



# USC University of Southern California

## Danc 499: Special Topics- Dance for Zoom Fatigue

### Section 22550

**Units: 2**

**Term—Day—Time: Spring 2021 – Thursdays – 2:00-3:50 p.m.**

**Location: Online**

**Instructors: Jesus Fuentes, Shannon Grayson, Achinta S. McDaniel**

**Virtual Office Hours: By Appointment**

**Contact Info:** achintam@usc.edu

### Catalog Description

16 weeks, 7 Dance Styles, 5 World Class Instructors: A semester introducing a variety of dance classes and movement experiences for all levels, including Contemporary, Jazz, Gaga, Tap, Indian Bhangra, Ballroom, and African, along with guided Movement Meditations, Sound Bath Improvisations, and live musical accompaniment. Your antidote to Zoom Fatigue.

### Full Course Description

A virtual space for self-expression, movement, curiosity, meditation, and stress relief, this course explores Bhangra, Tap, Contemporary, Jazz, and Ballroom dances, along with Sound Bath Improvisation sessions and guided Movement Meditations, plus two master classes in Gaga and African techniques. To augment the experiences, “live” musicians and DJ’s will join the class from time to time. Students will dance and move during each class meeting, as well as learn about the histories, influences, and context related to each dance practice. Take a break from day-to-day Zoom fatigue, and leave the outside world at the door.

### Learning Objectives

- Embody and perform introductory level Tap, Jazz, Bhangra, Contemporary, Gaga, Ballroom, and African dance.
- Identify basic characteristics and vocabulary of Tap, Jazz, Bhangra, Contemporary, Gaga, Ballroom, and African dance.
- Identify, explore and embody structured improvisation in dance and movement.
- Recognize the relationship between movement and music.
- Identify methods for self-care, stress relief, and meditation through movement practice.
- Establish the capacity to recognize the differences, interconnectedness, and multiplicity of studied practices.
- Recognize and embody rhythm, posture, expression, mood, footwork, and other elements essential to each movement practice.

## Schedule

### **Weeks 1-2: Ballroom Dance Fundamentals, Jesus Fuentes**

Ballroom fundamentals with a focus on one or two styles, exploring Latin and Rhythm. Create a great performance experience with proper knowledge of these techniques.

### **Week 3: Movement Meditation with Live Drums**

Guided movement meditation to promote mindfulness, self-care, stress relief, and connection.

### **Week 4: Guest Master Class in African Dance, Anindo Marshall**

Master teacher introduces origins of African movement, foot patterning and rhythms. Guinea based dance practices and vocalizations and songs will be taught and performed.

### **Weeks 5-6: Bhangra Dance Fundamentals, Achinta S. McDaniel**

Focus on shoulder movements, bounces, and legwork/footwork, and choreography in this rigorous, high-energy, and celebratory form of Indian folk dance. This is one for the Tok.

### **Week 7: Midterm Review & Guest Master Class in Gaga Technique, Bret Easterling**

Explore the movement language developed by Ohad Naharin of Batsheva Dance Company, rooted in guided improvisation.

### **Week 8: Midterm & Sound Bath**

Midterm Skills Cypher followed by Guided Sound Bath Improvisation with “live” DJ.

### **Weeks 9-10: Contemporary Jazz, Shannon Grayson**

Immersion in two weeks of Contemporary and Jazz dance fundamentals.

### **Week 11: Sound Bath Improvisation, Achinta S. McDaniel**

Live percussion accompanies this Contemporary Jazz improvisation; additional introduction to rhythmic footwork including classical Indian Kathak furthers the improvisational experience.

### **Weeks 12-13: Tap, Shannon Grayson**

Students will be presented a brief introduction to the history of Tap dance and focus on foundational and performance steps. Some combinations and steps that will be taught include the Shim Sham Shimmy and Broadway.

### **Week 14: Soul to Sole Movement Meditation and Improvisation**

Deepening improvisational and meditative movement practice rooted in rhythm and breath

### **Week 15: Final Review and Course Wrap Up**

### **Week 16: Final Assessment Circle**

**Midterm Exam:** Skills and Vocabulary Assessment Circle, Week 8.

**Final Exam:** Structured Improvisation and Skills Assessment of all Forms.

### Grading Breakdown

There are a total of 100 points for the semester. Students earn the 100 points by completing the Midterm (20), Final (25), Assessments/In-Class Work (40), and Attendance (15). The Midterm and Final exams require individual and collective participation.

#### Letter Grade Requirements:

Attendance	15%
In-Class Work/Assessments	40%
Midterm Assessment Circle	20%
Final Assessment Circle & Improvisation	25%

Grading Scale:	95-100 A	87-89 B+	77-79 C+	67-69 D+
	90-94 A-	84-86 B	74-76 C	64-66 D
	80-83 B-	70-73 C-	60-63 D-	59 and below F

#### Equity and Respect Policy:

Your professor is committed to equity for all students, and 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 and brave learning environment being 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. Please advise the professor of your gender pronoun, and the way in which you require being addressed. All students should use one another's identified pronouns at all times.

#### Communication Policy

E-mails from official usc.edu addresses are to be used by students when corresponding with professor. *First ask yourself: Did I consult my syllabus?*

#### Attendance Policy

Attendance is mandatory because the majority of the course material is covered in class. All students are expected to actively engage and participate (see In-Class Work Policy below) in each class, *including auditing students*. There will be one excused absence allowed (no doctor's notes are necessary). Tardiness of 15 minutes or more will constitute an absence. Further, three tardy attendances of less than 15 minutes will also constitute an absence. For group assignments, be sure to notify your fellow classmates of your absence (48) forty-eight hours prior to the class session. For time zone issues with class meetings and exams, contact professor for accommodation.

#### In-Class Work Policy

Be present! This is dance class. It will be fun! Students will contribute to the learning environment by dancing of course, completing in-class assignments, giving peer feedback, and from time to time, engaging in group discussions and short demonstrations. Other work may include

worksheets and responses to polls. Students are graded on thoughtful participation and completion of work. Make up assignments for in-class work are available for students with serious extenuating circumstances and with proper, advance communication.

### **Proper Attire for Dance Class**

Comfortable clothing which does not hide your movement and body posture is required for technique based classes. No accessories or noisy jewelry which interfere with lectures and practice please. Individual professors will indicate required attire/footwear.

### **Netiquette Technology Policy**

**Mobile phones/electronic devices MUST be placed on “Do Not Disturb” mode:** Even in the Zoom space, unless devices are required for private, official DSP accommodations, do not use mobile devices during class time; If you check your phone, text message, make or take phone calls during class time, expect your grade to be affected negatively. Repeatedly turning off your camera to check text messages is not an ideal way to be present in class. Be mindful and present! Repeat offenders will be asked to leave class for that day and marked “absent.”

### **Zoom Guidelines**

We are cultivating an environment of respectful, compassionate, brave and mindful adult humans that learn from one another, whether Professor, Freshman, or Grad Student. With this in mind, appropriate space and surroundings will be necessary (i.e. lying down on your sofa and eating is not an appropriate way to show up for Zoom class.) Mute microphones at start of each class, unless prompted by instructor. From time to time, students will dance in synchronous Zoom class meetings. Be prepared to dance in your space your space wisely and safely. Zoom recordings of class will be provided. You are expected to keep your camera on during synchronous zoom sessions. Contact professor if you need an accommodation or cannot keep camera on during class. If you need to turn off the camera during class, or step away, it is a respectful practice, when possible, to let the class and/or professor know. Think of being in person: *would you just leave class to call or use the facilities without acknowledging others in the room?*

### **Synchronous session recording notice**

Synchronous Zoom sessions will be recorded and provided to all students asynchronously.

### **Sharing of course materials outside of the learning environment**

USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment. Class Recordings are not to be posted on any commercial website or social media platform, and are not to be shared in any way apart from for use of learning the coursework. Students’ assignments and midterm/final projects will be recorded and shared, and each choreographer student’s work may be shared on social networks only with the express permission granted by students performing in their works, and by the professor of record. Students are not to record other students’ presentations or movement demonstrations, unless permission is granted by students and professor. Students are not to record other students’ presentations or movement demonstrations, unless permission is granted by students and professor.

*SCampus Section 11.12(B)*

*Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).*

**COVID-19 Resources**

Consult the latest COVID-19 testing and health protocol requirements for on campus courses. Continuously updated requirements can be found on the [USC COVID-19 resource center website](#).

**Academic Conduct and Support Systems:**

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” <https://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. <https://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. <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. <https://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: <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.

<https://equity.usc.edu/>

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and micro aggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

*The Office of Disability Services and Programs*

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

<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. <https://studentaffairs.usc.edu/ssa/>

*Diversity at USC*

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students.

<https://diversity.usc.edu/e12>

*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,

<http://emergency.usc.edu> USC Department of Public Safety – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime.

Provides overall safety to USC community. <http://dps.usc.edu>