

## ARTL 310: MUSIC AND DANCE IN PARIS SALON CULTURE

2.0 units

Maymester 2023

**(DRAFT VERSION – subject to change)**

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Depart U.S. Wednesday, May 17, 2023

Arrive Paris Thursday, May 18, 2023

Depart Paris Sunday, June 11, 2023

### **Catalogue Description**

During this twenty-four day Maymester course in Paris, students will explore moments in Parisian salon culture as sites of artistic inspiration and collaboration.

### **Course Description**

Throughout history, artists and intellectuals have gathered in Paris to exchange new ideas and challenge aesthetic tastes. Using this model, we invite artist-scholars of diverse backgrounds to join us in exploring Paris past and present. During this three-week Maymester, students will be in dialogue with the evolution of art, music and dance through interactive encounters with Parisian spaces. This experiential history class will examine some of the many cultural legacies of the City of Light, allowing students to not only broaden their cultural literacy but also reflect on their own positions as global ambassadors of music, dance and culture.

Activities will include visits to architectural and historical sites, museums, and monuments, as well as walking tours, music/dance performances, culinary tastings and collaborative creative projects.

### **Learning Objectives**

By the end of the Maymester, students will be able to:

- identify and describe trends and major artistic figures throughout Paris' history.
- evaluate the historic significance of Paris as a center for music, dance, and general culture
- synthesize experiential and scholastic studies in reflective artistic assignments and a collaborative presentation
- contextualize and write about their own artistic practice in a final paper that addresses the role of a global education in creating future arts leaders

### **Course Materials**

Reading selections will be posted to Blackboard by the middle of Spring Semester 2023:

### **Required Reading:**

Benjamin, Walter. "Paris, Capital of the Nineteenth Century" from *The Arcades Project*,

trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA: Harvard University Press, 1999). Only the last two essays (V. Baudelaire or the Streets of Paris and VI. Haussmann or the Barricades”).

Cahill, Susan. “Louis IX and the Dark Side of Sainthood,” and “Benghabrit, Jews and the Gestapo” from *The Streets of Paris: A Guide to the City of Light Following in the Footsteps of Famous Parisians Throughout History* (New York: St. Martin’s Griffin, 2017).

Nayeri, Farah. “Is it Time Gauguin Got Cancelled?” *The New York Times*, November 18, 2019  
<https://www.nytimes.com/2019/11/18/arts/design/gauguin-national-gallery-london.html>

Onishi, Norimitsu. “A Racial Awakening in France, Where Race Is a Taboo Topic.” *NY Times*. July 14, 2020.  
<https://www.nytimes.com/2020/07/14/world/europe/france-racism-universalism.html>

Stephen, Bijan. “In Praise of the Flâneur” *The Paris Review*, published October 17, 2013,  
<https://www.theparisreview.org/blog/2013/10/17/in-praise-of-the-flaneur/>

Talbot, Margaret. “The Myth of Whiteness in Classical Sculpture” *The New Yorker*, October 22, 2018  
<https://www.newyorker.com/magazine/2018/10/29/the-myth-of-whiteness-in-classical-sculpture>

### **Optional/Further Reading:**

A great history of the city of Paris:

Alastair Horne, *Seven Ages of Paris* (New York: Vintage Books, 2004).

Hemingway’s posthumously published memoir on Paris of the 1920s:

Ernest Hemingway, *A Moveable Feast* (UK: Penguin/Random House, 1964).

**Listening** These pieces will be made available to students via Dropbox and/or a YouTube Playlist. Students will need to download these songs onto the portable device they will be bringing to Paris. Some site visits will have a component that requires playing musical content.

List subject to change and likely to be updated before departure:

Pérotin, *Viderunt omnes* (1198)

Jean-Baptiste Lully, *Armide* (1686)

Jacques Offenbach, *Overture to Orphée aux enfers* (1858)

Claude Debussy, *Prélude à l’après-midi d’un faune* (1894) and *Pelléas et Mélisande* (1902)

Aristide Bruant, *Dans la rue* (1912)

Igor Stravinsky, *Le sacre du printemps* (1913)

Joséphine Baker, *J’ai Deux Amours*, *La Conga Blicoti* (1920s)

Sidnet Bechet, TBD

Django Reinhardt and Jazz Manouche, selection TBD (1930s)

Salim Halali (selection TBD)

Edith Piaf, *Je ne regrette rien* (1959)

Boris Vian, *Mozart avec nous* (ca. 1959)

Juliette Gréco, *La Javanaise* (1963)

Serge Gainsbourg, *Je t'aime...moi non plus* (1969) and *Aux armes et caetera* (1979)

Michel Polnareff, *On ira tous au paradis* (1972)

MC Solaar, *Les temps changent* (1997)

Playlist: A Brief Overview of French Hip Hop <https://frenchculture.org/performing-arts/3460-playlist-brief-overview-french-hip-hop>

### Technological Requirements

Course assignments will require students to create digital content. Students will have access to a computer lab but are highly encouraged to bring:

- a camera
- lap-top computer, iPad, or other digital device
- headphones for selected digital device
- small notebook and pen/pencil

### Description and Assessment of Assignments

#### Pre-Departure Video Response Paper (10%):

Pre-Departure: Required Viewing:

- 1) *Midnight in Paris*, dir. Woody Allen, 2011 (1 hr 34 mins)  
Available for rental on Amazon Prime, Apple TV, Netflix, etc.
- 2) *The King Who Invented Ballet: Louis XIV and the Noble Art of Dance* (first 60 minutes)  
2015 English-language documentary about Louis XIV, Lully and the power of dance at the French court. On YouTube:  
<https://www.youtube.com/watch?v=NTJlIFhg85Q&t=1s>
- 3) *Harlem in Montmartre: A Paris Jazz Story* (3:30)  
<https://www.youtube.com/watch?v=22GsV-7XgD4&t=1s>
- 4) *Is France the second-largest market for Rap Music and if so, why?* (10:52)  
<https://www.youtube.com/watch?v=f5kljAikHbs>

To prepare for their upcoming immersion into French cultural history, students will watch the above films and short YouTube clips that address Parisian music and dance from the 1660s through the 1920s to today.

In a short two-page reflection paper, please address:

- 1) Your personal take-aways on the evolution of music/dance/art in Paris (as shown in these videos)
- 2) What are your preliminary thoughts on how you might approach traveling through the rich, overlapping and at times dissonant layers of history you will find in Paris?

**Due via Turnitin on Blackboard by Wednesday, May 17.** Grading will be based on thoughtful completion.

#### Responsible and Respectful Preparation and Participation (10%):

Students are responsible for being prepared by reading/viewing/listening to assigned selections in advance of each class session, thinking critically, and actively participating in discussions and activities. Students should also arrive punctually to each site visit; have high regard for fragile historical environments and objects; and respect their colleagues, faculty, staff and selves.

Character Meet & Greet and Presentation Assignments (20%):

Before departure, students will be assigned a historical character to research. This assignment is composed of three parts:

- 1) Before the program officially begins (due **Wednesday, May 17<sup>th</sup>**), you will turn-in via Blackboard a one-to-two-page document that contains:
  - a. **Annotated Bibliography** of sources you used to research your character (You may start with Wikipedia, but then go further – can you find first-person documents? Diaries? Autobiographies? Biographies? Scholarly Articles? Videos? Movies? Podcasts? Listening examples? Interviews? Photos? Etc.)
  - b. **General Outline** of the 3-5-minute oral presentation you will give to the class at your scheduled site visit.
- 2) For the USC Orientation Meet & Greet on **Friday, May 19<sup>th</sup>** you will need to be prepared to **role play** (speak of your character's life story in **first person**) to your group and the whole class. You should know:
  - i. Your character's general era (exact dates not necessary), accomplishments and contemporaries
  - ii. Something you find interesting about this historical personality
  - iii. How does your character relate to the history of dance/art/music/history of Paris?
  - iv. How does your character relate to sites that we will be visiting?
- 3) Give your 3-5-minute presentation (when assigned) at a specific site
  - i. Basic notes are allowed, but this should be more of a first-person performance (speaking as your character) than a presentation.

Reflective Artistic Assignments (20%):

Each week, students will be required to submit a reflection on one or more of the week's activities (3 submissions total). These reflections could take the form of a podcast, vlog, blog, SoundCloud, YouTube, Tik Tok Channel, Instagram account, website, etc.

Students should address course content through the lens of what they are personally finding most interesting and inspiring. Reflections should be appropriate for a USC audience and separate from personal travel content.

Mid-Term Salon (5%):

Students will review their reflective essays and any assigned readings/viewings/listenings to prepare for a group discussion to take place during the second week of the course. Further details to be provided a few days before the mid-term.

### Creative Final Presentation/Performance (20%):

Students will be assigned to collaborative groups throughout the Maymester. During the final class meeting on Thursday, June 8th, each group will deliver a five-minute creative presentation/performance to Profs. Gilbert and Kopcsak, fellow students and invited guests that uses as inspiration and/or references at least one site visit, one painting/sculpture or performance, and one historic personality. Students should be prepared to explain their artistic choices.

### Final Essay (15%):

Students will submit by Friday, June 7<sup>th</sup> at 5:00pm a written essay (minimum 2000 words) that synthesizes and expands on their Reflective Artistic Assignments and Final Presentations. This paper should address how this trip has been personally transformative as an artist, leader, and global citizen.

### GRADING BREAKDOWN

- 10% Pre-Departure Video Response Paper
- 10% Responsible and Respectful Preparation and Participation
- 20% Character Meet & Greet, Bibliography/Outline and Presentation
- 5% Mid-Term Salon
- 20% Reflective Artistic Assignments
- 20% Final Presentation
- 15% Final Paper

### **Course Schedule (subject to change)**

	General Schedule (subject to change)	Readings and Homework	Important Info
	PRIOR TO DEPARTURE:	Students Watch Required Films, Download Required Music  Research Character for Meet & Greet Assignment	Video Response Paper DUE Wed May 17  Character Presentation Assignment, Part One: Bibliography & Outline DUE Wed May 17

<b>Thur May 18</b>	Arrive Paris ACCENT Orientation #1		
<b>Fri May 19</b>	ACCENT Orientation #2 (am) Kaufman/Thornton Orientation (pm)	DUE: Character Presentation Assignment, Part Two: Meet & Greet Role Play	Afternoon Activity: Bateaux Mouches
<b>Sat May 20</b>	<b>Performance #1</b> (subject to change): Meet at 6:45pm, <b>Opéra Bastille</b> (Métro: Bastille) <b>PARIS OPÉRA –</b> <b>Puccini's <i>La Bohème</i> (staging by</b> <b>Claus Guth); 7:30pm curtain</b>		
<b>Sun May 21</b>		READ Benjamin & Stephen and prepare answers to below questions in preparation for Monday, May 22.	
<b>WEEK #1: Mon May 22</b>	DISCUSSION: Theoretical frameworks for exploring the city of Paris  <b>WALKING TOUR of Paris</b> , starting from the Galerie Vivienne (to discuss Benjamin's Arcade Project), through Palais Royale, Jardin des Tuileries, up Champs-Élysées (lunch and Laundree) and ending at Eiffel Tower (to discuss Exposition Universelle)  - Baron Haussmann - Daniel Buren - Emmanuel Macron - Anne Hidalgo - Gustave Eiffel (1889) - W.E.B Du Bois (1900)	READ: <b>BENJAMIN</b> , "Paris, Capital of the Nineteenth Century". Pp. 83-88 ("V. Baudelaire or the Streets of Paris and VI. Haussmann or the Barricades"). <b>STEPHEN</b> , "In Praise of the Flâneur"  Discussion / Research Questions: - Who is Walter Benjamin? - How does an understanding of <i>flânerie</i> , as a concept, relate to a Maymester dedicated to walking around Paris? - How do we engage with a city?  Terms to know: - flâneur - Haussmannization - cosmopolitanism - phantasmagoria  Paris Dichotomies: - City of Light / City of Dead - Inherited mythologies vs. reality - History / Modernity	10:00am – Meet at entrance to <b>Galerie Vivienne</b> (4 Rue des Petits Champs) (Métro 3: Bourse)
<b>Tue May 23</b>	<b>MEDIEVAL PARIS and WALKING TOUR</b>  Morning: Notre Dame / Ste. Chapelle (11:00am entry) - History of music in the Middle Ages (Léonin, Pérotin, and Machaut).  Afternoon: Left Bank Walk Shakespeare & Co., Luxembourg Gardens, Gertrude Stein's apartment, end at Arène de Lutèce  - Pérotin - Victor Hugo - Gertrude Stein - Langston Hughes	LISTEN: PÉROTIN, <i>Viderunt omnes</i> (1198)  READ: CAHILL, <i>Louis IX and the Dark Side of Sainthood</i>	10:00am – Meet in front of <b>Notre Dame Cathedral</b>  Fête du Pain

<b>Wed</b> <b>May 24</b>	<b>CLASSROOM DAY</b>  Morning free – Dancers encouraged to take class at Studio Harmonic <a href="https://www.studioharmonic.eu/">https://www.studioharmonic.eu/</a>  CLASSROOM DAY: History of Music and Dance in Paris; Prep for travel to Versailles	Discuss / Assign Groups for Final Projects	1:00-4:00pm – Meet at <b>ACCENT Classrooms</b> (89 Rue du Faubourg Saint-Antoine, 75011)
<b>Thur</b> <b>May 25</b>	<b>VERSAILLES:</b> Lully, Louis XIV and Beauchamps, spectacle, ballet and centralized opera.  - <i>Louis XIV</i> - <i>Lully</i>	LISTEN: LULLY, <i>Armide</i> (1686)	8:00am - Meet at Place de la Bastille (métro: Bastille) in front of the Opéra for bus to <b>VERSAILLES</b>  All day at Versailles (Group tour and time for students to explore on their own)
<b>Fri</b> <b>May 26</b>	Meet with your teams for Collaborative Project Time in the Morning  <b>Performance #2:</b> (subject to change): Meet at 6:45pm <b>Opéra Garnier</b> (Métro: Opéra) <b>PARIS OPÉRA BALLET – Wayne McGregor/Thomas Adès <i>The Dante Project</i></b> ; 7:30pm curtain	<b><u>DUE: Reflective Artistic Assignment #1 by EOD</u></b>	
<b>Sat</b> <b>May 27</b>	No Class		Optional Excursion, TBD
<b>Sun</b> <b>May 28</b>	No Class		

<b>WEEK #2:</b> <b>Mon</b> <b>May 29</b>	<b>MONTMARTRE</b>  Meet at Place Pigalle (former site of Chez Bricktop) - Ana “Bricktop” Smith - Josephine Baker - Louis Mitchell - Sidney Bechet  <b>Sacré Coeur, Moulin Rouge, Montmartre</b> Walking Tour - Edith Piaf - Mistinguett  <b>Musée de Montmartre</b> group entrance at 11:30am); Lunch – Place du Tertre  <b>Cimetière de Montmartre:</b> - Hector Berlioz - La Goulue - Nijinsky	LISTEN: Hector Berlioz, Jacques Offenbach, Aristide Bruant, Josephine Baker, Edith Piaf, Sidney Bechet  WATCH: Jean Renoir <i>Cancan</i> <a href="https://youtu.be/fsTR7LgicTw">https://youtu.be/fsTR7LgicTw</a>  Artist, activist and anti-Nazi spy Josephine Baker honored at France’s Panthéon (6:44) <a href="https://www.youtube.com/watch?v=d8mQoWGU2Ak">https://www.youtube.com/watch?v=d8mQoWGU2Ak</a>	9:30am – Meet at Place Pigalle Montmartre
<b>Tue</b> <b>May 30</b>	Morning Free – Dancers take class  2:00pm - Meet at <b>Musée d’Orsay</b> Special Exhibit: “Manet/Degas”  - Edgar Degas - Édouard Manet	LISTEN: Debussy, <i>Prélude à l’après-midi d’un faune</i> (1894) and <i>Pelléas et Mélisande</i> (1902)  EXPLORE: Musée d’Orsay website. WATCH: videos on 19th Century Artistic Movements. READ: NAYERI article on Gauguin.	Meet at <b>Musée d’Orsay</b> in the afternoon
<b>Wed</b> <b>May 31</b>	<b>OPÉRA GARNIER</b> - Marie Taglioni - Charles Garnier - Aurélie Dupont  10:00am - Opéra Garnier Backstage Tour  <b>MID-TERM SALON (#2)</b> over lunch at garden  Afternoon/Evening: Collaborative Project Time <b>La Place Hip Hop</b> (Les Halles, 10 passage de la Canopée, 75001)	PREPARE: Talking points for group discussion/Mid-Term	9:30am – Meet on front steps of <b>Opéra Garnier</b>
<b>Thur</b> <b>Jun 01</b>	<b>LOUVRE</b> - I.M. Pei  TBD: Louvre Scavenger Hunt and/or special tour	<b>READ</b> Talbot, ‘The Myth of Whiteness in Classical Sculpture’ (2018)  Question for discussion: “What makes a masterpiece?”	9:00am – Meet at <b>Louvre Pyramid</b>



<b>Fri Jun 02</b>	<p>Meet with your teams for Collaborative Project Time in the Morning</p> <p><b>Performance #3: (subject to change):</b> Meet at 7:15pm; (Métro: Trocadero); <b>Théâtre Chaillot</b> <b>BATSHEVA/Ohad Naharin – New Work</b>; 8:00pm curtain</p>	<b><u>DUE: Reflective Artistic Assignment #2</u></b>	
<b>Sat Jun 03</b>	No Class	Optional Excursion, TBD	Weekend of FREE Classical Concerts at Cité de la Musique
<b>Sun Jun 04</b>	No Class		
<b>WEEK #3: Mon Jun 05</b>	<p><b>IRCAM and CENTRE POMPIDOU</b></p> <p>10-12 IRCAM (Institute for Research and Coordination in Acoustics/Music)</p> <p>Meet an IRCAM Professional and visit the Institute (Career Discovery Visit)</p> <p>2:00pm: Meet at <b>Centre Pompidou</b>/Stravinsky Fountain for talk about <i>The Rite of Spring</i>/Modernism</p> <ul style="list-style-type: none"> <li>- <i>Serge Diaghliev</i></li> <li>- <i>Igor Stravinsky</i></li> <li>- <i>Pablo Picasso</i></li> </ul>	<p>LISTEN: Igor Stravinsky, <i>Le sacre du printemps</i> (1913)</p> <p><b>EXPLORE:</b> “Sounds Like Kandinsky” on Centre Pompidou Website</p> <p><i>The Rite of Spring</i>/Modernism What makes something modern?</p> <p>Work on Final Projects</p>	9:45 am meet at IRCAM at Centre Pompidou
<b>Tue Jun 06</b>	<p><b>CITÉ DE LA MUSIQUE</b></p> <p><b>Conservatoire de Paris</b></p> <p>2:00pm <b>Basquiat Soundtrack</b> <b>Jean-Michel Basquiat</b> Espace d’exposition; Philharmonie</p>	<p>VISIT: Cité de la Musique website on Basquiat’s music career and influences</p>	<p>9:45am – Meet at <b>Conservatoire de Paris</b> Cité de la Musique (Métro: M5, Porte de Pantin)</p> <p>Afternoon/Evening: Collaborative Project Time <b>La Place Hip Hop</b> (Les Halles, 10 passage de la Canopée, 75001)</p>
<b>Wed Jun 07</b>	<p>Colonialism, Immigration &amp; The multiple heritages of Paris</p> <p>Lunch <b>Grand Mosquée de Paris</b> <b>or Marché aux enfants rouges</b> North African cuisine</p> <ul style="list-style-type: none"> <li>- <i>Django Reinhardt</i></li> <li>- <i>Salim Halali</i></li> </ul>	<p>READ: CAHILL, <i>Benghabrit, Jews and the Gestapo</i>; ONISHI on Race in France.</p> <p>LISTEN: Reinhardt, Halali</p> <p>Work on Final Projects and Final Paper</p>	<p>Sign-up for studio space at La Place for Final Presentation Rehearsals</p>

Thur Jun 08	Final Presentations  Farewell Picnic (Location TBD)	<u>DUE: Final Group Presentation</u>  <u>DUE: Reflective Artistic Assignment #3</u>	Meeting Location TBD
Fri Jun 09		<u>DUE: Final Individual Paper</u> (uploaded to Blackboard by 11:59pm)	
Sat Jun 10			
Sun Jun 11			Depart Paris

### Program Details

We have contracted with the ACCENT International Study Abroad, which has worked with over 60 American colleges and universities, including the University of Southern California. ACCENT coordinates housing, provides classroom space, and assists with logistics, such as purchasing activity tickets, arranging transportation, and providing additional staff support.

### Facilities

Classes will be held in the ACCENT Paris Study Center located at 89 Rue du Faubourg-Saint Antoine in the 11<sup>th</sup> arrondissement of Paris. The ACCENT Paris Study Center includes experienced local staff, computer access, a library, and a study area.

### Emergencies

The ACCENT Paris Study Center has a contingency plan in the event of a health or safety emergency. Students have access to a 24/7 emergency contact number for ACCENT staff, as well as cell phone numbers for program faculty and staff members. They are also given a card to carry in their wallet with information about what to do in the event of an emergency. Employees of the ACCENT Paris Study Center are also in regular contact with officials of the U.S. Embassy in Paris. Students will have a full on-site orientation session upon arrival in Paris, during which they will be given information about how to register with the U.S. Embassy. For more information, visit <http://accentintl.com/participant-information/safety-and-security/>.

In the event of an emergency, USC faculty and staff members will contact International SOS, USC's contracted health and safety emergency service provider for overseas programs at 215-354-5000, 215-942-8226 or [phlopsmed@internationalsos.com](mailto:phlopsmed@internationalsos.com).

The following resources provide detailed information about the university's general plan for emergency response, which students are responsible for reviewing:

1. Overseas Study Trips-Destination Restrictions and Crisis Management:  
<http://policy.usc.edu/overseas-study/>

2. Overseas Emergency Response Plan:

<https://studentaffairs.usc.edu/files/2016/08/Overseas-Emergency-Response-Plan-2016.pdf>

### **Student Health**

Students must adhere to all university study abroad health requirements. They must be covered by the USC Aetna Student Health Insurance Plan or the USC Student Health Insurance Plan for Students Studying Overseas, both of which include special health and emergency coverage by International SOS. For more information, visit <http://engemannshc.usc.edu/insurance/overseas-travel-resources/>. We strongly recommend that students schedule medical and dental examinations and/or visit the Travel Clinic at the Engemann Student Health Center (<http://engemannshc.usc.edu/medical/travel-clinic/>) prior to departure. Students must sign the Know Before You Go Informed Consent Form and Medical Treatment Authorization no later than five weeks prior to the program departure date.

### **Student Safety**

As articulated in the USC Travel Release, all students are considered adults and are expected to take responsibility for their actions while taking part in the program. As such, they are responsible for determining the potential dangers of particular destinations. They should visit the U.S. Department of State website ([http://travel.state.gov/travel/cis\\_pa\\_tw/tw/tw\\_1764.html](http://travel.state.gov/travel/cis_pa_tw/tw/tw_1764.html)) and the U.S. Centers for Disease Control website (<http://www.cdc.gov/travel/>) for warnings and other important information. Students must sign the USC Travel Release no later than five weeks prior to the program departure date.

### **Lodging**

Students will be housed in double/triple occupancy rooms in shared student apartments coordinated by ACCENT.

### **Meals**

Students will be responsible for meals.

### **Transportation**

ACCENT will provide one way airport transfer upon arrival and one-way shared taxi transfer from ACCENT to shared student apartments. Students will also receive a Paris transit pass, valid on bus and metro for the duration of the program.

### **Cultural Activities**

The Cultural Activities Fee includes the welcome and farewell meals, course-related visits, performance tickets, and a chartered bus for the excursion to Versailles. Furthermore, ACCENT will provide a student ID card allowing free individual entry to most national museums in Paris.

For questions, please contact:

**Anne Aubert-Santelli**, Director of Admission & Student Services, USC Glorya Kaufman School of Dance  
(213) 821-6725; [auberts@usc.edu](mailto:auberts@usc.edu)

### **USC Kaufman/Thornton Policies**

## **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.

## **Diversity, Equity, 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/Thornton faculty support conversations surrounding racial justice and encourage fostering a culture of calling people IN to the conversation as opposed to calling people out.

## **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.

## USC Policies

### Religious Holy Days Policies

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

### *Statement on Academic Conduct and Support Systems*

#### Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on Research and Scholarship Misconduct.

#### 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**

[studenthealth.usc.edu/counseling](https://studenthealth.usc.edu/counseling)

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

#### **National Suicide Prevention Lifeline**

1 (800) 273-8255 – 24/7 on call

[suicidepreventionlifeline.org](https://suicidepreventionlifeline.org)

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

#### **Relationship and Sexual Violence Prevention Services (RSVP)**

(213) 740-9355(WELL), press “0” after hours – 24/7 on call

[studenthealth.usc.edu/sexual-assault](https://studenthealth.usc.edu/sexual-assault)

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

#### **Office for Equity, Equal Opportunity, and Title IX (EEO-TIX)**

(213) 740-5086; [eeotix.usc.edu](https://eeotix.usc.edu)

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

[usc-advocate.symplicity.com/care\\_report](https://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportiv

#### **The Office of Student Accessibility Services (OSAS) -**

(213) 740-0776; [osas.usc.edu](https://osas.usc.edu)

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) 821-4710; [campussupport.usc.edu](http://campussupport.usc.edu)

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; [diversity.usc.edu](http://diversity.usc.edu)

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; [dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)

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) 442-120 – 24/7 on call; [dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information.

### **Office of the Ombuds**

(213) 821-9556 (UPC) / (323-442-0382 (HSC); [ombuds.usc.edu](http://ombuds.usc.edu)

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) 442-3340 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)

[chan.usc.edu/otfp](http://chan.usc.edu/otfp)

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