

DANC 110
Dance Technique I
Fall 2015
Day: M-F
Time: M/W/F - 8:00am-11:50am
Tu/Th - 8:00am-10:50am
3 units

Location: PED 207

Instructor: Jodie Gates
Office: STO 327
Office Hours: To be scheduled by email
Contact Info: vicedance@usc.edu

Catalog Description

Fundamental technique studies in a studio setting. Concentration on classical ballet, hip hop and its derivatives, partnering and contemporary techniques essential to the dancers' development.

Full Course Description

Fundamental technique studies in a studio setting. Focus on classical ballet, hip hop and its derivatives, and contemporary techniques essential to the dancers' development. Technique practice may include ballroom, jazz, classical and contemporary partnering and modern dance. Study includes the foundational elements, vocabulary, musical connection, culture and history of the styles and their development.

Ballet technique will build on foundations in a clean, clear classical aesthetic and used as a strong base for all other forms of dance.

Hip hop dance technique will build on foundational elements and learn a clear articulation of spine, grounded movement vocabulary and musicality.

Contemporary dance technique draws on many dance forms including: traditional modern, classical ballet, release, jazz, hip-hop and capoeira. Forsythean, Laban, Yogic and Brain Gym principals will also be an integral part of the course's learning experience.

Partnering technique is the act of two dancers moving as one in a supportive and sustained manner. This course will teach the fundamentals of partnering technique from traditional classical ballet to modern, post-modern, contemporary and social dance partnering.

Monday – Ballet / Hip Hop

Tuesday – Ballet / Contemporary

Wednesday – Ballet / Hip Hop

Thursday – Ballet / Contemporary

Friday – Ballet / Partnering

Learning Objectives

This technique class is fundamental to the Dance BFA. It provides the foundation for all other studies and experiences in the major and focuses on the creation and long-term refinement of dance technique in the following ways:

- Develop dance vocabulary, technique and facility.
- Promote knowledge and awareness of safe performance techniques ranging in traditional classical, modern, social and contemporary solo practice and partnering techniques.
- Promote an understanding of the theories, contexts and history of the styles studied.
- Develop movement vocabulary, strength and knowledge of the nuances in all styles.
- Develop awareness of musicality, technique and stylistic refinement.
- Understand foundational elements of solo work and partnering, expression and personal artistic growth.

Prerequisite(s): Placement audition. Intended for BFA Dance majors.

Recommended Preparation: Ballet, hip hop, pointe studies, modern dance and/or jazz studies suggested.

Course Notes

This class is reserved for the entry level BFA Dance majors. All students are expected to enroll and participate each semester in the appropriate level of the technique series throughout their academic career.

Required Readings and Supplementary Materials

Gail Grant: *Technical Manual and Dictionary of Classical Ballet*, Dover, 1982.

Jacqui Greene Haas: *Dance Anatomy*, Human Kinetics, 2010.

Susan Au: *Ballet and Modern Dance* by, Thames & Hudson, 2012

Marc Raymond Strauss and Myron Howard Nadel: *Looking at Contemporary Dance: A Guide for the Internet Age*, Princeton Book Company, 2012.

Jennifer Roche: *Multiplicity, Embodiment and the Contemporary Dancer: Moving Identities*, Palgrave Macmillan, 2015

Additional short readings or videos may be assigned relating to specific choreographers and styles studied.

Description and Assessment of Assignments

Students are expected to do the following:

- Attend class every day and keep a journal of technical growth and understanding.
- Perform jury at the end of the semester for a faculty panel.
- Be prepared for each class with pre-warm-ups necessary for the health and wellbeing of the student's body.
- Learn and remember all assigned combinations for each class.
- Attend all master classes and guest lectures.
- Attend all departmental performances or participate as a performer.

Grading Breakdown

60% Lesson progress, preparation and achievement as evidenced by daily accomplishment of class work observed by teacher.

15% Journal, self-evaluation and written concert critique.

25% Jury (final exam by faculty panel).

A+ = 100 points

A = 96-99 points

A- = 91-95 points

B+ = 88-90 points

B = 85-87 points

B- = 81-84 points

C+ = 78-80 points

C = 75-77 points

C- = 71-74 points

D+ = 67-70 points

D- = 61-63 points

F = 60 or below

Journal

Students will keep a journal of technique and choreographic notes, achievements and challenges, and inspirations. Due at the end of: week 5, week 10 and week 15.

Self-evaluation

Students will write a 1-2 page discussion of progress to date and challenges to be explored and met in following semester. Due at the end of: week 5, week 10 and week 15.

Concert Critique

Students will write a 2-3 page review of a student or professional concert pre-approved by faculty, including discussion of how the work relates to specific elements of the student's technical studies. Due by week 15.

Assignment Submission Policy

Journals will be checked three times within the semester. The final exam will consist of a jury, time and place according to the USC Schedule of Classes Final Exam Schedule.

Additional Policies

Attendance is mandatory as most of our work is done in the studio each session. There will be four excused absences allowed. No doctors' notes are necessary or accepted. No make-up classes are allowed. Tardiness is not tolerated as early warm-ups are critical to preventing injury; the full class time is necessary to complete course training, and tardiness creates a significant disruption to the course work of the other students. Tardiness of 20 minutes or more will constitute an absence. Further, three tardy attendances of less than 20 minutes will also constitute an absence. Because active participation as defined herein is so utterly important to this course, each unexcused absence will count for a 3-point deduction of active participation points.

Proper Attire for Technique Class

Students are expected to be dressed appropriately: clean dance attire with hair neat and out of the face at the beginning of class.

Women - solid colored leotard, pink or black tights, ballet slippers with elastic, pointe shoes, jazz shoes, or bare feet, or socks as required. Skirts and yoga pants are acceptable.

Men - full-length tights, bike shorts or close fitting T-shirt, dance belt, ballet slippers with elastic, jazz shoes, socks, or bare feet as required.

Course Schedule: A Weekly Breakdown

Technique class will begin with the fundamental ballet movement vocabulary and combinations at the barre followed by center work in ballet, hip hop, gender specific work (pointe and men's technique) and classical, contemporary and ballroom (introduction to partnering). The work will increase in complexity including elements of movement and musicality, control, stamina and strength. The class is broken up into the following intervals, totaling 15 contact hours per week:

Monday, Tuesday, Wednesday, Thursday, Friday

- Ballet barre, adagio, petit and grand allegro, simple turns focusing on alignment, musicality and coordination

Wednesday

- Gender specific ballet class work for ladies or men's technique

Monday, Wednesday

- Hip Hop foundations, rhythms, isolations, combinations

Tuesday, Thursday

- Contemporary / Modern foundations of contraction-release, fall and recovery, and breath theories with combinations focusing on space, time and force

Friday

- Partnering techniques learned

Monday through Friday

- Discussion, readings or special problems

WEEK 1

- Orientation/expectations and general assessment of levels and experience of students/introduction of fundamental level work in ballet, contemporary, hip hop and partnering

WEEKS 2 - 5

- Ballet barre and center work (adagio combinations, petit allegro phrases, simple turns and grand allegro enchaînements) focusing on alignment, turn-out, line, fundamentals of coordination and control of single body parts and the body as a whole
- Pointe work (for ladies who specialize in this area) focusing on alignment, balance, stability, échappé, relevé, élevé, and simple combinations and men's technique focusing on elevation, control, simple turns. Ladies not in pointe shoes will concentrate on articulation in footwork and opposition in the torso.
- Hip hop movements and combinations with fundamental rhythms and coordination
- Introduction to partnering
- Modern work including techniques in Taylor and Graham

WEEKS 6 - 9

- Work continues in the techniques and styles noted above with more complicated combinations, épaulment in barre work, hip hop and contemporary movement into and out of the floor, development of control and proper use of force to initiate and follow through the movement, continuing to develop the principles of partnering (ballet and modern)

WEEKS 10 - 14

- Continue to develop strength, flexibility, stamina and control in the styles studied
- Introduction of movement augmentation, such as batterie, more developing clarity of rhythms, isolations, and musicality, greater flexibility and strength in jumps and floor work

WEEK 15

- Review and study, preparation for finals
* journal due

WEEK 16 - FINAL EXAM

- Jury according to the USC Schedule of Classes Final Exam Schedule

Assignment Submission Policy

All assignments will be submitted in class. Exceptions will be made only in truly exceptional circumstances.

Additional Policies:

Class Conduct

Please bring a paper notebook and writing instrument to class; laptops, notebooks, tablets and other technology will only be permitted at certain times. Phones will not be allowed and should not be visible during class. Texting or internet engagement during class time will result in lowering of your class grade. Your attention during class time is greatly appreciated, and also required.

Please Note

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. If you have a preferred gender pronoun that is not being used, please advise the professor.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

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 Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity <http://equity.usc.edu/> or to the Department of Public Safety <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.