USCKaufman
Glorya Kaufman School of Dance

Course Title: DANC 350 Advanced Composition
Section: 22495
Units: 2
Term: Spring 2024
Day: Monday, Wednesday
Time: 9:00am-10:20am
Location: KDC 220

Instructor: Kitty McNamee
Office: KDC Faculty Suite
Office Hours: by appointment
Contact Info: kmcnamee@usc.edu (Professor will reply within 48 hours)

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

Course Description
In this class students will generate movement material through the exploration of many creative modalities and parameters to develop a personalized choreographic approach and process. An overarching focus will be on research and preparation. We will investigate creating work across media.
Students will practice giving and receiving constructive criticism throughout the semester. Students will record and post iterations of each of their assigned studies.

Learning Objectives
• Identify, develop and communicate a personal philosophy from which to work as a choreographer
• Develop methods of research in preparation for creating within specific parameters
• Create dance works developed through creative prompts within established parameters
• Interpret dance works and provide constructive feedback through a specific process
• Students will construct fully realized performance or on camera projects

Prerequisite: DANC 231

Reading, Listening and Viewing (subject to Change)

Ways of Seeing, Episode 1-4. John Berger (1972)
https://www.youtube.com/playlist?list=PLGhinT3soodQ1gQ4e54Y9EOVCLZnwErqv

https://medium.com/odc-dance-stories/watching-a-wrecking-1b9cb5ff738b
(click Listen at the top)

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

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

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

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

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

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

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

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

Lerman, Liz. Critical Response Process.

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

More material TBA

Description and Assessment of Assignments

For Studies 1, 2 and 3 the student must only use dancers that are enrolled in this class. For Study 4 students may use dancers enrolled in the class as well as C and D level minors. It is encouraged to work with a different set of collaborators for each assignment. Students will be responsible for three aspects on each Study: research, creation of treatment (if prompted to do so) and composition of movement. All assignments will be given full points if completed on time unless notified in writing (via email, feedback provided) by the professor.

Advanced Composition public showing

Students may show a fully realized performance onstage. Alternatively, students may create a fully realized on camera project.

Students will have the opportunity to share works for adjudication and public performance in Week #14 (venue TBD).

Each student MUST submit their final Study on the Final date - May 3, 8:00am-10:00am. If the final Study is a live performance they MUST submit a capture of the performance (simple recording via a phone-camera is acceptable) on the Final date - May 3, 8:00am-10:00am.

Studies:

Study 1 - Humans Moving
Sofia Isella Music Video on Camera

Study 2 - A Night at the Opera
La Traviata live

Study 3 - Portrait
Solo or Duet Dance live OR Dance on Film

Study 4 - Performance Project
Dance live on Stage or Dance on Film - Final Study presented publicly.

Participation

All students will receive full credit for participation in these sessions unless notified in writing (via email, feedback provided) by the professor. In the event of absence, discuss possibilities for asynchronous participation with the Professor.

Course Policies

Materials: Recommended readings are provided for self-directed study. We will reference these in our discussion sessions. Most of these readings are readily available through online databases accessible from the USC Libraries' website; while they will also be posted on Blackboard, I encourage you to become familiar with library resources.

Students should be present, prepared, and ready to engage with each other and the course material. Class participation figures greatly. Active participation includes adhering to standard classroom etiquette: no food or drink, no sleeping, no internet browsing, etc. Students are expected to engage fully in group discussions and activities, to ask thoughtful questions, to come to class fully prepared, and to exercise personal responsibility and consideration of others at all times.

Grading Breakdown

Assessment Tool (assignments)	Points	% of Grade
Research Study 1,2,3,4 5 points each	20	20
In class sharing/guided discussion Study 1,2,3 10 points each	30	30
Written description Study 1,2,3,4 5 points each	20	20
Final Performance Project Study 4	30	30
TOTAL	100	100

Grading Scale
Course final grades will be determined using the following scale.

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

Assignment Rubrics
All assignment rubrics are posted on Blackboard under Assignments.

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

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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 Specific Policies
Students must come to class dressed to move. Hard soled shoes are not allowed. Five minutes is allowed for students to arrive. A preparation period is given at the beginning of each class during which the student will engage with warming up their body while listening to material related to the day's activity. After which the student is expected to be working on the assignment prompt.

Assignment Submission Policy
Each study must be shown in class. On camera studies must be given a title and uploaded along with the written description of process to the class Google Drive folder by 11:59pm on the due date. Any study presented live must be recorded in class, given a title and uploaded along with the written description of process to the class Google Drive folder by 11:59pm on the due date.

Grading Timeline
Assignment grades will be posted to Grade Center two weeks after submission.

Late work
No assignment will be accepted one week after the due date.

Technology in the classroom
Phone with built-in camera
Lap top computer

Attendance
In order to participate fully in this course, students are expected to be in class, on time and present. Students will be evaluated on active attendance and participation. This includes class preparation, weekly progress, work ethic, and consistent engagement throughout class. It is the student's responsibility to notify the instructor (in advance to the extent possible) if a class will be missed and other arrangements will be made.

Classroom norms
Our primary commitment is to learn from each other. We will listen to each other and not talk at each other. We acknowledge differences amongst us in backgrounds, skills, interests, and values. We realize that it is these very differences that will increase our awareness and understanding through this process.
Always use a respectful tone.
Criticize ideas, not individuals or groups.
Commit to learning, not debating.
Use "I" statements to state your views.
Step Up, Step Back. Be mindful of taking up much more time than others. On the same note, empower yourself to speak up when others are dominating the conversation.

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

Course schedule: A Weekly Breakdown

WEEKS 1-2:
Course Introduction and flow, Syllabus. Process.
Introduction to Study 1. View Sofia Isella "Everybody Supports Women" music video.
Explore modes of research. Research prompt for new Sofia Isella MV.

Work in class on your own. Process includes creating one page treatment for personalized approach to MV.

WEEK 3:
Share Study 1 with brief written description and treatment in class.

WEEKS 4-5:
Introduction to Study 2, the opera *La Traviata.* Research. Document research.
Work in class on your own.

WEEK 6:
Share live performance of Study 2 with brief written description in class.

WEEKS 7-8:
Check in
View "Chandelier" MV and other works by Ryan Heffington. Introduction to Study 3, Portrait Solo or Duet Dance live OR Dance on Film.

Work in class on your own.

WEEK 9:
Work in class on your own. Begin process of developing Performance project.

WEEK 10:
Share Study 3 with brief written description in class.

WEEKS 11-12:
Begin work on Performance Project. Wrap in research and treatment to support cast and technical team.

WEEKS 13-14-15:
Continue work on Performance Project. Check in. Tech plan and schedule.
Performance Project - Final Study presented (Tech and performance dates TBD)

FINAL
May 3, 8:00-10:00 video documentation of Study 4 due by 10:00am PST.

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.
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.

The use of AI Generators is permitted on specific assignments
In this course, I allow you to use artificial intelligence (AI)-powered programs to help you with assignments that indicate the permitted use of AI. You should also be aware that AI

text generation tools may present incorrect information, biased responses, and incomplete analyses; thus they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review the instructions in each assignment for more details on how and when to use AI Generators for your submissions.

- Be thoughtful about when AI is useful. Consider its appropriateness for each assignment or circumstance. The use of AI tools requires attribution. You are expected to clearly attribute any material generated by the tool used.
- (USC Libraries AI Generators Citation Guidance)

Please ask me if you are unsure about what constitutes unauthorized assistance on an 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.
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).

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 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
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).

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. 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.

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