

USC Kaufman

Glorya Kaufman School of Dance

DANC150 Dance and New Media: Social Media

Section: 22376

Units: 1

Term: Spring 2023

Day: Thursday

Time: 5:30-6:50pm

Location: KDC 236

Instructor: Betsy Struxness

Office: KDC Faculty Suite

Office Hours: by appointment

Contact: struxnes@usc.edu 917-685-8383 (Expected to reply within 48 hours)

Catalog Description

This discussion and practice-based course will cover the history, business and creative aspects of using social media in conjunction with pre-filmed and live dancing bodies.

Course Description

In this elective course for Dance Majors and Minors, students are guided through a series of discussions and compositional exercises that expose both the technical aspects of current social media business practices, and creative approaches artists take to harness the medium as a business tool for future autonomy both live and digital. Some dance training is recommended. Ability to generate content for social media (using apps of your choosing) is required. Having and posting on social media is NOT REQUIRED.

Learning Objectives

By the completion of this course, students will have gained sufficient exposure to various social media platforms, creative apps and marketing tools, and collaborative knowledge to work together to create cohesive dance content across multiple outlets for different audiences.

By the end of the semester, students will:

- Analyze the positive and negative impact of social media on dance as a whole
- Identify and understand various social media platforms and their distinct audiences
- Demonstrate acuity in foundational digital marketing skills
- Produce interactive dance projects between performer and audience through social media platforms

Technological Proficiency and Hardware/Software

Students must bring their own laptop computer/mobile device or share with a classmate. Simple photo & video apps are required for editing (might be pre-loaded on device). Optional creative apps will be recommended but not required (free & for purchase).

Prerequisite(s):

A working knowledge of dance, social media, and creative apps.

Required Reading/Viewing Materials (for more, see Optional Materials below)

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

TBD - still curating this list fully

The Social Dilemma - Documentary - Netflix (*reach out to me if you do not have access to Netflix*)

Description and Assessment of Assignments

- **Weekly Discussion Boards** - Quick participation here every week in lieu of in-class attendance
- **Cohesive Still Image Communication (due Jan 26th) - “The Pros & Cons of Social Media on Dance”**
Create and post a cohesive still image story based on the above theme to the class Google Drive. **Must have posts for 3 different platforms.** If the platform has multiple ways to connect to your audience, utilize at least 2-3 options. Some posts may work multiple times on more than one platform.
- **Cohesive Moving Image Communication (due Feb 16th) - “Why I Dance”**
Create and post a cohesive moving image story based on the above theme to the class Google Drive. Think in terms of IG Reels/Video, TikTok, YouTube, etc. **Must have posts for 3 different platforms.** If the platform has multiple ways to connect to your audience, utilize at least 2 options. Some posts may work multiple times (without change) on more than one platform.
- **Analyzing One’s Own Social Media Channels - (MID TERM - due Mar 2)**
 - List all the platforms you’re on.
 - What do you like about the platform?
 - What don’t you like about the platform?
 - Look specifically at your top three platforms.
 - How long (weeks, months, years) have you been on it?
 - How much time do you spend on it daily?
 - Are you mainly consuming or creating?
 - What part(s) of the platform interest you most? (eg: Reels, Duets, Dance Challenges, products, interaction, etc.)
 - List all the dance accounts (pro, amateur, whatever) you follow on your top three platforms.
 - How many do you follow across platforms?
 - Why do you like them?

- What’s your favorite content they put out? (photos, video, tutorials, etc.)
 - How many ways do they engage with their audience?
 - How often are they posting?
 - Do they have a cohesive aesthetic/brand message? What is it?
 - Are they an influencer/entertainer/educator/advocate? Do they have a POV through their platforms? What do they use their feed to accomplish?
 - Anything else specific you want to mention?
- Look at your own habits across your top three platforms.
 - Do you have any philosophies/parameters?
 - Brand messaging/cohesive aesthetic?
 - How often do you post?
 - Howd do you engage with your audience?
 - How do you have fun with it?
 - What do you dislike about it?
 - Do you consider yourself an influencer/entertainer/educator/advocate?
 - Something different? Combo of various?
 - What are you saying with your accounts as they are currently?
 - What would you like them to say?
 - What’s your POV? (think of 5 themes you’re all about: dance, fashion, environment, wellness, activism, lifestyle, politics, sports, education, kindness, anti-racism, etc.)

Through this analysis and group discussion, use your 5 themes to work out your brand direction. Present an “Intro to You/Brand Direction” using various media across your top three platforms (we’ll discuss options and details in class). Each post should cater to the specific dynamics of that platform. Branding can be fictional/experimental. It’s merely *a* direction, not *the* direction, hence the concept of re-branding.

- **Marketing Campaign (due Apr 20) & Interactive Dance Piece (FINAL due May 4)** - Conceive and execute a marketing campaign for a (hypothetical or actual) solo Interactive Dance Piece, and execute/live-pitch said Interactive Dance Piece . *Remember that posting and/or performing on actual social platforms IS NOT REQUIRED to pass this course. All materials will be reviewed through the class Google Drive.

Grading Breakdown

Assessment Tool (assignments)	Points	% of Grade
Weekly Discussion Board	15	10
Still Image	15	15
Moving Image	15	15
Analyzing Own Socials	20	20
Marketing Campaign	15	20
Interactive Dance Piece - Final	20	20
TOTAL	100	100

Grading Scale

Course final grades will be determined using the following scale.

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

Assignment Submission

Assignments will be submitted through the class Google Drive and the Weekly Discussion Board

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 three points off those allotted for each assignment.

Technology in the classroom

Technology specific to Dance and New Media

Computer with built-in camera or connected external camera

Phone with built-in camera

Free video editing software for computer or phone

Various free & for-purchase creative apps (ie. Canva, Spark, Snapseed, Videoshop, etc.)

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 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 will not be taken in class, but will be measured by your participation in the Weekly Discussion Board.

Course Schedule: A Weekly Breakdown

Week	Topics/Daily Activities	Readings and Homework	Deliverables/Due Dates
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Jan 12 Week 1	Course Intro & Overview Lecture/Discussion on Pros & Cons	Discussion Board Participation (on Bb) Assign: Still Image (Due Jan 26) View: The Social Dilemma	
Jan 19 Week 2	Lecture/Discussion: History of Social Media (1996-2012?) Friendster, Myspace, Facebook, YouTube	Discussion Board Read:	
Jan 26 Week 3	Lecture/Discussion: History of Social Media ('13-'19) IG & Beyond	Discussion Board Assign: Moving Image (due Feb 16) Read:	Still Image - Pros & Cons
Feb 2 Week 4	Lecture/Discussion: History of Social Media ('20 - present) Pandemic & Rise of TikTok	Discussion Board Read:	
Feb 9 Week 5	Lecture/Discussion: Social Media as Broadcast Venue & Marketplace	Discussion Board Assign: Analyzing Own Socials (due Mar 9) Read:	
Feb 16 Week 6	Lecture/Discussion: Branding/Building an Audience/User habits per platform	Discussion Board Assign: Short Interactive Piece (due Mar 9) Read:	Moving Image - Why I Dance
Feb 23 Week 7	Lecture/Discussion Content: Performance vs. Marketing/Promo	Discussion Board Read:	
Mar 2 Week 8	Present Mid-Term to class	Discussion board Read:	Analyzing Own Socials (mid-term)

Mar 9 Week 9	Lecture/Discussion Creator tools/benefits/algorithms/ blue check	Discussion Board Brainstorm Finals Ideas	
Mar 16 Week 10	SPRING BREAK	SPRING BREAK	SPRING BREAK
Mar 23 Week 11	Lecture/Discussion: Dance Trends	Discussion Board Assign: Final (due Apr. 20) Read:	
Mar 30 Week 12	Lecture/Discussion: Interactive Examples	Discussion Board Read:	
Apr 6 Week 13	Lecture/Discussion: Group Collaboration about final	Discussion Board Read:	
Apr 13 Week 14	Lecture/Discussion Future of Dance & Social Media	Discussion Board Read:	
Apr 20 Week 15	Last Class? Present Marketing Campaign for Interactive Piece	Discussion Board	Marketing Campaign for Interactive Piece
Apr 27 FINAL?	DANCERS Probably OUT		
May 4	Final		Interactive Piece

Optional Reading/Viewing Materials

Brady, Kristyn - Dance Spirit (slightly dated, but still relevant)

<https://dancespirit.com/how-to-use-social-media-to-help-your-dance-career/>

Callahan, Mary - Dance Informa - good quick Pro/Con List

<https://www.danceinforma.com/2021/08/01/social-media-how-does-it-affect-the-dance-world/>

Mental and Physical Health at Kaufman – see last pages of Syllabus for more information

Physical and Mental wellbeing is crucial to being a performing artist. We are committed at USC Kaufman to assisting our students exceed their potential. If you have a medical appointment (i.e physician, physical therapy, psychology/counseling, dietetics, etc.) we ask that you attempt to schedule your appointments around class schedules. If your appointment time can only be scheduled during class time, this is an excused absence. Please inform the course coordinator that you have a medical appointment *prior* to the class. You do not need to clarify the type of medical appointment.

Student Health & Wellness Appointments

Free and confidential mental health treatments are available for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. Students can make an appointment with Dr. Kelly Greco through [MySHR](#) (select Kaufman under location). Appointments are available on site in KDC on Tuesdays from 1:00 – 5:00 pm or via Zoom throughout the week. Students can also contact Dr. Greco by phone or email. Visit the [student health website](#) for more resources.

Dr. Kelly Greco: Counseling and Mental Health Services

Email: Kelly.Greco@med.usc.edu

Student Health Main: (213) 740-9355 (WELL) on call 24/7

Direct: 213-740-9788

Free physical therapy consultations are available for students. Students can make individual appointments for physical therapy with Dr. Marisa Hentis through [MySHR](#) or walk-in to the fitness zone and training room on the mezzanine level of KDC.

Dr. Marisa Hentis: Physical Therapy

Email: Marisa.Hentis@med.usc.edu

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

Optional policy about calling people IN to the conversation about racial justice, as opposed to calling people out. [EXAMPLE] 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.

Music Rights Agreements

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.

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 can review the technology resources from the [Student Basic Needs Resource Guide](#). The guide includes links to the USC ITS loaner laptop program, USC Computing Centers, the Emergency Broadband Benefit Program, and the Affordable Connectivity Program.

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 ?**

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 Spring 2023 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.

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 [Research and Scholarship Misconduct](#).

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations

are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086
eeotix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776
osas.usc.edu

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 821-4710
campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (213) 740-2101
diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call
dps.usc.edu

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-3340 or otfp@med.usc.edu
chan.usc.edu/otfp

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.