



DANC 363g Dancing on the Screen

Section: 22508R

Units: 4

Term: Spring 2024

Day: Tuesday, Thursday

Time: 10:00-11:40 AM

Location: KDC TBA

Instructor: Patrick Corbin

Office: KDC 229

Office Hours: M/W 11 AM- 1 PM, T 2-4 PM, and by appointment

Contact: pcorbin@usc.edu

Catalog Description

The study of dance in movies, television, internet, mobile devices and new media. Examining dance on screen, influenced by storytelling, camera technology and editing.

Course Description

Ever since Edward Muybridge created the first moving image, dancers and dance-makers have been experimenting with new ways of capturing motion. Today, this has led to dance occupying a central place in almost all media: films, television, advertising, the internet, and other digital media. In this course, students will investigate the history of dance on film both in theory and practice, situating seminal works within their greater socio-cultural milieu as well as investigating the impact of choreography, narrative, camera technology, editing styles, and music. Through substantive analysis of course readings and assigned media, students will advance critical reading, writing and analytic skills. For their final project, students will use personal media devices to make their own short dance film and write a paper that reflects on the creative process. As a member of the educated class of the USA, each student will, at minimum, garner factual creative cultural anecdotes to share at various gatherings and dinner parties of their peers!

Learning Objectives

In this course, students will:

- Identify cinematic styles distinct to the shooting of dance, the impact of camera, editing methods and technology and these techniques' impact on how choreography is observed
- Contextualize the development of dance on film within history's greater cultural, socio-political, and economic narrative
- Analyze works of dance made for the screen
- Create several short Screendance studies in response to specific techniques and styles

Technology in the classroom

Students will be required to view media outside of class. Smartphone or other recording device, along with free, downloadable editing apps will also be used.

Syllabus for DANC 363g

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Assigned Readings and Viewings (Subject to Change)

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

All readings and viewings are posted in the week-specific Content folder on Blackboard.

Readings are also posted along with the PowerPoint Presentations on the class Google Drive.

<https://drive.google.com/drive/u/0/folders/0ABA6n5BICG3eUk9PVA>

Adams, Carolyn. "The Etudes Project: Using Video to Create a Canon for Contemporary Dance Educators." Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 136-122.

Albright, Ann Cooper. "Resurrecting the Future: Body, Image, and Technology." In *Traces of Light: Absence and Presence in the Work of Loie Fuller*. Middletown: Wesleyan University Press, 2007: 181-205.

Billman, Larry. "Music Video as Short Dance Film" Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 12-20.

Bremser, Martha and Sanders, Lorna editors. *Fifty Contemporary Choreographers*, Routledge, New York, 2010: Merce Cunningham 105-110, Anna Teresa De Keersmaeker 130-136, William Forsythe 162-169, Wim Vandekeybus 357-363, and Lloyd Newson 296-305.

Brooks Virginia. "From Méliès to Streaming Video: A Century of Moving Dance Images" Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 49-68.

Caroll, Noël. "Toward a Definition of Moving-Picture Dance" *International Journal of Screendance* 1, no. 1, 2010: 111-125.

Deren, Maya. "Amateur vs Professional" *Essential Deren: Collected Writings on Film*. Kingston, N.Y., Documentext, 2005: 17-18, and "Choreography for the Camera": 220-224.

Diamond, Dennis. "Archiving Dance on Video: The First Generation." Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 118-122.

Dils, Ann. "Moving Across Time with Words: Towards an Etymology of Screendance." *International Journal of Screendance* 2, no. 1, 2012: 24-26.

Dixon Gottschild, Brenda. *Digging the Africanist Presence in American Performance, Dance and Other Contexts*; select passages. Preagers Publishers 1996: 95-121.

Dodds, Sherril. "Dance on Screen: A Contextual Framework" *Dance on Screen: Genres and Media from Hollywood to Experimental Art.* Palgrave, MacMillian London, 2004: 1-34.

Elswit, Kate. "So You Think You Can Dance Does Dance Studies." *The Drama Review* 56, no.1, 2012: 133-142.

Franceschina, John. "Fifteen Cents a Dance, The Man Who Danced with Fred Astaire." *Hermes Pan: The Man Who Danced with Fred Astaire.* London: Oxford, 2012: 33-101.

Genné, Beth. "Dancin' in the Rain: Gene Kelly's Musical Films", Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video.* London: Routledge, 2002: 71-77.

McLean, Adrienne L. "If You Can Disregard the Plot: 'The Red Shoes' in an American Context." *Dying Swans and Madmen: Ballet, The Body, and Narrative Cinema.* (New Brunswick: Rutgers University Press, 2008: 133-171.

Rosenburg, Doug. "Toward a Theory of Screendance." *Screendance: Inscribing the Ephemeral Image.* London: Oxford, 2012: 154-170.

Spivak, Jeffrey. "The Cinematerpsichorean." *Buzz: The Life and Art of Busby Berkeley* (Lexington: University of Kentucky Press, 2011: 66-122.

Srinivas, Lakshmi. "The Musical Formula: Song and Dance in Popular Indian Cinema." Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video.* London: Routledge, 2002: 185-188.

Stearns, Marshall and Jean. "Bill Robinson: Up on the Toes" and "Fred Astaire." *Jazz Dance: The Story of American Vernacular Dance.* Schirmer Books, Macmillian Publishing, 1968: 180-188, 220-228.

Sulkas, Roslyn. "Forsythe and Film: Habits of Seeing." Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video.* London: Routledge, 2002: 180-188.

Valis Hill, Constance. "Trickster Gods and Rapparees", *Tap Dancing America: A Cultural History*, Oxford Scholarship Online, 2009: 1-28.

Vaughn, David. "Locale: The Collaboration of Merce Cunningham and Charles Atlas. *Millennium Film Journal* 10/11 (1981-82): 18-22.

Zimmer, Elizabeth. "Optic Nerve: Busby Berkeley and the American Cinema", Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video.* London: Routledge, 2002: 68-70.

Unless otherwise noted, all viewings are on Blackboard → Tools → Ares Course Reserves

Pre-1960 Movie Musical

Zinnemann, Fred. "Oklahoma" 1955

Donen, Stanley and Gene Kelly. "Singin' in the Rain" 1952

Minnelli, Vincente. "An American in Paris" 1951

Powell, Michael and Pressburger, Emerich. "The Red Shoes" 1948
Bacon, Lloyd and Berkeley, Busby. "42nd Street" 1933

Post-1960 Movie Musical/Dance Narrative

Fosse, Bob. "All That Jazz" 1979 [[unavailable - TBA](#)] Attenborough, Richard. "A Chorus Line" 1985
<https://www.youtube.com/watch?v=6K3iMbfZoK8&list=PL-Rb0Bod25cYLL2ClnPLaY-2Q5jUgT5s>
Marshall, Rob. "Chicago" 2002
Von Trier, Lars. "Dancer in the Dark" 2000
Chazelle, Damien. "La La Land" 2016
Robbins, Jerome and Wise, Robert. "West Side Story" 1961
Lumet, Sidney. "The Wiz" 1978
Jewison, Norman. "Jesus Christ Superstar" 1973
Forman, Milos. "Hair" 1979
Hackford, Taylor. "White Nights" 1985
Ross, Herbert. "Footloose" 1984
Badham, John. "Saturday Night Fever" 1977
Daldry, Stephen. "Billy Elliot" 2000
Lyne, Adrian. "Flashdance" 1983
Fletcher, Anne. "Step Up" 2006

Dance Documentaries

Gund, Catherine. "Born to Fly – Elizabeth Streb vs. Gravity." 2014. (Kanopy)
Wenders, Wim. "PINA." Criterion: 2013. (Blackboard ->Tools->Course Reserves)

Screendance List - https://www.youtube.com/playlist?list=PLGhinT3soodTMNb1LX4f_dlfOvUxa5iPA

Anna Teresa de Keersmaeker and De Mey, Thierry. "Rosas Danst Rosas" 1997
Forsythe, William. "Solo" 1997
Vandekeybus, Wim. "Blush" 2004
Newson, Lloyd (DV8 Physical Theatre). "The Cost of Living" 2004

Description and Assessment of Assignments

Readings and Viewings: Students will have reading, directed research, media viewing and/or equivalent creative practice each week. Students should complete the assigned reading or viewing before the next class after the week in which it is posted. Some reading and viewings may contain nudity, profanity and challenging content. The readings for this course are predominantly secondary sources written by leading experts in the fields of dance studies and cinema. However, as the primary objective of this course is to examine seminal dance works made for the screen, assigned video viewing and other visual media shown in class will represent vital primary texts for the course. Like lectures and reading materials, knowledge of these media will be crucial to students' success. Students are encouraged to engage with additional media in conjunction with assigned readings and viewings. **In-class citations for papers are the authors in the assigned readings. Though you can refer to the professor's lectures, you may not use them as formal citations.**

Activities: Attendance is taken only for Covid tracing purposes in this course. There will be class work for which you will be given credit through the completion of Activities throughout the semester. Each Activity has a specific deliverable that is described on Blackboard.

Paper: Response to a classic Movie Musical: Students will select a pre-1960 classic movie musical from a list provided by the instructor, to watch outside of class. Drawing from various in-class materials as well as additional outside sources, students will write an analysis paper that offers critical comments on the content and form of the movie musical. You will historicize/contextualize this movie musical; discuss the choreographic strategies employed; discuss the cinematic strategies employed. Additional considerations are your personal response to the film and your thoughts about this film's place in the greater canon. **Students' 3-5-page typed, double-spaced and proof-read paper must follow MLA formatting guidelines, including citations and separate bibliography. All citation information for papers is in the reading list of the syllabus. Due via Turnitin. Submit with enough time to contact IT if you have technical difficulties. One point taken off for each day late.**

Post 1960 Movie Musical/Dance Narrative group research

Research the following information for your groups set of films and organize it into a Google Slides presentation to present to the class.

- What year was each film made? Who was the director? Who was the choreographer?
- What is the mise-en-scene, location(s)?
- What is the socio-political content? How are the films similar or different?
- What are the common themes/concepts?
- Describe the dancing in each film. How is it similar or different?

Group 1: All That Jazz, A Chorus Line, Chicago, Dancer in the Dark*, LaLaLand

Group 2: West Side Story, The Wiz, Jesus Christ Superstar

Group 3: Hair, White Nights, Footloose

Group 4: Saturday Night Fever, Billy Elliot, Flashdance, Step Up

*TRIGGER WARNING. THIS FILM DEALS WITH DIFFICULT SUBJECT MATTER.

Final Group Dance Film Project: Using personal media (ie: video camera on mobile device and basic editing software such as iMovie), students will each create a 2- minute dance film consisting of a 1- minute explanation of process. These final films will be viewed together in class on the final date and assessed by peer review based on a specific rubric provided by the professor.

Final Exam, Monday, May 4, 4:30-6:30 PM: The final will take place on Zoom.

Grading Breakdown

Assignment	Points	% of Grade
Activities: 8 x 5 points, breakdown on Blackboard under Assignments	40	60
Mid-term	10	10

Paper: Analysis of a classic Movie Musical	100	10
Post 1960 Movie Group Research – Google Slides (shared grade)	100	10
Final Dance Film Project	100	10
TOTAL	350	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	D-	60-62
C+	77-79	F	59 and below

All online posts and written assignments must be submitted no later than 11:59pm the evening of the **Assignment Submission**

due date.

Assignment Rubrics

All assignment rubrics are posted on Blackboard under Assignments.

Grading Timeline

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

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.

Attendance

Attendance is taken but not used as assessment in this course. You are assessed via the creation and posting of short studies throughout the semester. All synchronous Zoom classes are atomically recorded and uploaded to Blackboard under Zoom Links.

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.

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

Course Schedule: A Weekly Breakdown

Week	Topics/Daily Activities	Readings and Homework	Deliverables/Due Dates
Week 1	Course Introduction: Syllabus, Paper, Activities, Rubrics, Google Drive, Google Docs, File Naming Breakout – meet each	Read: Essential Deren	Make your named folder in the class Google Drive Folder. Activity 1: Deren Analysis in class.

	Deren Analysis Breakout - Read: "Choreography for the Camera" (pg. 220-224)		
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Week 2	PP: Intro PP: Moving Picture Dance	Read: Carrol, "Moving Picture Dance" (pg. 111-125)	Deren Analysis.
Week 3	PP: Early Dance on Film: Edison, Méliès, Fuller to Moving in the Silent Era: Chaplin, Fairbanks, Valentino In-Camera and Rule of Thirds group project	Brooks, "Méliès to Streaming Video" (pg. 54-60) Read (optional): Albright. "Resurrecting the Future: Body, Image, and Technology." (pg. 181-205) Watch: Rudolph Valentino documentary (28 minutes)	Activity 2: In-Camera Editing and Rule of Thirds.
Week 4	PP: Those "Fabulous" 30s: Busby Berkeley, Racism and Sexism In class research: women and POC directors, producers, etc. Who were they and what did they make? (Title 7 and EEOC) Buzz group project	Watch: 42 nd Street Read: Zimmer, "Berkeley and the American Cinema" (pg. 68-70) Read (optional): Spivak. "The Cinematopsichorean." (pg. 66-122) Review the Pre-1960 Movie Musical list for your paper	Activity 3: Buzz Techniques.

Week 5	PP: Pan, Astaire, Rogers Wednesday: Ballroom Dance Class with Kaufman Professor J Fuentes	Read: Stearns, Fred Astaire (pg. 220-228) Read (optional): Franceschina. "Fifteen Cents a Dance, The Man Who Danced with Fred Astaire." (pg. 33-101)	Activity 4: Ballroom class, exit response.
Week 6	PP: Dance as Cinematic	Watch: The Red Shoes	

	Narrative: The Red Shoes, Oklahoma and "the dream ballet" Discuss Movie Musical paper Wed. 2/16 Jazz with E. Moncell Durden	Read: McLean. "If You Can Disregard the Plot: 'The Red Shoes' in an American Context." (pg. 133171)	Activity 5: Jazz class, exit response.
Week 7	PP: The "Iconic" Dance Film – Singin' in the Rain and "American Dance"	Watch: Singin' in the Rain Read: Genné, "Gene Kelly's Musical Films" (pg. 71-77) Read: Stearns, "Bill Robinson: Up on the Toes" (pg. 180-188) Read (optional): Valis Hill, "Trickster Gods and Rapparees" (pg. 1-28)	

Week 8	Feb 28 Catch up Mar 2: Midterm in class	Read: Dixon Gottschild, Stripping the Emperor: The Africanist Presence in American Concert Dance (pg. 95-121)	
Week 9	MTV Revolution: dance on TV and the Internet (Proteomeia post future performance festival and others) Stop Motion playlist	Read: Billman, "Music Video as Dance Film" (pg. 12-20) Read (optional): Rosenberg. "Toward a Theory of Screendance." (pg. 154-170)	Activity 6: MTV response in class on Thursday.
Week 10	Dance Documentaries and Dance around the World: Find one link of a dance from your ethnic identity to share in class. Wednesday: Bollywood class with Kaufman Professor Achinta McDaniel	Read: Srinivas, "Popular Indian Cinema" (pg. 185-188) Watch: Pina and Born to Fly – Streb vs. Gravity for	
Week 11	PP: Screendance 1 - Cunningham and Atlas, Anna Teresa DeKeersmaeker - Rosas Danst Rosas Browse: Mitchell Rose and Katrina McPhearson (links on Bb) ReRosas groups	Read: Vaughn. "Locale- The Collaboration of Merce Cunningham and Charles Atlas pg 18-22." Read: Bremser and Sanders Editors. Fifty Contemporary Choreographers. Merce Cunningham pg 105-110 and Anna Teresa deKeersmaeker pg 130-137 Watch: Rosas Danst Rosas	Activity 10: ReRosas.

Week 12	PP: Screendance 2 Forsythe – Solo, Synchronous Objects, Motion Bank	Read: Bremser and Sanders editors. Fifty Contemporary Choreographers, Wim Vandekeybus 357-363, and Lloyd Newson 296-305. Watch: Rosas Danst Rosas, Blush, The Cost of Living, Solo for Screendance response.	Activity 10: ReRosas. Activity 11: Contemporary class observation, exit response.
Week 13	PP: Screendance 3 Wim Vandekeybus - Blush, Screendance 4 DV8 – The Cost of Living Discuss Final Film Project	Watch: Rosas Danst Rosas, Blush, The Cost of Living, Solo for Screendance response. Make sure you have watched all of these.	Activity 12: Screendance response.
Week 14	Tuesday& Thursday: Work on Post- 1960 Movie Musicals/Dance Narrative (dance as narrative support, socio-political events)		
Week 15	Groups groups will present in class all groups will be graded: Post-1960 Movie Musicals/Dance Narrative	Groups 1&2 Tuesday Groups 3&4 Thursday	
FINAL Tuesday, May 7, 8-10 AM	Tuesday, May 7, 8-10 AM Present Final Films in Class		Post Final Films in folder.

KSOD Policies Required in Syllabus

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

Student Health: phone number (213) 740-9355 (WELL). On call 24/7

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

Dr. Greco: Kelly.Greco@med.usc.edu

Marisa Hentis: Hentis@usc.edu

Names and Pronouns

In our classroom and at USC, every student has the right to be respected and referred to by their name and pronouns that correspond to their gender identity. Pronouns are words we use in place of names (e.g., he/she/they/ze), and for some people, they are an inherent piece of their identity. At any point through the course, please feel free to share with me if you would like me (and your classmates) to address you in a different way. I will not tolerate misgendering and disrespect of people's names and pronouns in our classroom.

Equity, Diversity and Inclusion

This class takes place at a university committed to equity for all students, where diversity and inclusion are considered critical to the academic environment. In this classroom, free speech is respected, and civil discourse is expected, with a safe learning environment the priority. We will endeavor to use language that is respectful—sometimes being inquisitive and creative, because language changes all the time—particularly when it comes to differences in age, ethnicity, gender identity or expression, race or socioeconomic status.

“Call-In” Agreement

We as Kaufman faculty support conversations surrounding racial justice and encourage fostering a culture of calling people IN to the conversation as opposed to calling people out.

Statement on Physical Contact

As an embodied art form, dancing is a physical and an emotional act. In the process of studying dance, students often experience physical contact with their instructors and peers. Faculty members may use touch to provide proprioceptive and kinesthetic feedback to students; they may use touch to correct alignment, improve technique, and promote healthier movement practices. In some classes, particularly those involving partnering, students' will experience physical contact with their peers. As developing artists experimenting with modes of expression, students may also experience a variety of emotions in the classroom. As such, it is imperative that the studio-classroom be a safe, inclusive, and respectful space for all students and faculty. Open and honest communication and respectful and considerate interactions are always expected and are a fundamental requirement of studying in the USC Kaufman School of Dance. Unless otherwise articulated to a faculty member or peer, consent to discipline-specific and appropriate touching is assumed. Students always have the right to revoke that consent and should express any discomfort they feel in the classroom to the faculty instructor or Vice Dean immediately. USC Kaufman seeks to nurture compassionate artists who respect the dignity, humanity, and personal embodied experience of all individuals.

Music Rights Agreements

The University of Southern California maintains blanket licensing agreements for music with the following organizations: American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music, Inc. (BMI), Society of European Stage Authors and Composers (SESAC), and Global Music Rights (GMR). This gives the University, and its affiliate organizations, the ability to play music in specific situations ON THE CAMPUS without paying royalties to the artist. These situations include live performance, background and house music in performing arts spaces and hospitality venues, on the student radio station, and on the USC.edu domain. When choosing music for student choreography and performance, it is important to remember to stick within the repertory of these rights granting

organizations or within the public domain (see below). Please be aware, that though USC does pay for these licensing, it ONLY covers live performance and the other criteria listed above when on the campus and usage by USC and its affiliates. This DOES NOT protect the student when posting their work on websites that monetize content, including social media and YouTube, or for use for self-promotion and public facing content. This is considered out of the bounds of the agreement and would require the student to enter into an agreement with the artist and their representation. In order to check if a piece of music you would like to use is within the grounds of the USC agreements, please refer to the online catalogs that the rights granting organizations provide:

ASCAP: <https://www.ascap.com/repertory>

BMI: <https://repertoire.bmi.com>

SESAC: <https://www.sesac.com/#!/repertory/search>

GMR: <https://globalmusicrights.com/search>

Additionally, should you have any questions or need help to determine if a piece of music falls within the bounds of these agreements, please feel free to reach out to the Kaufman Production Coordinator (saccoman@usc.edu).

Public Domain

In the United States, artists or their trusts/organizations hold copyrights on work created for the life of the author plus seventy years. Beyond this, the creator's repertoire is considered in the public domain and does not require licensure to use. For example, some bodies of work that fall within the public domain are: the choreography of Marius Petipa, the music of Camille Saint-Saens, and the operas of Giuseppe Verdi. Please be aware that though this does mean the work itself is in the public domain, it may not specifically mean that the performance and/or recording is as well. If there is a band/orchestra/performer listed, (this may not always be the case) please make sure that they and/or their repertoire are represented by one of the rights granting organizations listed above. Again, should you have questions or need assistance, please feel free to reach out to the Production Coordinator.

Emergency Plan

In the event of a university-wide emergency, guidance and directions will be shared by Campus Emergency Operations in all available outlets, including the website and TrojanAlerts. Students are encouraged to maintain close contact with all available communications avenues for updates to university operations. USC Kaufman will abide by all university protocols and recommendations. If the Kaufman Dance Center is not available when classes resume, students can receive updates from the school's Departmental Operations Center (DOC) on Ramo Lawn (between the Thornton School of Music and Norris Cinema, close to the Bing Theatre).

USC Policies Required in Syllabus

Technological Proficiency and Hardware/Software Required

Students will need an electronic device with access to Zoom and Blackboard for this course. They are asked to familiarize themselves with these two interfaces. Please see the links below for technology support.

USC Technology Support Links

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

USC Technology Rental Program

We realize that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you 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.

Synchronous Participation

In general, students should plan to attend every synchronous session for the classes in which they are enrolled, irrespective of when it occurs in their time zone. For this course, the weekly synchronous ZOOM session will be Mondays, from 10:00AM-11:40AM Pacific Time.

USC Shibboleth Log In

Students are expected to be signed-in to their USC account prior to the start of each Zoom class session to ensure a safe and smooth experience for all students.

Time Zone Accommodations

USC considers the hours from 7:00am to 10:00pm, in the local time zone for each student, as reasonable times for students to attend synchronous sessions or engage in synchronous learning activities or assessments. Should students be unable to attend synchronous sessions they are expected to watch the recorded Zoom session and any related PowerPoint presentations (both will be posted to Blackboard once done live) and complete the assignments for each week.

USC's Nine International Offices

Support for international students is also available through USC's offices in Beijing, Shanghai, Hong Kong and South China, Taiwan, South Korea, India, UK and Europe, Brazil, and Mexico. Additional details and contact information can be found at <https://global.usc.edu/global-presence/international-offices/>.

Recording Online Classes

For the Fall 2020 semester, USC policy requires that all classes conducted online be recorded for asynchronous viewing with transcriptions made available.

"Camera On" Policy

For this course, students are expected to have their cameras on during synchronous online sessions. Students facing challenging situations (internet connectivity, illness, home environments, etc) are encouraged to use a virtual background, which will eliminate most privacy concerns, and earphones or headsets to improve audio quality. Please contact your professor directly for additional accommodations.

Netiquette and Participation

Participation includes being attentive and focused; actively participating in physical exercises, discussions, breakout rooms, and group activities; asking thoughtful questions; coming to class fully prepared; and exercising personal responsibility and consideration of others at all times.

Texting/Chatting during Zoom class sessions via cell phone and/or other private message apps is considered highly disrespectful.

Religious Holy Days Policies

University policy grants students excused absences for observance of religious holy days. You must inform the professor at least one full week in advance to request such an excused absence. You will be given an opportunity to make up missed work if necessary.

Statement on Academic Conduct and Support Systems

[The current Statement on Academic Conduct and Support Systems is a required component of all USC syllabi and is updated regularly. Faculty should use the latest version of the Statement on Academic Conduct and Support Systems found in the [Curriculum Coordination Office's Syllabus Template](#). The Statement below is current as of Spring 2021.]

Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in [SCampus in Part B, Section 11](#), "Behavior Violating University Standards." Other forms of academic dishonesty are equally unacceptable. See additional information in [SCampus and university policies](#) on scientific misconduct.

Support Systems:

[Counseling and Mental Health](#) phone number (213) 740-9355 (WELL)

On call 24/7

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

[National Suicide Prevention Lifeline](#)

Phone number 1 (800) 273-8255 On call 24/7

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

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#)

Phone Number (213) 740-9355(WELL), press "0" after hours On call 24/7

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

[USC Office of Equity, Equal Opportunity, and Title IX](#)

Phone number (213) 740-5086 Title

IX Office (213) 821-8298

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](#)

Phone number (213) 740-5086 or (213) 821-8298

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

[The Office of Disability Services and Programs](#)

Phone number (213) 740-0776

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

[USC Campus Support and Intervention](#)

Phone number (213) 821-4710

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

[Diversity at USC](#)

Phone number (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 phone number (213) 740-4321

HSC phone number (323) 442-1000

On call 24/7

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 phone number (213) 740-6000

HSC phone number (323) 442-120

On call 24/7

Non-emergency assistance or information.

