

DANC 120
Repertory and Performance I
Fall
Day: M/W/F
Time: 2:00pm – 4:50pm
2 units

Location: PED 207

Instructor: Patrick Corbin
Office: STO 334
Office Hours: To be scheduled by email
Contact Info:

Catalogue Description

Study and guided practice of traditional and contemporary choreographic repertory. Emphasis in choreographic intention, stylistic approaches and performance technique.

Full Course Description

This course is focused on the study and rehearsal of traditional and contemporary choreographic repertory including master works, media works and new or restaged work with a strong emphasis on choreographic intention, stylistic approaches and performance technique. Studio practice and rehearsals will support the learning of existing and new works with guest artists and faculty choreographers. The students will gain experience and knowledge in the choreographic canon as well as new works learned, with the focus being rehearsal methods and the development of performance techniques for large group choreographic works. Works will be presented in the Studio Theater at the Gloria Kaufman International Dance Center or a performance venue on campus.

Learning Objectives

This core class is fundamental to the Dance BFA. It is designed to teach classic and contemporary repertory in a variety of styles along with giving students the tools for directing efficient and productive rehearsals, refinement of performance technique, and by example, choreographic methods. The class work is designed to:

- Develop rehearsal technique
- Introduce professional choreographic methodologies
- Develop performance techniques and style
- Develop the ability to accomplish a range of choreographies and styles within the classical canon, as well as new works

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

Required Readings and Supplementary Materials

Readings and videos assigned by guest artists and faculty choreographers relating to specific choreographic works and styles studied.

Works studied and/or performed may include, among others, those by Paul Taylor, Wiliam Forsythe, Alejandro Cerrudo, George Balanchine and Dwight Rhoden

Description and Assessment of Assignments

Students are expected to:

- Be in class every day and keep a journal of the choreography learned
- Be warmed-up and properly prepared to rehearse at the outset of each class meeting
- Retain all choreography learned
- Be prepared with choreographic material from research and observation as directed by choreographer
- Understudy and research additional roles as presented
- Attend all departmental performances or perform in them
- Present final projects in the Studio Theater at The Gloria Kaufman International Dance Center or a performance venue on campus at end of semester.

Grading Breakdown

45%	Performance of choreographic works/roles learned
30%	Continued development and refinement of style as evidenced by daily accomplishment of class work observed by choreographer/faculty
15%	Participation in class
10%	Journal

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 choreographic notes, achievements and challenges, and inspirations. Due at the end of week 5, week 10 and 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

<u>WEEK 1</u>	Project #1 - Introduction to choreographic styles – Paul Taylor and William Forsythe
<u>WEEK 2</u>	Learn choreography project 1 – Paul Taylor and William Forsythe
<u>WEEK 3</u>	Learn choreography project 1 – Paul Taylor and William Forsythe
<u>WEEK 4</u>	Project #2 - Desmond Richardson teaches choreography by Dwight Rhoden - Clarify elements of space/line; force and intention; musical elements
<u>WEEK 5</u>	Desmond Richardson continues project #2
<u>WEEK 6</u>	Desmond Richardson continues project #2
<u>WEEK 7</u>	Desmond Richardson refine project #2, Rehearse Paul Taylor & William Forsythe from project #1 Project #3 – Zippora Karz teaches choreography by George Balanchine - Clarify elements of space/line; force and intention; musical elements
<u>WEEK 8</u>	Project #3 – Zippora Karz teaches choreography by George Balanchine - Clarify elements of space/line; force and intention; musical elements
<u>WEEK 9</u>	Zippora Karz continues project #3 Rehearse all projects – Studio Showing - Project 1, 2, 3 as “Works in Progress”
<u>WEEK 10</u>	Rehearse Projects 1, 2 , 3 - Paul Taylor & William Forsythe & Dwight Rhoden
<u>WEEK 11</u>	Project #4 – Choreography by Alejandro Cerrudo - Refine - Clarify elements of space/line; force and intention; musical elements
<u>WEEK 12</u>	Project #4 - Refine choreography
<u>WEEK 13</u>	Rehearse and refine projects 1, 2, 3, 4 (additionally evening rehearsals possible)
<u>WEEK 14</u>	Rehearse and refine projects 1, 2, 3, 4
<u>WEEK 15</u>	Projects 1, 2, 3, 4 for performance – Bing Theater December 1 – 4
<u>WEEK 16</u>	Date and time of final to be scheduled 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.