DANC 432
Creativity, Culture, Commerce and Community
Fall/Spring
2 units
Tuesdays
Time: 6pm-7:50pm
Location: USC Glorya Kaufman International Dance Center
Instructor: Betsy Struxness
Office: KDC Faculty Lounge
Office Hours: To be scheduled by email
Contact Info: struxnes@usc.edu
917-685-8383

Catalogue Description

Exploration of artistic entrepreneurial mechanisms to initiate innovative endeavors in the professional dance world which are relevant to today's culture, communities, customs, and business landscape.

Full Course Description

The class will consist of lectures and labs coinciding with readings and course assignments that will provide perspectives on techniques for a creative entrepreneurial life that is connected to the social culture and communities of today, with particular emphasis on storytelling. Each lecture will address a different aspect of creativity, culture, commerce, and community from a perspective of promoting dance and amplifying its visibility and relevancy in today's society. Students will discuss and practice various entertainment disciplines outside of dance and how they specifically connect to the skills of a dancer. Students will be required to journal and complete projects weaving together topics covered, into a short creative multimedia project for the promotion of dance, and activism within the student's community both locally and online. The midterm and final exams will consist of assignments aimed at community education/ activism involving dance as part of the storytelling.

Learning Objectives

The learning objectives for this course are enunciated below and are targeted to assist in creating dynamic entrepreneurs of dance by providing students the skills and innovative techniques to propagate dance entertainment in society today and within the ever changing entertainment industry.

- Learn the relevancy of dance in today's social culture through various entertainment mediums.
- Define and identify Creativity, Culture, Community and Commerce and their interconnection with dance and the world at large.
- Develop techniques for enhancing creativity and imagination.
- Communicate clear story arcs involving dance through various entertainment mediums.

Recommended Preparation:
Students are encouraged, but not required, to familiarize themselves with basic editing software for photography and video, social media platforms, and dance/community organizations within students' own life experiences.

Course Notes
All course announcements, assignments, readings, and requirements will be posted to Blackboard. Students are expected to review the course's Blackboard page weekly. Copies of the lectures will not be provided on Blackboard.

Technological Proficiency and Hardware/Software Required
Students must be familiar with the use of various social media providers. Students are also expected to be proficient in word processing software. Students should be familiar with simple media editing apps, such as iMovie, GarageBand, Snapseed, Videoshop, etc. Students may find other software beneficial to enhance their assignments.

Required Readings and Supplementary Materials
The following materials are to be hard items. Digital versions are not allowed in this course.

> **Books**
> The Moth*: Bowles, Meg |Burns, Catherine | Hixon, Jenifer | Jenness, Sarah Austin | Tellers, Kate (2022). *How To Tell A Story*
>
> **Materials**
> 2 Notebooks or Legal Pads - A journal for stream of consciousness writing and a creative notebook for thoughts and organization.
>
> **Major Trade Magazines**
> The following are examples and not extensive. Any trade magazine not mentioned **must be pre-approved by Sept 1**.
> *Dance Magazine, DanceSpirit, Pointe, Rolling Stone, Variety, The Hollywood Reporter, Harpers Bazaar, Vogue, Fast Company, Los Angeles Magazine, New York Magazine*,
>
> **USC Kaufman Cultural Event**
> If unable to attend any of the events linked or listed below, student **must have another event pre-approved by Sept 1.**

https://kaufman.usc.edu/performances-2/ - Kaufman Performance Events

Visions & Voices
Sept 20 - KDC LPS - Hip Hop 50: Celebrating Dance Scholarship
Sept 30 - Leimert Park - Hip Hop 50: Celebrating Kinetic Innovation
Sept 30 - USC Campus (Various Locations) - Arts, Activism and Reproductive Rights
Oct 4 - KDC - Hip Hop 50: Celebrating Collaboration and Community
Oct 19 - Bovard - Ephrat Asherie

Optional Resources
https://artsinaction.usc.edu/about/   - USC Creative Collaboration Opportunities &
Grant Applications
Godin, Seth (2018). *This Is Marketing*
Thompson, Derek (2018). *Hit Makers: How to Succeed in an Age of Distraction*
Cameron, Julia (1992). *The Artist's Way: A Spiritual Path to Higher Creativity*

Description and Assessment of Assignments
Assignments will be completed in conjunction with the relevant lectures and readings on the topics. Students are expected to complete the assignments outside of the classroom. Students are expected to utilize word processing software, spreadsheet software, digital presentation software, social media, and/or other digital tools to complete their assignments. Examples of each assignment will be analyzed in class; however, students are not required to follow the formatting or exact concepts of the examples as long as thoughtfulness, thoroughness, and analysis are apparent in the organization of the work product. Students will also be responsible for completing a midterm and final exam. The midterm and final exams will consist of assignments aimed at connecting Creativity, Culture, Commerce, and Community through multimedia.

Participation
Students will complete work assigned during class time, such as journaling, small group assignments and light movement exercises. Credit will be given for thoughtful completion.
As a record of active participation and attendance, the instructor may require the completion of small, in-class work products individually or in teams. For teamwork, all members will receive the same grade for the work product. The lowest two scores on in-class work (excused absences excluded) will be dropped. In-class work may be assigned at any point during the class; students who miss the assignment due to arriving late or leaving early will not have an opportunity to make up the work.

GRADING RUBRIC

	Description & Grading	Points	% of Grade
Embodied Practice	Participation in class: discussions and in-class work	100	15
Magazine Analysis	An organized analysis and distilled report of one entertainment trade magazines for the interconnectivity of Community, Culture, Creativity and Commerce.	100	30
Personal Short Story	Personal short story (under 1 page) about an encounter involving dance and how it changed you.	100	10
Final - Multimedia Project - Students will be graded on whether they provide a clear, thoughtful, creative, organized, appropriate, well-written, concise piece of educational art.	Two part multimedia project: • A short film (3-5 minutes) hitting specific creative marks, about **attending a USC Kaufman Cultural Event**. • A trailer (15-30 seconds) promoting your film.	100	45

A+ = 100 points
A = 96-99 points
A- = 91-95 points
B+ = 88-90 points
B = 85-87 points
B- = 81-84 points
C+ = 78-80 points
C = 75-77 points
C- = 71-74 points
D+ = 67-70 points
D- = 61-63 points
F = 60 or below

Assignment Submission Policy and Late Assignments
Assignments are to be submitted on the due dates as described in the weekly breakdown of course work. Assignments must be provided electronically to the instructor by class start time on the date due. Late assignments will automatically be deducted 5 points, and 5 points every (school) day it's late.

Grading Timeline
Assignment grades will be posted to Grade Center within 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.

Course Expectations

The student is expected to do the following:
- Be on time for class
- Be prepared for class having completed reading and other class assignments
- Engage in class discussions and labs
- Be open to the creative process
- Communicate any and all attendance issues BEFORE the class in question.

Attendance, Tardiness and Absences:

Attendance is mandatory. There will be two excused (communicated before class) absences allowed. NO doctors' notes are necessary or accepted. NO make-up classes are allowed. Tardiness is not appreciated. The full course time is necessary to complete course training, and tardiness creates a significant disruption to the course work of the other students. Tardiness of 20 minutes or more will result in two *points* deducted from Embodied Practice. Because attendance is important to this course, each unexcused absence (no communication or communication after the fact) will count for a two *percent* deduction from Embodied Practice.

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.

Use of Technology in the Classroom
While students are encouraged to use technology in the class room during the lectures and to complete course assignments, they are also expected to participate in specific class assignments with no use of technology (ie. Journals and Creative Notebooks). Students will not abuse the use of social media in the classroom and are expected to behave with requisite decorum and respect for the professor and their fellow classmates.

Use of AI Generators in the Classroom - Not permitted
Since creating, analytical, and critical thinking skills are part of the learning outcomes of this course, all assignments should be prepared by the student working individually or in groups. Students may not have another person or entity complete any substantive portion of the assignment. Developing strong competencies in these areas will prepare you for a competitive workplace. Therefore, using AI-generated tools is prohibited in this course, will be identified as plagiarism, and will be reported to the Office of Academic Integrity.

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.
Computer programs: Plagiarism includes the submission of code written by, or otherwise obtained from someone else.

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 Content Distribution and Synchronous Session Recordings Policies
USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

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).

Course Evaluations
Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. The process and intent of the end-of-semester evaluation should be provided. In addition, a mid-semester evaluation is recommended practice for early course correction.

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

Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	Assignments: Readings & Homework	Due/In Class
Week 1 Aug 22	**Intro/Overview Expectations Defining the 4Cs** **Lecture: Community, Culture, Commerce, & Creativity Dissection and Analysis**	Homework (ALL): *How To Tell A Story* p. 247-271 Attend Cultural Event Magazine Analysis Personal Short Story Creative Multimedia Final	
Week 2 Aug 29	**In-Class Journaling** **Lecture: 4Cs Dissection and Analysis (cont'd) Discuss Together** *How To Tell A Story* "Power of a Story" p. 247-271		**Two Notebooks/Legal Pads** **How To Tell A Story**
Week 3 Sept 5	**Journaling** **Lecture/Lab: Gestural & Pedestrian Movement**	How To Tell A Story "Listening" P 272-279	*Wear clothing appropriate for movement - light physical work

Week 4 Sept 12	**Journaling** **Discuss Reading (Listening)** **Lab: Music & Dance**	*How To Tell A Story* "Mining…" p. 27-48	*Wear clothing appropriate for movement - light movement improv
Week 5 Sept 19	**Journaling** **Discuss Reading (Mining)** **Lecture/Lab: Photography - Studio, Lighting, As Subject, As Photographer, As Director**	* REMINDER Final Project (**Due Dec 12**) - First V&V 9/20 * REMINDER Magazine Analysis (**Due Oct 10**)	*Bring device to capture digital photography
Week 6 Sept 26	**Journaling** **Lecture/Lab: Photography - Street, Observational, Journalistic**	*How To Tell A Story* "Beginnings & Endings" p. 170-190	*Bring device to capture digital photography
Week 7 Oct 3	**Journaling** **Discuss Reading (Beginnings & Endings)** **Lecture/Lab: Phone Video: The Power In Your Palm: Capturing emotion through movement and location**	*How To Tell A Story* "Foundation" p. 50-69	*Wear clothing appropriate for movement *Bring device to capture digital video
Week 8 Fall Break Oct 10	**Journaling** **Discuss Reading (Foundation)** **Lecture/Lab: Speaking on Camera and the Importance of Sound, Captions and Music**		**Magazine Analysis** **MIDTERM** *Bring device to capture digital video
Week 9 Oct 17	**Journaling** **Lecture/Lab: Writing & Finding Flow** (object writing, outlines, visualization)	*How To Tell A Story -* "Structuring" p. 145-168 *Homework: Personal Short Story (Due Nov 14)	
Week 10 Oct 24	**Journaling** **Discuss Reading (Structuring)** **Lecture/Lab - Writing Expansion**		
Week 11 Oct 31	**Journaling** **Lecture/Lab: Connecting and Finding Your Public Voice/ Improv (Yes and…)**	How To Tell A Story - Magnifying… p. 111-143	

Week 12 Nov 7	Journaling Discuss Reading (Magnifying) Lecture/Lab - Voiceover - Discussing and practicing cadence, tempo, dynamic, pitch, and tone.		
Week 13 Nov 14	Journaling Lecture/Lab - Voiceover - Practice with Personal Short Story		Personal Short Story
Week 14 Nov 21	Journaling Refine Final Projects		
Week 15 Nov 28 LAST CLASS	Journaling Refine Final Projects		
Week 16 Dec 5	DARK (STUDY DAY)		
Finals Week Dec 12			USC KDC Multimedia Culture Project

Health and Wellness at Kaufman

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 a licensed clinical psychologist. Please see the student health website for more resources.

Counseling and Mental Health Services

Student Health Main: (213) 740-9355 (WELL) on call 24/7
Direct: 213-740-9788

Free physical therapy consultations are available for BFA students only. Students can make individual appointments for physical therapy with Dr. Marisa Hentis through the link tree or walk-in to the fitness zone and training room on the mezzanine level of KDC. All other Kaufman students may also receive physical therapy services at Engemann Student Health. Please reach out to Dr. Hentis for more information.

Dr. Marisa Hentis: Physical Therapy
Email: 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
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
Optional policy about calling people IN to the conversation about racial justice, as opposed to calling people out. 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 Guiseppe 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).

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