



Advanced Composition: DIY Design

Section: 22519D

Units: 2

Term: Fall 2021

Day: Monday, Wednesday

Time: 9:00am-10:20am

Location: KDC 220

Instructor: Dawn Stoppiello

Office: KDC 222

Office Hours: Mondays 10:30a-12:30p and by appointment.

Contact: stoppiel@usc.edu, (503) 989-4170 (text if urgent). Professor will reply within 48 hours

Catalog Description

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

Course Description

In this class students will generate movement material from the limitation of a specific design element. Students will make movement experiments wherein the non-movement-based elements of sound, costume, prop, and light drive movement invention to increase the scope of invention strategies. These design elements are incorporated into and presented within the choreography. Students will explore non-proscenium presentation and practice giving and receiving constructive criticism during several informal showings throughout the semester.

Learning Objectives

- Create dance works developed from a focus on non-dance elements of production
- Direct a camera-operator to capture choreography
- Interpret dance works and provide constructive feedback through a specific process
- Discuss the historical and contemporary application of dramaturgy and aesthetics

Prerequisite(s):

DANC 231

Reading, Listening and Viewing (subject to Change)

Introduction to Dramaturgy. Cambridge Junction

<https://www.junction.co.uk/introduction-to%E2%80%A6-dramaturgy>

Ways of Seeing, Episode 1-4. John Berger (1972)

<https://www.youtube.com/playlist?list=PLGhinT3soodQ1gQ4e54Y9EOVCLZnwErqv>

What is Aesthetics? (Philosophy of Art). A short list.
<https://www.youtube.com/watch?v=8bMGStypFWY>
<https://www.youtube.com/watch?v=MZp8ulrMEjo>
<https://www.youtube.com/watch?v=gDL4Zf2yEa4>

Wabi Sabi
<https://www.youtube.com/watch?v=QmHLYhxYVjA>
<https://thezenuniverse.org/wabi-sabi-the-art-of-imperfection-the-zen-universe/>

Art of Deliberate Imperfection
<https://www.amusingplanet.com/2017/08/the-art-of-deliberate-imperfection.html>

Ritual in Action: Making a Mandala Sand Painting
<https://www.youtube.com/watch?v=WBrYUIOYK0U>
<https://www.youtube.com/watch?v=hL8gEc29KTI>
<https://www.youtube.com/watch?v=3WFOh0v1EzI>

Translation of Forms
Ynot / Anthony Denaro. Artist - <https://www.ynotism.com/>
<https://vimeo.com/164322330>

Bachelard, Gaston. *The Poetics of Space*; select passages. Beacon Press Books, 1958 (Translation 1964)

Brook, Peter. *The Empty Space*; select passages. Touchstone, 1996

Burrows, Jonathan. *A Choreographer's Handbook*; select passages. Routledge, 2010

Edmond Jones, Robert. *The Dramatic Imagination: Reflections and Speculations on the Art of the Theatre*; select passages. Routledge 2004 (1941, 1969 by Robert Edmond Jones)

Goldberg, RoseLee. *Performance Art: From Futurism to Today*; select passages. Time Mirror Books, 1979.

Lerman, Liz. *Critical Response Process*.

O' Grady, Lorraine. Artist
<https://lorraineogrady.com/art/art-is/>

Rethorst, Susan. *A Choreographic Mind: Autobiographical Writings*; select passages. Theater Academy Helsinki, 2012

More material TBA

Description and Assessment of Assignments

For each study the student may make a solo, duet or trio but must only use dancers that are enrolled in this class and work with a different set of collaborators for each study. **Advanced Composition public showing is Monday, November 29, 7:00PM.** Student may show any of the studies worked on in this class and showing is encouraged but not required. Each student **MUST** show their final creation [Gesamtkuntswerk] on the Final date Monday, December 13, 11:00AM-1:00PM

Camera as Collaborator: For each assignment, the student will designate a classmate to record their showing using a phone-camera. The creator will instruct the camera operator how to move around the choreography to capture it in one-take. These camera-choreographies will be posted to the class Google Drive folder. **Full points are given if posted on time. Three points are taken off for each day late. If more than three days late student will receive zero points.** Due – week 4, 7, 10, 13.

Costume as Content: Find or create a costume to wear that affects or interferes with movement, then make a 2-minute choreography using this costume as motivation for movement invention. Process week 2, 3, 4. Shown in class – week 4

Prop as Partner: Find or create a prop or piece of furniture that affects or interferes with movement, then make a 2-minute choreography using this prop as motivation for movement invention. Process week 5, 6, 7. Shown in class – week 7

Sound Design and Found Sound (not pop music): Using Borderlands, Isadora, Audacity, Ableton, GarageBand, Creative Commons, Freesound.org, or another sound producing system/idea, students will explore making a soundscape, then make a 2-minute solo choreography using this sound design as motivation for movement invention. Process week 8, 9, 10. Shown in class – week 10

Alternative Light Source: Gather one or more alternative light sources (floor lamps, table lamps, headlamps, flashlights, video projectors, etc. NO OPEN FLAME) and create a 2-minute choreography that includes the use of these light sources. The choreography will include moving and turning on and off the light sources. Process week 11, 12, 13. Shown in class – week 13

Gesamtkuntswerk: A Gesamtkunstwerk is a work of art that makes use of all or many art forms or strives to do so. The term is a German loanword which has come to be accepted in English as a core term in aesthetics. Using two or more of the previous approaches, students make a 2-minute choreography. Process week 14, 15 Shown in class – Final Date.

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

Grading Breakdown

Assignment	% of Grade
Camera as Collaborator (4@10pts)	40
Costume as Content (in class)	10
Prop as Partner (in class)	10
Sound Design (in class)	10
Alternative Light Source (in class)	10
Gesamtkuntswerk (Final)	20
Total	100

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

Course-specific Policies

Students must come to class dressed to move. Hard soled shoes are not allowed. Five minutes is allowed for students to arrive. A preparation period is given at the beginning of each class during which the student will engage with a creative object moving game, followed by warming up their body while listening to material related to the day's activity. After which the student is expected to be working on the assignment prompt. The Pomodoro Method of 25 minutes on, 5 minutes rest will be used.

Assignment Submission

Each "camera as collaborator" recorded document must be given a title and uploaded to the class Google Drive folder by 11:59pm on 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.

Late work

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

Technology in the classroom

Phone with built-in camera

Laptop computer

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 taken only for Covid tracing purposes in this course. Students are assessed via the creation, presentation and posting of short studies throughout the semester.

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.

Course Schedule: A Weekly Breakdown

Week 1: Introduction and Flow. Dramaturgy and Aesthetics. Titles and Process. The Lab.

Week 2, 3, 4: *Costume as Content*. Watch Lamentation, Nikolais and others. Reading TBD. Presented in class and posted to Google Drive – week 4

Week 5, 6, 7: *Prop as Partner*. Watch: Momix, Fred Astaire with coat rack and others. Reading TBD. Presented in class and posted to Google Drive – week 7

Week 8, 9, 10: *Sound Design/Found Sound*. Guests (TBD) Justin Epstein, d. Sabela grimes. Reading TBD. Presented in class and posted to Google Drive – week 10.

Week 11, 12, 13: *Alternative Light Source*. Viewing and reading TBD. Presented in class and posted to Google Drive – week 13.

Week 14, 15: *Gesamtkuntswerk*. Bringing it all together. Presented in class on Final date, Monday, December 13, 11:00AM-1:00PM

KSOD Policies

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 misgendering 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.

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.

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

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

The current Statement on Academic Conduct and Support Systems is a required component of all USC syllabi and is updated yearly. Faculty should use the latest version of the Statement on Academic Conduct and Support Systems found in the [Curriculum Coordination Office's Syllabus Template](#). The Statement below is current as of August 2018

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

