

## Important Dates

August 21 - First day of classes

Sept. 4 - Labor Day (No Classes)

Oct. 11 - MIDTERM

Nov 17 - *Elective Experience*

Nov. 22-26 - Thanksgiving Break

Nov. 29 - Last day of this class

Dec. 11. - FINAL 8-10am

## DANC 184b - Jazz Dance

**Section:** 22409

**Units:** 2

**Term:** Fall 2023

**Day:** M/W

**Time:** 10:30-11:50am

**Location:** KDC 106

**Instructor:** Pat Taylor

**Office Hours:** To be scheduled by email

**Contact Info:** ptaylorr@usc.

Email response time within 48 hours

## Catalog Description

Continued study of Jazz Dance technique at the intermediate level, focusing on African and Latin based diaspora dances with European influences, improvisation, center work, performance techniques and strength/stretching series.

## Course Description

This course is a Jazz Dance technique studio class augmented with assigned readings, video viewings, discussions, and written assignments to provide historical, social and cultural context.

This course enriches and builds upon previous and concurrent dance training by developing the fundamentals of jazz dance – *with an emphasis on the concert jazz dance form* – in its distinct relationship to jazz music at an intermediate level. Expanding upon the knowledge and skills attained in introductory and beginning level Jazz Dance technique courses, specific emphasis is placed on: polyrhythm/syncopation, juxtaposition of dynamic qualities, circular breath and flow, continual reshaping and redirecting of energy, conscious use of resistance and opposition to achieve balance, control and release (freedom), improvisation and the conversational nature of jazz movement and music, articulation of the spine and expressiveness of the torso, *aesthetic of the cool*, and JOY!

Overall, students will gain a deeper understanding of the defining characteristics and aesthetic qualities of jazz dance and an appreciation for the roots, history and continuum; explore their own expressive and creative possibilities; and make connections to the concert jazz dance form.

## Learning Objectives

At the end of the semester, students will be able to demonstrate an intermediate level of:

- Proficiency with basic Concert Jazz and Vernacular Jazz steps including: parallel positioning and alignment of the body, jazz fourth, arm placement, chassé, pas de bourrée, various turns, ball change, rock step, sugars, triplets, lindy, cha cha, jazz contraction, high release.
- Embodying Jazz Dance kinetic and social characteristics, including: isolations, groundedness, polyrhythm and syncopation, groove, articulated and inclined torso, angularity and asymmetry, improvisation, personal expression and creativity, community.
- Understanding and articulating the theories, contexts and history of Jazz Dance.

## Prerequisite(s)

DANC 184a

## Required Materials

Soft, thin-soled jazz shoes are required by the 3<sup>rd</sup> week of class. Can be purchased at local dancewear supply stores (Shelly's, The Dance Store, others), or online (discountdance.com, Amazon.com, others).

## Proper Attire for Dance Technique Class

- Students are required to have soft, thin-soled jazz shoes by the 3<sup>rd</sup> week of class.
- Leotard, top, t-shirt, Jazz pants, Jazz capris, yoga pants, slim fitting sports pants or sweat pants, tights, leggings are appropriate.
- Excessively baggy clothing inhibits fully observing your alignment and the physical execution of movement, and is not allowed.
- No shorts, cropped tops, hats, caps, or beanies.
- Hair should be worn off the face and secured so as not to interfere with movement.
- Excessive or dangling jewelry, rings can pose a danger while dancing and are not allowed.

## Description and Assessment of Assignments and Course Participation

**In-Class Work:** active engagement, individual effort and progress, being attentive and inquisitive about the form and your artistic development, willingness to explore new ways of working in class and approaches to the form, participation in discussions, application of feedback to your movement practice. (15 points = .5 point/class meeting)

**Professionalism:** presence, punctuality, preparedness, respect and consideration for instructors and peers, studio and online etiquette (Netiquette), appropriate class attire (see class attire above), adherence to classroom norms [expectations], consistency in your approach to class. (15 points = .5 point/class meeting)

### Written Assignment 1: Katherine Dunham's Mark on Jazz Dance

Open: 9/18/23 ~ Due: 9/26/23

Building upon in-class learning, explore the impact of Dunham's ethnographic studies, teaching and choreography on the kinetic and social characteristics of jazz dance. (10 points) In-Class discussion will take place the day after submission deadline.

### Written Assignment 2: Deep Dive Into The Music

Open: 10/30/23 ~ Due: 11/7/23

Deepen your creative and performance experience by researching the final presentation music and artist, and reflecting on your personal response to the music. (10 points) In-Class discussion will take place the day after submission deadline.

**Midterm:** Movement Assessment of center floor warm-up/technique exercises; Written Reflection and Self-Assessment. (25 points)

**Final:** Movement Assessment of final choreography presentation; Written Reflection. (25 points)

## Grading

### Grading Breakdown

Assessment Tool (assignments)	Points	% of Grade
In-Class Work	15	15
Professionalism	15	15
Written Assignment 1	10	10
Written Assignment 2	10	10
Midterm	25	25
Final	25	25
<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

## Course-specific Policies (Assignment Submission, Grading Timeline, Late work, and Technology)

### Assignment Submissions

All written assignments will be submitted on Blackboard. See specific submission deadlines listed above in Description and Assessment of Assignments. Information will also be posted on Blackboard under Assignments.

### 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

Assignments 1 and 2: .5 point deduction for each day of late submission.

Midterm Reflection: 2-point deduction for each day of late submission

Final Reflection: Late submissions will not be accepted.

## Attendance Policy

Attendance and full participation in class exercises, as well as completion of all written assignments and the dance reflection paper, are paramount for a passing grade. Students are expected to practice outside of class in order to progress at an appropriate pace. This class also has a required final exam.

### Absence

There are three (3) excused absences per semester. If missing more than three classes, the final grade will be lowered by 1 point for each additional absence. Please email the instructor (if mentally and physically able) to notify of your absence. If illness or family emergencies occur that will result in excessive absences, please communicate with the instructor at your earliest convenience.

### ***Punctuality***

You are marked tardy if you are more than 10 minutes late to class. Two late arrivals to class will equal one absence. If you have a particular situation that regularly precludes you from arriving by the scheduled start of class time, please communicate this to the instructor at the beginning of the semester.

### ***Sitting Out***

If you are present for class but need to sit out, you will complete a class observation form provided by the instructor and submit it at the end of class. If you have an injury that precludes you from participating in class for an extended period of time, please immediately communicate this to the instructor.

## **Classroom Norms and Expectations**

- Arrive early enough to quietly focus and center yourself for class. Class for you begins once you enter the studio.
- Unless requested by the instructor, the use of cell phones, laptops or other electronic devices is not permitted during class time, including during breaks. These items should be put away before entering the studio.
- Receive, share and apply feedback in a respectful manner.
- Work safely and effectively in class and allow others to do the same.
- Street shoes, gum, food or drinks other than water are not allowed in the studio.

## **Methods & Procedures**

In teaching, the instructor will:

- Use physical demonstration
- Guide improvisations and movement explorations
- Use Light-touch hands-on corrections
- Support different learning styles – visual, auditory, tactile/kinetic
- Incorporate history and theory
- Facilitate class discussions

## **Academic Integrity**

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask me if you are unsure about what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

**Collaboration:** In this class, you are expected to submit work that demonstrates your individual mastery of the course concepts.

**Group work:** Unless specifically designated as a 'group project,' all assignments are expected to be completed individually.

If found responsible for an academic violation, students may be assigned university outcomes, such as suspension or expulsion from the university, and grade penalties, such as an "F" grade on the assignment, exam, and/or in the course.

### Course Schedule / Modules

These jazz elements, ideals and aesthetic qualities are explored consistently throughout the semester, with deeper investigation via readings, discussions, video viewings and assignments during specified modules.

**Weeks 1-2 (Aug 21-30):** Introduction – jazz dance tree, kinetic and social characteristics, elements of concert jazz dance, learning the center floor warm up, moving from the inside out

**Weeks 3-4 (Sept 4-13):** Foundation – West African and Vernacular Jazz Dance Roots: grounded and rooted footwork, inclined/expansive/expressive torso, articulation and isolation of body parts, rhythm, weight shift, circular breath and energy

**Weeks 5-6 (Sept 18-27):** Musicality – syncopation, polyrhythm, swing, groove, pulse, in the pocket, phrasing

**ASSIGNMENT 1:** Katherine Dunham's Mark on Jazz Dance OPEN: 9-18 / DUE: 9-26 / DISCUSSION: 9-27

**Weeks 7-8 (Oct 2-11):** Contrastive Dynamics – use of opposition, balance, juxtaposition, dynamic tension, duality, paradox, resistance/release, freedom, *aesthetic of the cool*

**MIDTERM** - Oct 11

**Weeks 9-10 (Oct 16-25):** Communal Nature – embodied conversation, exchange of energy and ideas, improvisation, call and response, being in the moment, the break, circle

**Weeks 11-12 (Oct 30-Nov 8):** The Blues – self-determination, preservation, telling your story (learning and creating final choreography)

**ASSIGNMENT 2:** Deep Dive Into The Music OPEN: 10-30 / DUE: 11-7 / DISCUSSION: 11- 8

**Weeks 13-15 (Nov 13-29):** The Movement in the Music (learning and creating final choreography continues) - Dancing JAZZ: putting it all together!

**IN CLASS PRESENTATIONS:** Nov 29

**FINAL** - Dec 11, 8-10am: Written Reflection DUE on this date

## Course Content Distribution and Synchronous Session Recordings Policies

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. 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. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

## Kaufman School of Dance Policies

### Health and Wellness at Kaufman – see last pages of Syllabus for more information

Health and 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 wellness 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 wellness appointment **prior** to the class and CC your advisor and/or Dr. Hentis to the email. 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](mailto: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](mailto:Marisa.Hentis@med.usc.edu)

Direct: 847-809-7256

Free nutritional and dietary consultations are available for students. Students can make individual appointments through [MySHR](#).

Michelle Katz, RD: Dietetics  
Email: [michelle.katz@med.usc.edu](mailto:michelle.katz@med.usc.edu)  
Phone: (213) 740-9355 (WELL)

### **Student Basic Needs**

USC Student Basic Needs provides support to students facing food insecurity, housing insecurity and financial insecurity. While their Trojan Food Pantry is temporarily closed, the department distributes grocery bags to students who do not have a meal plan; they also partner with World Central Kitchen to provide free restaurant-prepared meals. They also connect students to suitable housing or shelter in Los Angeles. Finally, they work with USC Financial Aid to provide one-time supplemental funding for students in sudden financial distress due to unforeseen circumstances. Visit <https://studentbasicneeds.usc.edu/> for more information.

Dance majors in need are encouraged to contact their academic advisor, who can assist them with accessing these and other resources that may be available through USC Kaufman.

### **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.

### **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](mailto: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).



## USC Resources and Support Systems

### 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](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

### Support Systems

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

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

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

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

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 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) 740-0411

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

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

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) 442-1200 – 24/7 on call

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

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) 442-2850 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)

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