and Dance in Popular Indian Cinema." Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 185-188.

Stearns, Marshall and Jean. "Bill Robinson: Up on the Toes" and "Fred Astaire." *Jazz Dance: The Story of American Vernacular Dance*. Schirmer Books, Macmillan Publishing, 1968: 180-188, 220-228.

Sulkas, Roslyn. "Forsythe and Film: Habits of Seeing." Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 180-188.

Valis Hill, Constance. "Trickster Gods and Rapparees", *Tap Dancing America: A Cultural History*, Oxford Scholarship Online, 2009: 1-28.

Vaughn, David. "Locale: The Collaboration of Merce Cunningham and Charles Atlas. *Millennium Film Journal* 10/11 (1981-82): 18-22.

Zimmer, Elizabeth. "Optic Nerve: Busby Berkeley and the American Cinema", Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 68-70.

**Unless otherwise noted, all viewings are on Blackboard → Tools → Ares Course Reserves**

***Pre-1960 Movie Musical***

Zinnemann, Fred. "Oklahoma" 1955

Donen, Stanley and Gene Kelly. "Singin' in the Rain" 1952

Minnelli, Vincente. "An American in Paris" 1951

Powell, Michael and Pressburger, Emerich. "The Red Shoes" 1948

Bacon, Lloyd and Berkeley, Busby. "42<sup>nd</sup> Street" 1933

***Post-1960 Movie Musical/Dance Narrative***

Fosse, Bob. "All That Jazz" 1979 [unavailable - TBA]

Attenborough, Richard. "A Chorus Line" 1985

<https://www.youtube.com/watch?v=6K3iMbfZoK8&list=PL-Rb0Bod25cYLL2ClnPLaY-2Q5jUgT5s>

Marshall, Rob. "Chicago" 2002  
Von Trier, Lars. "Dancer in the Dark" 2000  
Chazelle, Damien. "La La Land" 2016  
Robbins, Jerome and Wise, Robert. "West Side Story" 1961  
Lumet, Sidney. "The Wiz" 1978  
Jewison, Norman. "Jesus Christ Superstar" 1973  
Forman, Milos. "Hair" 1979  
Hackford, Taylor. "White Nights" 1985  
Ross, Herbert. "Footloose" 1984  
Badham, John. "Saturday Night Fever" 1977  
Daldry, Stephen. "Billy Elliot" 2000  
Lyne, Adrian. "Flashdance" 1983  
Fletcher, Anne. "Step Up" 2006

### ***Dance Documentaries***

Gund, Catherine. "Born to Fly – Elizabeth Streb vs. Gravity." 2014. (on Kanopy)  
Wenders, Wim. "PINA." Criterion: 2013. (Blackboard ->Tools->Course Reserves)

***Screendance List*** - [https://www.youtube.com/playlist?list=PLGhinT3soodTMNb1LX4f\\_dlfOvUxa5iPA](https://www.youtube.com/playlist?list=PLGhinT3soodTMNb1LX4f_dlfOvUxa5iPA)

Anna Teresa de Keersmaeker and De Mey, Thierry. "Rosas Danst Rosas" 1997  
Forsythe, William. "Solo" 1997  
Vandekeybus, Wim. "Blush" 2004  
Newson, Lloyd (DV8 Physical Theatre). "The Cost of Living" 2004

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

**Readings and Viewings:** Students will have reading, directed research, media viewing and/or equivalent creative practice each week. Students should complete the assigned reading or viewing before the next class after the week in which it is posted. Some reading and viewings may contain nudity, profanity and challenging content. The readings for this course are predominantly secondary sources written by leading experts in the fields of dance studies and cinema. However, as the primary objective of this course is to examine seminal dance works made for the screen, assigned video viewing and other visual media shown in class will represent vital primary texts for the course. Like lectures and reading materials, knowledge of these media will be crucial to students' success on quizzes and exams. Students are encouraged to engage with additional media in conjunction with their readings. **In-class citations for papers are the authors in the assigned readings. Though you can refer to the professor's lectures, you may not use them as formal citations.**

**Activities:** Attendance will not be taken for this class. There will be class work for which you will be given credit through the completion of Activities throughout the semester. Each Activity has a specific deliverable that is described on Blackboard.

**Paper: Response to a classic Movie Musical:** Students will select a pre-1960 classic movie musical from a list provided by the instructor, to watch outside of class. Drawing from various in-class materials as well as additional outside sources, students will write an analysis paper that offers critical comments on the content and form of the movie musical. You will historicize/contextualize this movie musical; discuss the choreographic strategies employed; discuss the cinematic strategies employed. Additional considerations are your personal response to the film and your thoughts about this film's place in the

greater canon. **Students' 3-5-page typed, double-spaced and proof-read paper must follow MLA formatting guidelines, including citations and separate bibliography. All citation information for papers is in the reading list of the syllabus. Due via Turnitin. Submit with enough time to contact IT if you have technical difficulties. One point taken off for each day late.**

**Post 1960 Movie Musical/Dance Narrative group research**

Research the following information for your groups set of films and organize it into a Google Slides presentation to present to the class.

- What year was each film made? Who was the director? Who was the choreographer?
- What is the mise-en-scene, location(s)?
- What is the socio-political content? How are the films similar or different?
- What are the common themes/concepts?
- Describe the dancing in each film. How is it similar or different?

Group 1: All That Jazz, A Chorus Line, Chicago, Dancer in the Dark, LaLaLand

Group 2: West Side Story, The Wiz, Jesus Christ Superstar

Group 3: Hair, White Nights, Footloose

Group 4: Saturday Night Fever, Billy Elliot, Flashdance, Step Up

**Final Solo Dance Film Project:** Using personal media (ie: video camera on mobile device and basic editing software such as iMovie), students will each create a 2- minute dance film consisting of a 1-minute explanation of process, followed by a 1-minute interpretive response to a list of iconic scenes provided by the professor. These final films will be viewed together in class on the final date and assessed by peer review based on a specific rubric provided by the professor.

**Final Exam, Thursday, May 6, 2:00-4:00PM:** Students are required to be present for the final exam, which will consist of an in-class presentation of the student-made dance films.

**Grading Breakdown**

Assignment	Points	% of Grade
Activities, 8x5 points, breakdown on Blackboard under Assignments	40	40
Paper: Analysis of a classic Movie Musical	20	20
Post 1960 Movie Group Research – Google Slides (shared grade)	20	20
Final Solo Dance Film Project	20	20
<b>TOTAL</b>	<b>100</b>	<b>100%</b>

**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

### Assignment Submission

All online posts and written assignments must be submitted no later than 11:59pm the evening of the due date.

### Assignment Rubrics

All assignment rubrics are posted on Blackboard under Assignments.

### Grading Timeline

Assignment grades will be posted to Grade Center two weeks after submission.

### Grading Dispute Note

I want to make sure that your grades reflect your performance. If you feel there is an error in the grading, please let me 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 is not taken in this course. You are assessed via the creation and posting of short studies throughout the semester. All synchronous Zoom classes are atomically recorded and uploaded to Blackboard under Zoom Links.

### Classroom norms

Our primary commitment is to learn from each other. We will listen to each other and not talk at each other. We acknowledge differences amongst us in backgrounds, skills, interests, and values. We realize that it is these very differences that will increase our awareness and understanding through this process.

Always use a respectful tone.

Criticize ideas, not individuals or groups.

Commit to learning, not debating.

Use "I" statements to state your views.

Step Up, Step Back. Be mindful of taking up much more time than others. On the same note, empower yourself to speak up when others are dominating the conversation.

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

### Course Schedule: A Weekly Breakdown

Date	Topics/Daily Activities	Readings and Homework	Deliverable/Due Dates
<b>Week 1</b> Meet both days Jan 19	Course Introduction: Syllabus, Paper, Activities, Rubrics, Google Drive, Google Docs, File Naming	<b>Read:</b> Deren, Maya. "Amateur vs Professional"	Make your named folder in the class Google Drive Folder.

Jan 21	PP: Dawn's Dance Lineage and Introduction to Dancing on the Screen  Breakout Room Chats	<b>Read:</b> Carrol, "Moving Picture Dance" (pg. 111-125)	
<b>Week 2</b> <b>Meet both days</b> Jan 26 Jan 28	PP: Moving Picture Dance  Deren Analysis Breakout Groups - Group Read: "Choreography for the Camera" (pg. 220-224)	<b>Read:</b> Brooks, "Méliès to Streaming Video" (pg. 54-60)  <b>Read:</b> Albright. "Resurrecting the Future: Body, Image, and Technology." (pg. 181-205)  <b>Watch:</b> Rudolph Valentino documentary (28 minutes)	Activity: Deren Analysis. Due Jan 28.
<b>Week 3</b> <b>Meet both days</b> Feb 2 Feb 4	PP: Early Dance on Film: Edison, Méliès, Fuller to Moving in the Silent Era: Chaplin, Fairbanks, Valentino	<b>Watch:</b> 42 <sup>nd</sup> Street  <b>Read:</b> Zimmer, "Berkeley and the American Cinema" (pg. 68-70)  <b>Read:</b> Spivak. "The Cinematopsichorean." (pg. 66-122)  Review the Pre-1960 Movie Musical list for your paper	Activity: In-Camera Editing and Rule of Thirds. Due Feb 4.
<b>Week 4</b> <b>Meet both days</b> Feb 9 Feb 11	PP: Those "Fabulous" 30s: Busby Berkeley	<b>Read:</b> Stearns, Fred Astaire (pg. 220-228)  <b>Read:</b> Franceschina. "Fifteen Cents a Dance, The Man Who Danced with Fred Astaire." (pg. 33-101)	Activity: Buzz Techniques. Due Feb 11.
<b>Week 5</b> <b>Meet both days</b> Feb 16 Feb 18	PP: Pan, Astaire, Rogers	<b>Watch:</b> The Red Shoes  <b>Read:</b> McLean. "If You Can Disregard the Plot: 'The Red Shoes' in an American Context." (pg. 133-171)	All Add/Drop Activities. Due Feb 18.
<b>Week 6</b> <b>Meet both days</b> Feb 23 Feb 25	PP: Dance as Cinematic Narrative: The Red Shoes, Oklahoma and "the dream ballet"	<b>Watch:</b> Singin' in the Rain  <b>Read:</b> Genne, "Gene Kelly's Musical Films" (pg. 71-77)  <b>Read:</b> Stearns, "Bill Robinson: Up on the Toes" (pg. 180-188)  <b>Read:</b> Valis Hill, "Trickster Gods and Rapparees" (pg. 1-28)	

<p><b>Week 7</b>  <b>Meet</b>  <b>Tuesday</b>  Mar 2  Mar 4</p>	<p>PP: The “Iconic” Dance Film – Singin’ in the Rain and “American Dance”</p>	<p><b>Read:</b> Sirnivas, “Popular Indian Cinema” (pg. 185-188)</p> <p><b>Read:</b> Billman, “Music Video as Dance Film” (pg. 12-20)</p> <p><b>Read:</b> Rosenburg. “Toward a Theory of Screendance.” (pg. 154-170)</p> <p><b>Watch:</b> Bollywood Playlist</p>	<p>Movie Musical Paper Due March 9.</p> <p>Bring one link of a dance form from your ethnic identity to class for sharing.</p>
<p><b>Week 8</b>  <b>Meet</b>  <b>Tuesday</b>  Mar 9  Mar 11</p>	<p>PP: Modernism to Postmodernism, Bollywood and MTV!</p> <p>Breakout room share of ethnic forms.</p> <p>Stop Motion process</p>	<p><b>Read:</b> Diamond, “Archiving Dance on Video” (pg. 118-122)</p> <p><b>Read:</b> Adams, “The Etudes Project” (pg. 136-138)</p> <p><b>Read:</b> Dils. “Moving Across Time with Words: Towards an Etymology of Screendance.” (pg. 24-26)</p> <p><b>Read:</b> Elswit. “So You Think You Can Dance Does Dance Studies.” (pg. 133-142)</p> <p><b>Watch:</b> MTV Playlist</p>	<p>Activity: MTV response. Due Mar 11.</p>
<p><b>Week 9</b>  <b>Meet</b>  <b>Tuesday</b>  Mar 16  Mar 18</p>	<p>PP: Documenting Concert Dance and Dance on TV (concerts, contests, commercials), and The Digital Revolution (big screens, small screens)</p>	<p><b>Watch:</b> Born to Fly - Elizabeth Streb vs Gravity (Kanopy)</p> <p><b>Watch:</b> PINA (Blackboard-&gt;Tools-&gt;Course Reserves)</p> <p><b>Read:</b> Fifty Contemporary Choreographers, “Merce Cunningham (pg. 105-110), and “Anna Teresa De Deersmaeker” (pg. 130-136)</p> <p><b>Read:</b> Vaughn. “Locale: The Collaboration of Merce Cunningham and Charles Atlas (pg. 18-22)</p> <p><b>Watch:</b> Stop Motion Playlist</p>	<p>Activity: Stop Motion. Due Mar 18.</p>
<p><b>Week 10</b>  <b>Meet</b>  <b>Thursday</b></p>	<p>PP: Screendance 1 - Cunningham and Atlas, Anna Teresa DeKeersmaeker - Rosas Danst Rosas</p>	<p><b>Browse:</b>  <a href="https://www.mitchellrose.com/">https://www.mitchellrose.com/</a></p>	<p>Activity: Screendance -</p>



Mar 23 (Wellness Day – No Class) Mar 26		and  <a href="https://www.makingvideodance.com/">https://www.makingvideodance.com/</a>	Make your Google Doc and begin.
<b>Week 11 Meet</b> Tuesday Mar 30 Apr 1	Guest: Silas Reiner <a href="http://www.rashaunsilasdance.com/">http://www.rashaunsilasdance.com/</a>	<b>Read:</b> Fifty Contemporary Choreographers, “William Forsythe” (pg.162-169),  <b>Read:</b> Sulkas. “Forsythe and Film: Habits of Seeing.” (pg. 180-188)	Activity: Documentary Response. Due Apr 1.
<b>Week 12 Meet</b> Tuesday Apr 6 Apr 8	PP: Screendance 2 Forsythe – Solo, Synchronous Objects, Motion Bank	<b>Read:</b> Fifty Contemporary Choreographers, “Wim Vandekeybus” (pg. 357-363, “Lloyd Newson” (pg. 296-305)	Activity: ReRosas. Due Apr 8.
<b>Week 13 Meet</b> Tuesday Apr 13 Apr 15	PP: Screendance 3 Wim Vandekeybus - Blush, Screendance 4 DV8 – The Cost of Living		Activity: Screendance Response for all four films. Due Apr 15.
<b>Week 14 Meet</b> Tuesday Apr 20 Apr 22 (Wellness Day – No Class)	Work in class: Post-1960 Movie Musicals/Dance Narrative (dance as narrative support, socio-political events)		
<b>Week 15 Meet both days</b> Apr 27 Apr 29	<b>In class presentations on both days this week:</b> Post-1960 Movie Musicals/Dance Narrative (dance as narrative support, socio-political events)		Post 1960 Movie Musical research. Due in folder Apr 29.
<b>FINAL</b> May 6, 2:00- 4:00PM	<b>Final Solo Film Presentations In Class</b>		<b>Post Final Films in folder.</b>

## ***KSOD Policies***

### **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 me 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 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**

As we collectively work through our relationship to, and awareness of, racial justice, I expect an attitude of calling people IN to the conversation, as opposed to calling people out. I expect engagement to be toward inclusion and education and shared with grace, honesty and respect.

### **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).

## ***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, the weekly synchronous ZOOM session will be Mondays, from 10:00AM-11:40AM 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.

### **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” [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

### **Support Systems:**

*Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. [engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

*National Suicide Prevention Lifeline – 1 (800) 273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. [www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org)

*Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. [engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp)

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: [sarc.usc.edu](http://sarc.usc.edu)

*Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. [equity.usc.edu](http://equity.usc.edu)

*Bias Assessment Response and Support*

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

*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](http://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](http://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](http://dps.usc.edu)