

# USC School of Dramatic Arts

**Course ID: THTE 306L**

**Units: 4**

**Fall 2023**

**Day: Monday - Friday**

**Time: 8:00 am - 9:30 pm**

**Location: PED 207**

**Instructors:** Prof Shannon Grayson, Prof Jason Rodgers, Prof Achinta McDaniel, Prof Grasan Kingsberry

**Office:** MCC - 214

**Office Hours:** By Appointment

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## Course Description

Movement for Musical Theatre will introduce the study of movement techniques and social dance forms in a studio setting. Concentration on movement techniques along with dance forms and social dance practices to provide a comprehensive foundation and historical knowledge for students pursuing the BFA degree in Musical Theatre, housed in the USC School of Dramatic Arts. Interdisciplinary learning will combine acting, singing and dance narrative within movement to enable students to practice audition techniques and learn repertoire from iconic choreographers both historic and contemporary.

## Learning Objectives

This class is fundamental for the BFA in Musical Theatre. It provides both an embodied and historical study of social dance practices and a solid foundation in Musical Theatre Dance techniques. The major focuses on the development of dance in the following ways:

1. Study the history of jazz dance in musical theatre.
2. Embody Social Dance practices.
3. Develop dance vocabulary, techniques, and artistry.
4. Promote knowledge and awareness of safe performance practices ranging from traditional, classical, contemporary, social dance practices, jazz dance, tap dance and partnering techniques.
5. Promote an understanding of the theories and historical contexts of the forms and techniques studied.
6. Develop awareness of musicality and relationship to music in all forms and techniques.
7. Understand foundational elements of group, solo work and partnering in dance.
8. Explore narrative storytelling through movement and learn repertoire from choreographers in musical theatre.

## **Learning Outcomes**

By the end of the semester, students will be able to:

1. Demonstrate embodied knowledge of Social Dance practices.
2. Show proficiency of knowledge in the history of Jazz Dance in musical theatre.
3. Employ the advanced elements of dance techniques.
4. Demonstrate awareness of musicality, dynamics and phrasing.
5. Participate in dialogue concerning theories, contexts and history of all forms and techniques studied.
6. Complete a self-assessment of one's own progress in course material.
7. Sequence repertoire and complex phrase work, narratively and physically apply concepts to those phrases and sequences.
8. Identify and synthesize commonalities and contrasting qualities in diverse dance forms to enhance personal knowledge, artistry, and proficiency.

## **POLICIES**

### **Participation & Class Conduct**

Active participation in all exercises, discussion, and studio course work is necessary for the student to be successful in the class. Students are required to be prompt and prepared for class instruction, as well as conduct themselves appropriately.

More specifically:

- Listen and remain attentive during class.
- Engage in in-class discussions regarding movement practice and historical context.
- Remain respectful and attentive while others are speaking/demonstrating in class.
- No gum, food, or drinks are allowed in the studio.
- Phones will not be allowed and should not be visible during class. Texting or internet engagement during class time will result in lowering of your class grade.
- Please bring a paper notebook and writing instrument to class; laptops, notebooks, tablets, and other technology will only be permitted at certain times.
- Any injuries that prohibit class participation must be reported to the instructor immediately.
- If you cannot participate in class due to an injury you must quietly take notes on the combinations, ideas, and concepts discussed in class. These notes must be turned in to the instructor at the end of the class period. In some cases, it may also be appropriate to record combinations on electronic devices; the purpose is solely for your at-home practice. Videos of course material are not permitted to be posted on the Internet.
- If you must leave the classroom before the end of class, please let the instructor know your intention beforehand.
- Wearing appropriate attire to all classes (as described below within the syllabus).

### **Attendance**

Attendance is mandatory, as most of our work is done in the studio each session. There will be two excused absences allowed. No doctors' notes are necessary. No make-up classes.

Tardiness is not permitted as early warm-ups are critical to preventing injury. The student will not be able to participate in class if late. This will be considered an absence. Because active participation is so utterly important to this course, each unexcused absence will count for a 2-point deduction of active participation points. Please email the instructor (if mentally and physically able) to notify them of your absence. If illnesses or family emergencies occur that result in excessive absences, please communicate with the instructor at your earliest convenience. If you leave class early, it could impact your participation points.

## **Expectations**

Students are expected to do the following:

- Attend class every day
- Be prepared for each class with pre-warm-ups necessary for the health and well-being of the student's body
- Learn and remember all assigned combinations from classes.
- Attend all master classes and guest lectures
- Complete all homework assignments.
- Submit self-taping of dance sequences and write critical analysis of these recordings as required.
- Watch, learn and be able to execute material from tutorial videos as required.
- Participate in class conversations and activities.

## **SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES**

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

\*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

## **Required Readings**

- Guarino, Oliver; Lindsay, Wendy. *Jazz Dance: A History of the Roots and Branches*. University Press of Florida. March 2014. Print.
- Stearns, Marshall and Dean. *Jazz Dance: The Story of American Vernacular Dance*. Da Capo Press; 2nd edition. 2 March 1994. Print.

Additional short readings or videos (on YouTube or Blackboard) may be assigned relating to specific choreographers and styles studied.

## **Recommended Readings**

Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. New York: Dover Publications, Inc., 1982.

## **Dress Code**

There is no formal uniform for the USC School of Dramatic Arts. However, it is expected that, out of respect for the art form, dancers take pride in how they present themselves. Dancers will frequently take master classes taught by world-renowned company directors and choreographers. This will also be an opportunity for students to make a positive impression on some of the leading artists in the field of dance. Remember it is always important to represent your best self, especially as you may develop a rapport with these special guests. Below are some general guidelines about dance attire for each class. Additional details will be provided on individual syllabi.

## **Jazz**

Students are required to have soft, thin-soled jazz shoes or bare feet. The torso needs to be visible; no baggy/ heavy sweatshirts. Jazz pants, jazz capris, or slim fitting pants are appropriate. Hair should be worn off the face. These items can be purchased online or at neighborhood dance wear supply stores. For online purchase at Discount Dance Supply, enter code "Tp50752" and receive an additional discount on purchased items. Students arriving in class with incorrect attire will be asked to sit out and take notes but will be expected to engage in course dialogue.

## **Ballet**

Students may wear leotards and tights with ballet slippers (socks will not be permitted). If students do not choose to wear leotards and tights, they may wear leggings or pants and a form-fitting shirt. Ballet skirts or bike shorts may also be worn. Hair of any length should be worn off the face. Appropriate undergarments (dance belt, sports bra, etc.) are also required. Warm-up attire will only be permitted at the start of class.

## **Contemporary**

Acceptable bottoms include tights (long or cut off), bike shorts, close fitting sweats, and yoga pants. Acceptable tops include close-fitting tees and close-fitting long-sleeve shirt shirts (for floor work). Socks are acceptable for warm up and sometimes throughout class. Knee pads are recommended.

## **Hip Hop**

Freedom of movement is important. Therefore, loose, comfortable clothing is appropriate. Tennis shoes or sneakers can be worn. They should be clean with non-marking soles. Knee pads will be needed on occasion.

## **Tap**

Students are requested to have tap shoes. Proper attire consists of form fitting workout attire: leotards, tank tops, fitted t-shirts, jazz/yoga pants/capris/leggings, or gym shorts (no jeans allowed and only shoes allowed are ballet or jazz shoes). No over-sized or baggy attire please. Items can be purchased online or at neighborhood dancewear supply stores. Dance shoes can be purchased online or at any dance store. Be sure to check size conversions as some dance shoes are sized differently than normal shoes. **Students arriving in class with incorrect attire will be asked to sit out and take notes but will be expected to engage in course dialogue.**

## **African Dance**

Students are required to dance barefoot, depending on the floor you are working on. If outside or on a cement floor, please wear tennis shoes. The torso needs to be visible; no baggy/ heavy sweatshirts. Dance pants, capris, wrap around skirt - Lapa (for the ladies) or slim fitting pants (for the men) are appropriate. Hair should be worn off the face. These items can be purchased online, at neighborhood dancewear supply stores or at athletic apparel stores.

## **Modern (Dunham Technique)**

Students are required to dance barefoot, Comfortable fitting clothes, that will allow movement. Dance pants, capris, tights and leotards or slim fitting pants are appropriate. Hair should be worn off the face. These items can be purchased online, at neighborhood dancewear supply stores or at athletic apparel stores. Students arriving to class in incorrect attire will be asked to sit-out and take notes but will be expected to engage in course dialogue.

## **Course Notes**

Blackboard will be used to post notices, course content and for final exams. Please familiarize yourself with basic functions of Blackboard.

## **Description and Assessment of Assignments**

### **In-Class Work**

Evidenced by daily presence in class. As this is an embodied studio course, regular attendance and active participation in the course are mandatory. If you are healthy, you are expected to be in class and engaged every day.

### **Exams:**

Students will demonstrate both physical and historical learning studied and practiced within the classroom and studio. Specific requirements will be designed and communicated by the specific instructor.

## **Homework**

Each assignment must be turned in on time and should be clean, clear, precise and well organized. All paperwork must be meticulously prepared on a computer unless otherwise specified and include the date the document was last edited and the student's name. The student must check spelling and syntax in every document. Points will be deducted for each instance the above criteria are not met. All paperwork must be original for this class.

## **Assignment Submission Policy**

Assignments should be e-mailed no later than the due date. All emailed assignments must be in PDF format. Late assignments will not be accepted unless advance arrangements have been made or in the event of exceptional circumstances.

## **Grading Timeline**

All assignments will be graded within two weeks of submission.

## **Late Work**

Late homework will not be accepted for credit unless advance arrangements have been made with the instructor or unless exceptional circumstances occur. If preapproved by the instructor you may email homework or assignments to the instructor.

## **Technology in the classroom**

Computer with built in camera or connected external camera

Phone with built in camera

USC Provided Zoom account

In respect for our guests and one another, students are asked to refrain from texting, checking email, surfing, engaging in social media and doing schoolwork from other courses during class time.

**Grading Scale for SDA:** **A** indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; and **F** indicates inadequate work.

## **Grading Scale (Example)**

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

### **Grading Breakdown**

**15%** Participation

**30%** Assessment of progress as evidenced by daily accomplishment of class work observed by teacher

**20%** Midterm exam

**10%** Performance Review

**25%** Final Exam

### **Technological Proficiency and Hardware/Software Required**

Have your own laptop, if possible.

#### **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.

#### **USC Technology Support Links**

If you have technical issues either with Blackboard or Zoom, please reach out to [USC IT Services](#), which is available 24/7 at:

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

#### **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](#).

### Covid-19 POP Testing Hours and Locations

<https://studenthealth.usc.edu/pop-testing-hours-and-locations/>

### Residential and Hybrid Streaming Model Courses

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

### Course Schedule: A Weekly Breakdown

#### Course Content

	Topics/Daily Activities
<b>Week 1</b>	<p>Jazz - Intro to the course, core skills, warm-up phrases, review of the syllabus. Review basic jazz steps and combinations.</p> <p>Tap - Intro to the course, core skills, warm-up phrases, review of the syllabus and intro to basic tap steps.</p> <p>Bollywood - Orientation/expectations and course overview, anticipated outcomes</p> <ul style="list-style-type: none"> <li>· Introduction to Hindi film cinema, dance, and music</li> <li>· Basic Bollywood dance movements, combinations, choreography, structures</li> <li>· Short assignments on specific Hindi film clips</li> <li>· Introduction to and basic vocabulary of <u>classical</u> Indian dances with an emphasis on Kathak, other classical roots of Indian dance and their influence on (or conspicuous absence from) Bollywood films, focus on rhythmic footwork and <i>mudras/hastaks</i> (hand gestures)</li> </ul>

	<ul style="list-style-type: none"> <li>· Introduction to folk_dances of the subcontinent</li> <li>· <b>Assignment Due Week 4, September 14<sup>th</sup> 7:59 a.m.: Paper on Yeh Jawaani Hai Deewaani (see breakdown).</b></li> </ul> <p>MT - Disney Musical Study: "Another Pyramid" from <i>Aida</i></p>
<b>Week 2</b>	<p>Jazz - Progress to complex combinations across the floor. Review basic technical steps focusing on clarity</p> <p>Tap - Students will learn warm up exercises to aid in proper articulation of the foot and ankle. Students will learn basic Tap dance steps, vocabulary, and technique as well as simple rhythm and syncopation at the barre and in center.</p> <p>Bollywood - Orientation/expectations and course overview, anticipated outcomes</p> <ul style="list-style-type: none"> <li>· Introduction to Hindi film cinema, dance, and music</li> <li>· Basic Bollywood dance movements, combinations, choreography, structures</li> <li>· Short assignments on specific Hindi film clips</li> <li>· Introduction to and basic vocabulary of <u>classical</u> Indian dances with an emphasis on Kathak, other classical roots of Indian dance and their influence on (or conspicuous absence from) Bollywood films, focus on rhythmic footwork and <i>mudras/hastaks</i> (hand gestures)</li> <li>· Introduction to folk_dances of the subcontinent</li> </ul> <p>· <b>Assignment Due Week 4, September 14<sup>th</sup> 7:59 a.m.: Paper on Yeh Jawaani Hai Deewaani (see breakdown).</b></p> <p>Basic Bollywood dance movements, combinations, choreography, structures.</p> <p>MT - (Sub) Prof. Struxness</p>
<b>Week 3</b>	<p><b>NO class 9/4-Labor Day</b></p> <p>Jazz - Continued building of dance vocabulary and technique.</p> <p>Tap - Continued practicing basic steps and vocabulary. -Start exploring with choreography</p> <p>Bollywood - Orientation/expectations and course overview, anticipated outcomes</p> <ul style="list-style-type: none"> <li>· Introduction to Hindi film cinema, dance, and music</li> <li>· Basic Bollywood dance movements, combinations, choreography, structures</li> <li>· Short assignments on specific Hindi film clips</li> <li>· Introduction to and basic vocabulary of <u>classical</u> Indian dances with an emphasis on Kathak, other classical roots of Indian dance and their influence on (or conspicuous absence from) Bollywood films, focus on rhythmic footwork and <i>mudras/hastaks</i> (hand gestures)</li> <li>· Introduction to folk_dances of the subcontinent</li> </ul> <p>· <b>Assignment Due Week 4, September 14<sup>th</sup> 7:59 a.m.: Paper on Yeh Jawaani</b></p>

	<p style="text-align: center;"><b>Hai Deewaaani (see breakdown).</b></p> <p>MT - Intro to Michael Bennett Study: "Steppin to The Bad Side" from <i>Dreamgirls</i> (Day 1 of 2)</p>
<b>Week 4</b>	<p>Jazz - <b>Written Vocabulary sheet will be emailed out.</b>          -Expand on class choreography</p> <p>Tap - Transfer of weight focus          -Broadway/Shirley temple style</p> <p>Bollywood - Orientation/expectations and course overview, anticipated outcomes</p> <ul style="list-style-type: none"> <li>· Introduction to Hindi film cinema, dance, and music</li> <li>· Basic Bollywood dance movements, combinations, choreography, structures</li> <li>· Short assignments on specific Hindi film clips</li> <li>· Introduction to and basic vocabulary of <u>classical</u> Indian dances with an emphasis on Kathak, other classical roots of Indian dance and their influence on (or conspicuous absence from) Bollywood films, focus on rhythmic footwork and <i>mudras/hastaks</i> (hand gestures)</li> <li>· Introduction to folk dances of the subcontinent</li> </ul> <p><b>Assignment Due Week 4, September 14<sup>th</sup> 7:59 a.m.: Paper on Yeh Jawaani Hai Deewaaani (see breakdown).</b></p> <p>MT - Michael Bennett Study: "Steppin to The Bad Side" from <i>Dreamgirls</i> (Day 2 of 2)</p>
<b>Week 5</b>	<p>Jazz - Students independently execute warm up and receive feedback. Greater depth of musicality will be discussed and processed. Vocabulary and Jazz articles/video footage will be shared. Students will have an introduction to the Social and Vernacular dances of the Jazz dance and its development.</p> <p>Tap - Refinement of core skills, building upon phrase materials          -Introduce Traveling rhythmic steps.Essence/ Introduce Improvisation</p> <p>Bollywood - · Introduction to Bollywood formats/styles and their interwoven depictions of sensuality, sexuality, love, and intersections with feminism, agency, and heteronormativity on the screen: Mujra, Item Number, Production Number, Call and Response</p> <ul style="list-style-type: none"> <li>· Continued combinations and choreography</li> <li>· Translation of Bollywood dance and formulas to the live stage, studio, social networks, and participatory events</li> <li>· Introduction of dance choreographies from classic and modern Bollywood films, exploring the differences, and learning choreography from film</li> <li>· Film listings and clips provided by the professor for in-class and assigned viewings</li> <li>· Analyzing Live vs. Film Bollywood Dance</li> </ul> <p style="text-align: center;"><b>Assignment Due Week 5, September 21<sup>st</sup> 7:59 a.m.:</b> Create a discussion</p>

	<p>board post on Blackboard: a) Compare and Critique TWO Hindi film dance numbers from our list on the syllabus or as provided by instructor, and b) pose a question to your cohort, and c) respond to a classmate's question. Due before the start of class Week 4.</p> <p>MT - Hispanic Heritage Month - Intro to Afro/Latin Dance in MT (Day 1 of 3)</p>
<b>Week 6</b>	<p>Jazz - Continued work on Musicality and technique and choreography -Broadway Choreography</p> <p>Tap - Add on to class Choreography</p> <p>Bollywood - · Introduction to Bollywood formats/styles and their interwoven depictions of sensuality, sexuality, love, and intersections with feminism, agency, and heteronormativity on the screen: Mujra, Item Number, Production Number, Call and Response</p> <ul style="list-style-type: none"> <li>· Continued combinations and choreography</li> <li>· Translation of Bollywood dance and formulas to the live stage, studio, social networks, and participatory events</li> <li>· Introduction of dance choreographies from classic and modern Bollywood films, exploring the differences, and learning choreography from film</li> <li>· Film listings and clips provided by the professor for in-class and assigned viewings</li> <li>· Analyzing Live vs. Film Bollywood Dance</li> </ul> <p>MT - Hispanic Heritage Month - Afro/Latin Dance in MT (Day 2 of 3)</p>
<b>Week 7</b>	<p>Jazz - Continued work on Musicality and technique -Midterm review- review all class material.</p> <p>Tap - Midterm review- review all class material</p> <p>Bollywood - · Introduction to Bollywood formats/styles and their interwoven depictions of sensuality, sexuality, love, and intersections with feminism, agency, and heteronormativity on the screen: Mujra, Item Number, Production Number, Call and Response</p> <ul style="list-style-type: none"> <li>· Continued combinations and choreography</li> <li>· Translation of Bollywood dance and formulas to the live stage, studio, social networks, and participatory events</li> <li>· Introduction of dance choreographies from classic and modern Bollywood films, exploring the differences, and learning choreography from film</li> <li>· Film listings and clips provided by the professor for in-class and assigned viewings</li> <li>· Analyzing Live vs. Film Bollywood Dance</li> </ul> <p>· <b>Midterm Exam Week 7, October 5<sup>th</sup></b>: Verbal and Practical Skills/Knowledge Test and Group Dance</p>

	<ul style="list-style-type: none"> <li>· Introduce Final Exam Music Video Project, Begin In-class work on *Final Projects, Partner/Group dance based on existing Hindi film dance.</li> <li>· Replicating Bollywood Assignment/Group Final Assignment Introduced- (part one due Week 10)</li> </ul> <p>MT - Hispanic Heritage Month - Afro/Latin Dance in MT (Day 3 of 3)</p>
<b>Week 8</b>	<p><b>Midterm: Tuesday- 10/10</b></p> <p>Tap - Based on memorized and rehearsed class material to date - Introduction of Broadway/Hooper style.</p> <p><b>Bollywood - Week 8: October 13<sup>th</sup> In-Class Workday on Group Projects &amp; Location Selections/Scouts/Shoot Day 2</b></p> <p><b>Fall Break start THURS 10/12</b></p>
<b>Week 9</b>	<p>Jazz - Students will continue to learn complex center technique and progression across the floor.</p> <p>Tap - Backwards week – pullbacks. Review of all steps traveling backwards Building complexity with warm-up exercises, phrase materials. Introduction into choreography &amp; improvisation together.</p> <p>Bollywood - · Introduction to Bollywood formats/styles and their interwoven depictions of sensuality, sexuality, love, and intersections with feminism, agency, and heteronormativity on the screen: Mujra, Item Number, Production Number, Call and Response</p> <ul style="list-style-type: none"> <li>· Continued combinations and choreography</li> <li>· Translation of Bollywood dance and formulas to the live stage, studio, social networks, and participatory events</li> <li>· Introduction of dance choreographies from classic and modern Bollywood films, exploring the differences, and learning choreography from film</li> <li>· Film listings and clips provided by the professor for in-class and assigned viewings</li> <li>· Analyzing Live vs. Film Bollywood Dance</li> </ul> <p>MT - Intro to Jack Cole Study (Day 1 of 2)</p>
<b>Week 10</b>	<p>Jazz - Students will demonstrate lengthy choreographed jazz dance combinations based on material covered in the course.</p> <p>Tap - Wings &amp; additional air tap steps Begin Additional (“Fine &amp; Dandy” influenced) Choreo</p> <p>Bollywood - · Bollywood in the global landscape for both stage and film, influence and inclusion of western dance.</p> <ul style="list-style-type: none"> <li>· Transition to more intricate and longer combinations/choreography, continuing to learn final dance performance for November Elective Experience**</li> </ul>

	<p><b>GROUP ASSIGNMENT DUE: Week 10, October 26<sup>th</sup></b>, Group Work in Progress Outlines and Showings of Final Music Videos Due April 28<sup>th</sup></p> <p>MT - Intro to Jack Cole Study + vocals (Day 2 of 2)</p>
<b>Week 11</b>	<p>Jazz - Intermediate Improvisation Exploration.</p> <p>Tap - Review Previous Material Time step Introductions/Review (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, etc)</p> <p>Bollywood - · Bollywood in the global landscape for both stage and film, influence and inclusion of western dance · Transition to more intricate and longer combinations/choreography, continuing to learn final dance performance for November Elective Experience**</p> <p>MT - Storytelling/Building thru movement “Bougie, Bougie” (Day 1 of 2)</p>
<b>Week 12</b>	<p>Jazz - More advanced choreography. Focus on performance</p> <p>Tap - Review Time steps and class choreography</p> <p>Bollywood - · Bollywood in the global landscape for both stage and film, influence and inclusion of western dance · Transition to more intricate and longer combinations/choreography, continuing to learn final dance performance for November Elective Experience**</p> <p>MT - Storytelling/Building thru movement “Bougie, Bougie” (Day 2 of 2)</p>
<b>Week 13</b>	<p>Jazz - Quick Retention week! Show and perform quickly.</p> <p>Tap - Introduce Shim Sham shimmy, BS Chorus, Hooper’s Line incorporate elements into Class Choreography.</p> <p>Bollywood - · Bollywood in the global landscape for both stage and film, influence and inclusion of western dance · Transition to more intricate and longer combinations/choreography, continuing to learn final dance performance for November Elective Experience**</p> <p>MT - Begin working “On Broadway” - Finals (trios and quartets) Continue working “On Broadway” - Final Assessment</p>
<b>Week 14</b>	<p>Jazz - Continued Review of Class material and Choreography.</p> <p>Tap - Continued Review of Class material and Choreography for Final</p> <p style="text-align: center;"><b>THANKSGIVING RECESS: 11/22-11/26</b></p>

<b>Week 15</b>	<b>Final Exam: Physical and Written Exam In Class</b>
	<p style="text-align: center;">*****<b>FINAL</b>*****</p> <p><b>Jazz</b> - Wednesday December 6, 8:00 am - 9:00 am  <b>Tap</b> - Tuesday December 12, 4:30 pm - 5:30 pm  <b>Bollywood</b> - December 12, 5:30 pm - 6:30 pm · <b>Final Class Meeting: November 30</b>  Polished performance of full class dance choreography, In-class check in with professor and feedback session with peers on final projects. Be prepared to show some of your work in progress and receive notes.  <b>Musical Theatre</b> - December 6, 9:00 am - 10:00 am</p>

## Statement on Academic Conduct and Support Systems

### Academic Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, 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. All incidences of academic misconduct will be reported to the Office of Academic Integrity 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 your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

## **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).

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## **Equity, Diversity & Inclusion + Intimacy in Theater Consent Culture Statement:**

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent. This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production.

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## **SDA Student Support & Reporting Form:**

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

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## **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.

***This syllabus and course calendar can be amended at any time by the instructor, based on the instructor's discretion.***