

# USC Kaufman

## Glorya Kaufman School of Dance

**Course Title:** DANC 363g Dancing on the Screen

**Section:** 22508R

**Units:** 4

**Term:** Fall 2024

**Day:** Tuesday / Thursday

**Time:** 4:00-5:40PM

**Instructor:** Dawn Stoppiello

**Location:** Online – synchronous meeting on Tuesdays, work during class time on Thursdays

**Office Hours:** by appointment

**Contact Info:** [stoppiel@usc.edu](mailto:stoppiel@usc.edu) - professor will reply within 48 hours.

### 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 and present their own short dance film. As a member of the educated class, 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:

1. Analyze works of dance made for the screen.
2. 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.

3. Contextualize the development of dance on film within history's greater cultural, socio-political, and economic narrative.
4. Create several short Screendance studies in response to specific techniques and styles.

**Prerequisite(s)**

None

**Recommended Preparation**

None

**Course Notes**

This course meets once synchronously on Zoom once per week, and asynchronously once per week at the student's discretion. The asynchronous time is meant for work to be done. This course uses the USC LMS for course materials and assignment submission. Students must log in with their USC credentials.

**Technological Proficiency and Hardware/Software Required**

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.

[USC Computing Center Laptop Loaner Program.](#)

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus.](#)

**Required Materials [Subject to Change]**

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

*Students will have reading, 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. 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/folders/13JYkfAvza6bnz6A-x-xsf9t4JwN696-r>

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 Keersmaecker 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: 55-60.

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. "Stripping the Emperor". Digging the Africanist Presence in American Performance, Dance and Other Contexts. Preagers Publishers 1996: 95-121.

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.

Kealiinohomoku, Joann. "An Anthropologist Looks at Ballet as a Form of Ethnic Dance" (1970). Moving History / Dancing Cultures, Ann Dils and Ann Cooper Albright editors, Wesleyan University Press, 2001: 33-43

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.

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

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, viewings are under Ares Course Reserves on Blackboard**

***Pre-1960 Movie Musical***

Bacon, Lloyd and Berkeley, Busby. "42<sup>nd</sup> Street" 1933

Stevens, George. "Swing Time" 1936

Stone, Andrew. "Stormy Weather" 1943

Powell, Michael and Pressburger, Emerich. "The Red Shoes" 1948

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

***Post-1960 Movie Musical/Dance Narrative***

Ardolino, Emile. "Dirty Dancing" 1997

Attenborough, Richard. "A Chorus Line" 1985 (use link below)

<https://www.youtube.com/watch?v=6K3iMbfZoK8&t=427s>

Badham, John. "Saturday Night Fever" 1977

Chazelle, Damien. "La La Land" 2016

Chu, Jon. "In the Heights" 2021

Daldry, Stephen. "Billy Elliot" 2000  
 Fletcher, Anne. "Step Up" 2006 (the first in the series)  
 Forman, Milos. "Hair" 1979  
 Fosse, Bob. "All That Jazz" 1979  
 Hackford, Taylor. "White Nights" 1985  
 Jewison, Norman. "Jesus Christ Superstar" 1973  
 Kleiser, Randal. "Grease" 1978  
 Lathan, Stan. "Beat Street" 1984  
 Luhrmann, Baz. "Strictly Ballroom" 1993  
 Luhrmann, Baz. "Moulin Rouge" 2001  
 Lumet, Sidney. "The Wiz" 1978  
 Lyne, Adrian. "Flashdance" 1983  
 Marshall, Rob. "Chicago" 2002  
 Parker, Alan "Fame" 1980  
 Robbins, Jerome and Wise, Robert. "West Side Story" 1961 and Spielberg, Stephen 2021  
 Ross, Herbert. "Footloose" 1984 and Brewer, Craig 2011  
 Suo, Masayuki. "Shall We Dance?" 1996 (DVD on reserve, Leavey Library or Rent on Google Play)  
 Von Trier, Lars. "Dancer in the Dark" 2000

### ***Dance Documentaries***

Agrelo, Madeline. "Mad Hot Ballroom" 2005  
 Bould, Michael & Martin, Michael. The Nicholas Brothers: We Sing and We Dance 1992  
 Cunningham, Sachi and Vayabobo "Crutch" 2021  
 Diamond, Matthew. "Dancemaker" 1998  
 Glushanok, Peter. "A Dancer's World" 1957  
 Gould, Ester and Zwaan, Reijer. "Strike a Pose" 2016  
 Gund, Catherine. "Born to Fly – Elizabeth Streb vs. Gravity" 2014  
 Heyman, Tomer. "Mr. Gaga" 2015 (DVD on reserve, Leavey Library)  
 LaChapelle, David. "RIZE" 2005  
 Lee, Benson. "Planet B-Boy" 2007  
 Schlesinger, Adam and Saffire, Linda. "Wendy Whelan: Restless Creature" 2016  
 Wenders, Wim. "PINA" 2013  
 Memis, Kadir [amigo] 2013 "ZEYBREAK - Documentary" (use link below)  
<https://www.youtube.com/watch?v=TgL40M8O2V0>

### ***Screendance List*** - [https://www.youtube.com/playlist?list=PLGhinT3soodTMNb1LX4f\\_dlfOvUxa5iPA](https://www.youtube.com/playlist?list=PLGhinT3soodTMNb1LX4f_dlfOvUxa5iPA)

Anna Teresa de Keersmaecker 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

### **Optional Readings and Supplementary Materials**

None

## **Description and Assessment of Assignments**

**Assignments:** There will be class work for which you will be given credit throughout the semester. Each Assignment has a specific deliverable that is described in DOTS Assignment Descriptions\_F24 posted to the class LMS. Each assignment grouping is intended to engage different learning styles and retention.

### **Analyzing Dance Films: pre-1960 Movie Musicals (Learning Objective 1, 2 and 3, 25% of grade)**

These are short written assignment that provide practice analyzing and describing choreographic and cinematic strategies used within dance films, specifically pre-1960 American Movie Musicals. These are the primary assessment of students' mid-semester standing. While internet research is useful, it is not the primary reason for these assignments. **Wait until after the lecture to complete and submit these to include your understanding of the special contribution made by each artist or each film as discussed in the reading and in the class lecture. Make at least one reference to the reading and one reference to the lecture.** You must clearly state the choreographic/cinematic strategy unique to the primary artist being discussed. What exactly were their contributions to the screen as presented by the professor's lecture? Use poetic language, metaphor and simile, and specifically describe what the dancing looks like. And make a clear statement of your personal experience of watching this work.

1. 42<sup>nd</sup> Street
2. Swing Time
3. Stormy Weather
4. The Red Shoes
5. Singin' in the Rain

### **Recorded Activities (Learning Objective 1 and 4, 25% of grade)**

These are short, recorded assignments (each must be at least 10 seconds long) that provide practice with cinematic techniques useful for deeper understanding of techniques discussed in class, and cinematic strategies to be used in the final film project. These can be done in small self-coordinated groups. Name the file with all names of those participating (Example: Buzz\_LastNameLastNameLastName.mov) and put a copy into each student's Google folder.

1. In Camera Editing (stop/start, conceal/reveal), Framing (Rule of Thirds)
2. Buzz Techniques
3. Astaire Inanimate Object
4. Stop Motion
5. ReRosas

### **Written Responses (Learning Objective 3, 25% of grade)**

These are short written assignments that provide an opportunity for personal response and independent thought using vocabulary explored in class. And to make associations between artists and topics covered. See descriptions under Assignments on Blackboard.

1. Deren Analysis
2. Documentary
3. Music Video

4. Screendance
5. Live Dance or Sport Event

**FINAL: Post 1960 Movie Musical/Dance Narrative Research Google Slides (Learning Objective 1, 2 and 3, 25% of grade)** Each student will research a post-1960 Movie Musical/Dance Narrative from the list provided. Research the following information for your film and organize it into a Google Slide deck (3 slide minimum, 6 slide maximum). Use images and videos, use bullet points to highlight your main points, express visual design.

Address these questions:

- What year was the film made? Who was the director? Who was the choreographer?
- Was it an adaptation or an original?
- What is the socio-political content?
- What are the historical references? When is it in time or when is it referring to?
- What is the mise-en-scene, location(s)?
- Describe the dancing in each film. What genres or styles are being used or referenced?

### Participation

Participation means listening, engaging in discussion, and staying caught up with course content. Students are assessed via the creation, presentation and posting of activities, written responses, and films throughout the semester. Mobile phones can be used under certain circumstances and should otherwise be turned to silence and put out of sight.

### Grading Breakdown

Assessment Tool (assignments)	Points	% of Grade
Analyzing Dance Films (5pts each)	25	25
Recorded Activities (5 pts each)	25	25
Written Responses (5 pts each)	25	25
Final: Google Slides	25	25
<b>TOTAL</b>	<b>100</b>	<b>100</b>

### Grading Scale

Course final grades will be determined using the following scale.

<b>Letter grade</b>	<b>Corresponding numerical point range</b>
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 online posts to Google Folder and written assignments via Assignments on Blackboard must be submitted no later than 11:59pm the evening of the 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.

### **Late work**

Rubrics specify points off for late submission. No assignment will be accepted after one week (7 days) after the due date.

### **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, for example, identifying the row(s) in the rubric where you feel you were mis-scored.

### **Attendance**

Attendance is not taken in this course. It is assumed that students want to be present and participate in courses they enroll in. Travel Request and religious observation are acceptable reasons for missing class, however due dates for assignments will not be altered.

### **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.

### **Zoom etiquette**

"Netiquette" or "internet etiquette," describes the recommended communication and behavior of online communication. When meeting during the synchronous Zoom session I expect students to be dressed and in as professional a position as they might be in the classroom (not laying in bed). If a student is unable to keep their camera on during the synchronous Zoom session, please contact me prior to the class session.

### **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.

### **Policy for the use of AI Generators**

The assignments in this course are meant to practice the expression of independent thought based on human-intelligent observation. There are specific things I will be looking for in your responses that come out of my lectures and slides. You cannot be certain that an AI tool will discover these specificities. Learning to use AI is an emerging skill. It is my opinion that the human-intelligent use of these tools is a growing necessity and should be considered as a collaboration.

Consider the following:

- What are the ethical considerations of using AI in general and in your discipline?
- How can AI be used as an effective learning tool, rather than a content creator for course assignments?
- AI tools are permitted to help you brainstorm topics or revise work you have already written.
- 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. ([hallucination](#) - i.e., deceptive data)
- 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 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. ([USC Libraries AI Generators Citation Guidance](#))

### **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. Students will receive an email asking for participation in a course evaluation. This evaluation will be completed outside of class and is used to help the professor improve the course.

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

### Course Schedule: A Weekly Breakdown

Week	Topics/Daily Activities	Reading and viewing to be completed before next class	Deliverables/Due Dates
<b>Week 1</b> Aug 27 class  Aug 29 work	Tue: Intro to course Review the syllabus.  Introduction to Dancing on the Screen	READ: Caroll, Noël. “Toward a Definition of Moving-Picture Dance” pg. 111-125.  READ: Deren, Maya. “Amateur vs Professional” pg. 220-224.	Familiarize yourself with Brightspace course
<b>Week 2</b> Sep 3 class  Sep 5 work	Tue: Moving Picture Dance and Deren Analysis	READ: Brooks Virginia. “From Méliès to Streaming Video: A Century of Moving Dance Images pg. 55-60.	Written Response 1: Deren Analysis. <b>Due – Sep 5</b>

<p><b>Week 3</b> Sep 10 class</p> <p>Sep 12 work</p>	<p>Tue: Early Dance on Film: Edison, Méliès, Fuller to Moving in the Silent Era: Chaplin, Fairbanks, Valentino</p>	<p>READ: Zimmer, Elizabeth. "Optic Nerve: Busby Berkeley and the American Cinema" pg. 68-70.</p> <p>WATCH: 42nd Street</p>	<p>Recorded Activity 1: In-Camera (stop/start, conceal/reveal) and Rule of Thirds. <b>Due – Sep 12</b></p>
<p><b>Week 4</b> Sep 17 class</p> <p>Sep 19 work</p>	<p>Tue: Those "Fabulous" 30s: Busby Berkeley, Racism and Sexism</p> <p>Analyzing Dance Films: 42<sup>nd</sup> Street</p>	<p>READ: Stearns, Marshall and Jean. "Fred Astaire" pg. 20-228</p> <p>WATCH: Swing Time</p>	<p>Analyzing Dance Films 1: 42<sup>nd</sup> Street. <b>Due - Sep 19</b></p> <p>Recorded Activity 2: Busby Berkeley Techniques. <b>Due - Sep 19</b></p>
<p><b>Week 5</b> Sep 24 class</p> <p>Sep 26 work</p>	<p>Tue: Astaire, Rodgers, and Pan</p> <p>Analyzing Dance Films: Swing Time</p>	<p>READ: Stearns, Marshall and Jean. "Bill Robinson: Up on the Toes" pg. 180-188</p> <p>READ: Valis Hill, Constance. "Trickster Gods and Rapparees" pg. 1-28.</p> <p>WATCH: Stormy Weather</p>	<p>Analyzing Dance Films 2: Swing Time. <b>Due - Sep 26</b></p> <p>Recorded Activity 3: Astaire dance with inanimate object. <b>Due - Sep 26</b></p>
<p><b>Week 6</b> Oct 1 class</p> <p>Oct 3 work</p>	<p>Tue: Minstrelsy, Vaudeville, contributions of black dance artists in American films</p> <p>Analyzing Dance Films: Stormy Weather</p>	<p>No reading/viewing this week.</p> <p>Research a live dance or live sport event for Written Response 5 – due Dec 5.</p>	<p>Analyzing Dance Films 3: Stormy Weather. <b>Due - Oct 3</b></p>
<p><b>Week 7</b> Oct 8</p> <p>Oct 10</p>	<p><b>No synchronous class meeting this week.</b></p>	<p>READ: Kealiinohomoku, Joann. "An Anthropologist Looks at Ballet as a Form of Ethnic Dance" pg. 33-43</p> <p>WATCH: The Red Shoes</p>	<p><b>Add/Drop: week 1, 2, 3, assignments due - email links to professor.</b></p>

<p><b>Week 8</b> Oct 15 class</p> <p>Oct 17 work</p>	<p>Tue: Dance as Cinematic Narrative: The Red Shoes, Oklahoma and “the dream ballet”, ballet as ethnic dance</p> <p>Analyzing Dance Films: The Red Shoes</p>	<p>READ: Genné, Beth. “Dancin’ in the Rain: Gene Kelly’s Musical Films” pg. 71-77</p> <p>READ: Dixon Gottschild, Brenda. “Stripping the Emperor” pg. 95-121.</p> <p>WATCH: Singin’ in the Rain</p>	<p>Analyzing Dance Films 4: The Red Shoes. <b>Due - Oct 17</b></p>
<p><b>Week 9</b> Oct 22 class meet</p> <p>Oct 24 working</p>	<p>Tue: The “Iconic” Dance Film – Singin’ in the Rain and “American Dance”</p> <p>Analyzing Dance Films: Singin’ in the Rain</p>	<p>READ: Dils, Ann. “Moving Across Time with Words: Towards an Etymology of Screendance” pg. 24-26.</p> <p>READ: Diamond, Dennis. “Archiving Dance on Video: The First Generation” pg. 118-122</p> <p>Watch two documentaries from the list.</p>	<p>Analyzing Dance Films 5: Singin’ in the Rain. <b>Due - Oct 24</b></p>
<p><b>Week 10</b> Oct 29 class</p> <p>Oct 31 work</p>	<p>Tue: Archiving concert dance, documentary.</p>	<p>READ: Billman, Larry. “Music Video as Short Dance Film” pg. 12-20.</p> <p>READ: <a href="https://time.com/5315275/art-references-meaning-beyonce-jay-z-apeshit-louvre-music-video/#:~:text=Because%20the%20Carters%20had%20the,major%20role%20in%20the%20video">https://time.com/5315275/art-references-meaning-beyonce-jay-z-apeshit-louvre-music-video/#:~:text=Because%20the%20Carters%20had%20the,major%20role%20in%20the%20video</a></p> <p>WATCH: Music Videos</p>	<p>Written Response 2: Documentary. <b>Due - Oct 31</b></p>

<p><b>Week 11</b> Nov 5 class</p> <p>Nov 7 work</p>	<p><b>VOTE!</b></p> <p>Tue: MTV, globalization, the Internet.</p>	<p>READ: Bremser, Martha and Sanders, Lorna editors. Fifty Contemporary Choreographers</p> <p>Merce Cunningham pg. 105- 110, Anna Teresa De Keersmaeker pg. 130-136, William Forsythe pg. 162-169, Wim Vandekeybus pg. 357- 363, Lloyd Newson pg. 296- 305.</p>	<p>Written Response 3: Music Video. <b>Due - Nov 7</b></p> <p>Recorded Activity 4: Stop Motion. <b>Due - Nov 7</b></p>
<p><b>Week 12</b> Nov 12 class</p> <p>Nov 14 work</p>	<p>Tue: Screendance</p> <p>Cunningham, Rosas, Pina Bausch, Forsythe, Wim Vandekeybus, DV8</p>	<p>No reading this week.</p> <p>Watch: Solo, Rosas danst rosas, Blush and The Cost of Living from the Screendance list.</p>	<p>Recorded Activity 5: ReRosas. <b>Due – Nov 14</b></p> <p>Written Response 4: Screendance. <b>Due - Nov 14</b></p>
<p><b>Week 13</b> Nov 19 class</p> <p>Nov 21 work</p>	<p>Post-1960 Movie Musicals/Dance Narrative</p>	<p>Remember: Written Response 5: Live dance or sport event due Dec 5.</p>	<p>Work on Google Slides</p>
<p><b>Week 14</b> Nov 26</p> <p>Nov 28</p>	<p><b>No synchronous class meeting this week.</b></p> <p>Thanksgiving</p>		<p>Work on Google Slides</p>
<p><b>Week 15</b> Dec 3 class</p> <p>Dec 5 work</p>	<p>Final check in and debrief on Tuesday.</p>		<p>Written Response 5: Live dance or sport event. <b>Due - Dec 5</b></p>
<p><b>FINAL</b> <b>Dec 12</b> <b>THURSDAY</b></p>	<p><b>Asynchronous final – Google Slides due by 4 :30PM</b></p>		<p>Google Slides due. <b>Due – Dec 12, 4:30PM</b></p>

### **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](mailto: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](mailto: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 [This is language from the USC LGBTQ Center.]**

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 repertoire 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](mailto: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](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto: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](mailto:otfp@med.usc.edu)

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.