



DANC 181b: Contemporary Dance
Section 22396
Fall 2024
2 Units
Day: T/R
Time: 3-4:20pm
Location: KDC 106
Instructor: Jennifer Lott
Office: KDC 224
Office Hours: email for appointment
Contact Info: lottj@usc.edu

Welcome to DANC 181b! USC is making a change in our online learning platform, and we are now using Brightspace.

How to Log In

To access Brightspace today, follow these steps:

1. Go to <https://brightspace.usc.edu/d2l/login> to login. You can also find Brightspace on myUSC.
2. Enter your USC Net ID to access
3. Begin navigating through Brightspace

I also encourage you to download the mobile app, Brightspace Pulse, available in both the [Apple App Store](#) and [Google Play](#).

What to Expect

Brightspace provides an enhanced learning experience with detailed class progress reports. With Brightspace, you can easily see all assignment due dates in one place. Upon opening Brightspace, you will find the following:

- The DANC 181b Course: We will use this course to complete work for this course throughout the semester.

Support Resources

Do you want to learn more about Brightspace? Check out training and resources in the [Brightspace Student Tutorials](#). Find technical support information below:

- Student Guides: [Brightspace Student Guides](#)
- Brightspace Technical Support Line: 888-895-2812
- Brightspace Email Support: usc@d2l.com

Course Description

This course is designed to introduce contemporary dance fundamentals at an intermediate to advanced level. It is based in Countertechnique, a contemporary movement practice developed by choreographer Anouk van Dijk with ongoing input from an international array of professional dancers and teachers. Within a clear structure of exercises, this class will thoroughly prepare the body, enabling dancers to move bigger, more fluidly and more spatially, while becoming stronger and more flexible, and to develop tools and skills applicable to other forms of dance practice. To gain literacy and perspective, some exercises and materials will be informed by historical pioneers of modern dance and other contemporary choreographers and practitioners. Improvisational and compositional strategies will be integrated to further expand notions of “technique.”

Learning Objectives

By the end of this course, students will:

- Demonstrate a clear understanding of Countertechnique class exercises
- Create a unique Countertechnique Toolbox to apply to their own dancing
- Be able to apply personal toolbox to functional movements (walking, running, sitting, etc)
- Learn and practice task-based dance improvisation
- Demonstrate, through physical and written participation and in-class discussions, a general understanding of the history and evolution of seminal modern and contemporary dance practices
- Engage with intermediate-level choreography, improvisation, and performance practice
- Execute a written analysis of a USC Kaufman BFA student or professional dance performance

Course Notes

As this is an embodied studio course, regular attendance and physical participation in class are mandatory. Students will be permitted 2 absences during the semester. Beginning with the 3rd absence, total grades will fall 2 percentage points per class missed.

Please refer to syllabus for assignment deadlines. Late assignments will not be accepted after one week.

Proper Attire for Technique Class

No shoes required. Socks may be worn for warm-up and may be removed for phrase work. Any clothing that does not restrict the student’s range of movement (or the instructor’s ability to observe movement) is acceptable; along these lines, long pants are strongly suggested to facilitate floor work. For some floor work, knee pads are also acceptable and recommended.

Description and Assessment of Assignments / Grading Breakdown

35% Daily rigor, engagement with course material, discussions

As part of the process of analyzing and synthesizing how we are approaching movement, we will periodically recap and discuss the Countertechnique tools & other ideas that were utilized during class. Robust participation will be expected of each student.

- 15% Midterm Dance Exam** Students will have a physical midterm reviewing material learned up until this point in the semester. This includes class warm-up, across the floor exercises, choreographic work , and improvisation exploration practices. Video of mid-term class will be posted for reference when writing your **Midterm Self-analysis and Goals** paper.
- 15% Midterm Self-analysis & Tools. Due Wednesday, March 1 via “Turnitin” on Blackboard**
 Demonstrate your physical understanding of class exercises to-date, and your use of the tools that have been presented in class to date. You’ll observe yourself in class videos and write a brief Written Statement (250-500 words), addressing 1) What’s going well?; 2) What needs work? and 3) Name 2-3 tools you are actively using since the start of the semester, and write a sentence or two re: where these tools are effective for you.
- 10% Performance: The Elective Experience: Friday Nov 22 @ 5, 6:30 & 8pm**
(date & times subject to change)
 At the end of the semester, our class will perform in The Elective Experience, a concert of works by elective classes at the Kaufman School. Our class will present one work on the program, using material we work on during class time. **Participation is mandatory. Conflicts must be submitted by Week 10 and approved by the instructor so an alternative assignment can be issued.** I encourage you to invite your friends and family to this free concert, and to make their reservations early! The Elective Experience is very popular and reservations fill up quickly.
- 10% Concert Report. Due via Turnitin Tuesday, Dec 17, 3pm**
 Students will write a 2-page paper offering original comments on the content and format of a live dance performance given by USC Kaufman BFA Students or professional dance company in the course of the semester. The paper may be turned in at any point in the semester, but no later than the due date.
- Please refer to the Kaufman School or the Visions & Voices websites for performance dates, times, and venues. Reservations are recommended. Visit <https://kaufman.usc.edu/> to reserve your seat. Reservations go live a few weeks before the performance date.
- 15% Final Physical Exam/Toolbox Presentation: Thursday, Dec 5, 3-4:20pm**
 During exam sessions, students will be evaluated on small-group performances of previously practiced technical exercises, short phrases, and improvisational structures. Dancers will also present their personal Toolboxes. No full or partial make-up exams will be offered.

100% TOTAL

A = 95-100 points

A- = 91-94 points

B+ = 88-90 points

B = 85-87 points

B- = 81-84 points

C+ = 78-80 points

C = 75-77 points

C- = 71-74 points

D+ = 67-70 points

D = 64-66 points

D- = 61-63 points

F = 60 or below

Mandatory for all written assignments: Times New Roman, 12-point font, double-spaced, 1-inch margins, default character spacing, proper citations (citation guide included in the rubric). Submit via turnitin. For your Concert Report Paper, a physical copy of ticket stub and/or program with your name on it must be turned in during class.

Course Schedule: A Quarterly Semester Breakdown (subject to change)

| | Topics/Daily Activities | Readings/ Viewings Due | Other Due Dates |
|--|---|---|--|
| Weeks 1-4 1: Aug 27 / 29 2: Sept 3 / 5 3: Sept 10 / 12 4: Sept 17 / Sept 19 | Historical overview of modern/cont dance Introduction to class structure and phrase work What is directing/counterdirecting? Practical anatomy & alignment | READ: 50 Contemporary Choreographers, Introduction (Jowitt, under "Content" on Blackboard) | |
| Week 5-8 5: Sept 24 / 26 6: Oct 1 / 3 7: Oct 8 / 10 8: Oct 15 / 17 | Refinement of core skills, building upon phrase materials Toolbox development Solo & group improvisations: Improv Technologies & Laban tools Midterm Class: Thurs, Oct 17 <i>class will be filmed</i> | Assigned/shown in class | DUE Thursday, Oct 24: Midterm Self-analysis & Goals |
| Week 9-12 9: Oct 22 / 24 10: Oct 29 / 31 🎃 11: Nov 5 / 7 - Election Day 12: Nov 12 / 14 | Building complexity with warm-up exercises, phrase materials, improv tasks Begin Group Dance | Assigned/shown in class | |
| Week 13-15 13: Nov 19 / 21 Nov 22: Elective Experience 14: Nov 26 / BREAK 🐓 15: Dec 3 / 5 | Building complexity with warm-up exercises, phrase materials, improv tasks Refinement & Performance of Group Dance The Elective Experience: Fri Nov 22 @ 5, 6:30 & 8pm | Assigned/shown in class | |
| FINAL: | FINAL: Thursday, Dec 5, 3-4:20 (last day of class) CONCERT REPORT due on Brightspace: Tuesday, Dec 17, 3pm | | |

KSOD Policies

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

Health and Wellbeing is crucial to being a performing artist. We are committed at USC Kaufman to assisting our students exceed their potential. If you have a wellness appointment (i.e. physician, physical therapy, psychology/counseling, dietetics, etc.) we ask that you attempt to schedule your appointments around class schedules. If your appointment time can only be scheduled during class time, this is an **excused** absence. Please inform the course coordinator that you have a wellness appointment **prior** to the class and CC your advisor and/or Dr. Hentis to the email. You do not need to clarify the type of medical appointment.

Student 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).

USC Policies

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.

Academic dishonesty has a far-reaching impact and is considered a serious offense against the university. Violations will result in a grade penalty, such as a failing grade on the assignment or in the course, and disciplinary action from the university itself, such as suspension or even expulsion.

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.

Use of AI Generators

This course aims to develop creative, analytical, and critical thinking skills. Therefore, all assignments should be prepared by the student working individually or in groups. Students may not have another person or entity complete any substantive portion of the assignment.

Developing strong competencies in these areas will prepare you for a competitive workplace.

Please note that AI tools are permitted in this course only to help you brainstorm topics or revise work you have already written. Please keep in mind the following:

- If you provide minimum-effort prompts, you will get low-quality results. You will need to refine your prompts to get good outcomes. This will take work.
- Proceed with caution when using AI tools and do not assume the information provided is accurate or trustworthy. If it gives you a number or fact, assume it is incorrect unless you either know the correct answer or can verify its accuracy with another source. You will be responsible for any errors or omissions provided by the tool. It works best for topics you understand.
- AI is a tool, but one that you need to acknowledge using. Please include a paragraph at the end of any assignment that uses AI explaining how (and why) you used AI and indicate/specify the prompts you used to obtain the results and what prompts you used to get the results. Failure to do so is a violation of academic integrity policies.*
- 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.*

***PLEASE NOTE: Lack of AI attribution/acknowledgement will result in a failing grade for the assignment.**

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.

Student Financial Aid and Satisfactory Academic Progress:

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the [Financial Aid Office webpage](#) for [undergraduate](#)- and [graduate-level](#) SAP eligibility requirements and the appeals process.

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 consists 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) 740-2500

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.