

USC Kaufman

Glorya Kaufman School of Dance

Course Title DANC 285: Elements of Dance Production

Section: 22466

Units: 2

Term: Fall 2024

Day: Thursday

Time: 5-6:50pm

Location: KDC 102

Instructor: Jennifer Lott

Office: KDC 224

Office Hours: by appointment

Contact Info: lottj@usc.edu

Catalog Description

A practical introduction to the skills needed to plan, design, and execute the technical aspects of a dance production.

Course Description

From studio to stage, whatever the budget and resources available, this course is a practical, hands-on dive into everything that makes dance come to life. Through readings, field trips, discussions with industry professionals, hands-on play and creative assignments, the course introduces the skills needed to plan, design and execute the technical aspects of a dance production.

How do you plan for a new work, whether commissioned on a grand scale or self-produced on a tight budget? How do you assemble and communicate with a team of collaborators: rehearsal director, composer, lighting, costume and audio designer, stage management and crew? How do you prepare a production schedule? What should you look for in a performance venue? The course will address these questions and more. We will also learn about the various technical and structural elements of a theater and what to anticipate when you mount work within a variety of spaces.

Learning Objectives

By the completion of this course, students will have gained exposure to the building blocks of dance production, including personnel, vocabulary, and technical elements. By the end of the semester, students will:

1. Demonstrate, through quizzes, an understanding of basic vocabulary
2. Identify basic elements of and considerations for various types of performance presentations: proscenium, thrust, in-the-round, site-specific
3. With a partner, choreograph, costume and light short studies
4. Gain hands on experience building cue sequences within QLab
5. Collaborate with a team to design their own mock "Dream" production

Prerequisite(s): None

Recommended Preparation: Experience with dance production, either onstage as a performer or backstage as crew, is not required but is recommended. As a primer, the instructor has prepared a short watch list: [insert link]

Course Notes

This course may include off-campus site visits. A transportation option will be provided.

Technological Proficiency and Hardware/Software Required

Computer with built-in camera or connected external camera

QLab® software download

Phone with built-in camera

Required Materials & Readings

Hopgood, Jeromy.

"Dance Production: Design and Technology." Routledge (Publisher), 2016. *Alexander Street*,

https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cbibliographic_details%7C3913895.*

**Hard copy is recommended & available for purchase at the USC Bookstore.*

Description and Assessment of Assignments/Grading Breakdown

30% Vocab Quizzes (3x/semester, 100 points ea)

September 5: Collaborators & Spaces

October 3: Lighting & Costumes

October 24: Props, Scenic & Sound Design

15% Mission, Goals & Needs Worksheet: Due 12 Sept @ 5pm.

30% In-Class Creative Studies. Weeks 11-13

25% Final: Design a Dream Production. Present in class.

Grading Scale

Course final grades will be determined using the following scale.

Letter grade	Corresponding numerical point range
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

Assignment Submission Policy

All assignments will be submitted in-class and/or via Brightspace. See course website for more details.

Assignment Rubrics

All assignment rubrics are posted on Brightspace.

Grading Timeline

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

Late work

Late work will not be accepted.

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

This is an embodied learning course, and robust attendance and participation are expected and necessary in order to complete the course material. 1 absence is permitted without penalty. After that, 1% of full grade will be deducted per unexcused absence.

Classroom norms

Students in this course are expected to be present, and to participate actively. No cell phone use is permitted during class. Group work will be evaluated by

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](#).

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing

materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Course Evaluations

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

Course schedule: A Weekly Breakdown (*subject to change*)

	Topics/Daily Activities	Readings/Preparation	Deliverables
Week 1 29 Aug	Meet your team: planning & collaboration	READ: Hopgood, Ch. 1-3, pp. 8-50	
Week 2 5 Sept	Overview of USC performance spaces Guest: Dane Martens, USC Dance Operations	Read Hopgood, Ch. 13: Stage Management, p 244-257 Research & Compare 2 companies (list provided) Prep for Vocab Quiz #1	Vocab Quiz #1: Collaborators & Spaces (in class)
Week 3 12 Sept	Lighting 101 Guest TBA	READ: Hopgood, Ch 4-5 on Lighting, pp. 57-93	Mission, Goals, Needs Worksheet DUE 12 Sept
Week 4 19 Sept	Costumes 101 Guest TBA	READ: Hopgood Ch. 10-11 on Costumes, pp 167-204	<i>Optional:</i> <i>Attend performance by La Mezcla @ Bovard Auditorium</i> Prepare materials for Lighting/Costume Workshop Sept 19 & 26
Week 5 26 Sept	Costume/Lighting Workshop? Discussion: La Mezcla		

Week 6 3 Oct	Possible field trip Sound Design Guest: TBD	READ: Hopgood Ch 6 & 7 on Sound Design, pp. 95-118	Vocab Quiz #2: Lighting & Costumes (in class) Prepare materials for Props/Scenic Design workshop Oct 17
Week 7 10 Oct	**No Class: Fall Recess**		
Week 8 17 Oct	Props & Scenic Design	READ: Hopgood Ch 8 & 9	
Week 9 24 Oct	Works in process, Classroom TBD Meet in lobby after first show for discussion & vocab quiz		Attend Works in Process performance Vocab Quiz #3: Sound, Props & Scenic Design
Week 10 31 Oct	Guest speaker TBD Projection Design		
Week 11 7 Nov	Creative studies & play		
Week 12 14 Nov	Creative studies & play		
Week 13 21 Nov	Creative studies & play		Performance Analysis Worksheet DUE
Week 14 28 Nov	**No Class: Thanksgiving Break**		
Week 15 5 Dec	Bing performances Office hours available		
FINAL	FINAL is Thursday, December 12. 4:30-6:30pm Present & Submit Dream Production Design		

KSOD Policies Required in Syllabus

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 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

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.