

## **DANC 181A: MODERN DANCE**

**Fall—Monday & Wednesday—1pm – 2:20pm**

**Location:** AHF B20

**Instructor:** Angeliki Papadakis

**Office:** STO 324

**Office Hours:** To be scheduled by email

**Contact Info:** angelikp@usc.edu

### **Course Description**

Techniques of modern dance; elements of dance composition.

### **Full Course Description**

This course is designed to instruct modern dance fundamentals at a beginning level. This class will explore historical and current ideas of modern dance. Our study will be informed by the pioneers of modern dance as well as contemporary choreographers.

### **Learning Objectives**

The learning objectives for this course are enunciated below and the overall objective is to give the students an understanding of the basics of modern dance technique. In this course students will:

- Acquire an understanding of the basics of modern dance technique
- Develop an understanding of the evolution of modern dance
- Develop an understanding of the basic tenets of choreography, improvisation, and performance
- Execute a written journal recording commentary on modern dance choreographers, achievements, challenges, and inspirations
- Execute a written review of the one of the USC Kaufman BFA Students' performances

### **Course Notes**

All course announcements, assignments, readings, and requirements will be posted to Blackboard. Students are expected to review the course's Blackboard page weekly.

### **Proper Attire for Technique Class**

Dance shoes are not desired, but jazz dance shoes or "dance paws" are acceptable to protect from blistering and tearing of calluses. Refrain from wearing only socks. Form-fitting workout clothes are acceptable. Dance shoes can be purchased online or at any dance store. Be sure to check size conversions as some dance shoes are sized differently than normal shoes.

### **Required Text**

Au, Susan, and Jim Rutter. *Ballet and Modern Dance: 149 Illustrations, 29 in Colour*. London: Thames & Hudson, 2012. Print.

Brown, Jean Morrison. *The Vision of Modern Dance: In the World of Its Creators*. London: Dance, 1998

### **Suggested Readings**

Anderson, Jack. *Ballet & Modern Dance: A Concise History*. Princeton, NJ: Princeton Book, 1992.

Legg, Joshua. *Introduction to Modern Dance Techniques*. Hightstown, NJ: Princeton Book, 2011

## Description and Assessment of Assignments

Students will be responsible for completing a midterm exam, a final exam, a journal, and a dance review paper. The exams will consist of live performances by students of modern choreography during scheduled exam times. There will also be an optional in-studio performance for this class of a series of exercises on Friday December 4th (a sign-up sheet will be circulated early in the semester).

### Assignment Description and Grading

<b>I. Active Participation</b>	<b>Description and Grading</b>	<b>Points</b>	<b>% of Grade</b>
Active Participation	For purposes of this course, active participation is diligently engaging in physical dance technique curriculum and discussions including exerting effort to effectuate muscle memory to the best of your ability without unexcused tardiness or absence as required during scheduled class time. Note that among other undesirable behavior, excessive sitting out, tardiness, absences, unwillingness to exert full efforts, distracting classmates, and marking of movement as opposed to full-out dancing will negatively affect active participation points. Students should be respectful of the instructor, fellow classmates, and themselves during class activities, demonstration of combinations, and collaborations.	150	15%
<b>Total</b>			<b>15%</b>

<b>II. Weekly Discussions &amp; Journals</b>	<b>Description and Grading</b>	<b>Points</b>	<b>% of Grade</b>
Weekly Discussions & Journals	During Wednesday classes, we will have brief discussions regarding specific modern dance choreographers. Students are expected to research the particular choreographers prior to the in-class discussion, complete the assigned readings, and execute a weekly journal entry including commentary on the readings and the in-class experience. For the discussions, students will be called on at random to provide information regarding the choreographer(s) of interest for that week. If a student is not prepared to discuss the assigned choreographer(s) when called upon or is absent, the student will lose 10 active participation points. A student that has been called upon at a class session is not exempt from being called upon during subsequent discussions (so come prepared each week). Journals will be due the beginning of the class period on the Wednesdays of Week 5 and Week 13. Hard copies only. No late Journals will be accepted.	150	15%
<b>Total</b>			<b>15%</b>

<b>III. Midterm Exam, 10/12 &amp; 10/14</b>	<b>Description and Grading</b>	<b>Points</b>	<b>% of Grade</b>
Performance Examination	<p>Each student must perform his or her own modern dance combination. The choreography performed must be at least 2 minutes in length, but may not exceed 3 minutes. The music can be any genre, but the student must bring the music on the days of the midterm performance on a readable device compatible with the in-studio audio system. Students will be evaluated on their success in the criteria listed below.</p> <p>Each category will equate 25% of the total midterm examination grade.</p> <ol style="list-style-type: none"> <li>1. Precision in execution of the combination</li> <li>2. Musicality</li> <li>3. Amount of perceived effort in executing the steps</li> <li>4. Overall performance quality</li> </ol>	200	20%
	<b>Total</b>	200	20%

<b>IV. Paper</b>	<b>Description and Grading</b>	<b>Points</b>	<b>% of Grade</b>
Dance Review Paper	<p>Students will write a personal reflection paper (3-5 pages, typed, double-spaced and proof-read) offering original comments on the content and form of a live dance performance given by USC Kaufman BFA Students. Students' ticket stub and/or program must be stapled to your paper.</p> <p>Your choice of attending:  - Mid-Term informal studio showing in PED 207: <b>Oct 19-23</b>  - End of semester showcase in Bing Theatre: <b>Dec 2-4, 2015</b></p> <p>No electronic copies are allowed. Students must provide a hard copy of the documents at 3:30pm on the last day of class, Wednesday December 2. Late papers will not be accepted. The paper will be evaluated on its quality, thoroughness, and thoughtfulness. Other Requirements: typed, MLA format, double-spaced, 12 pt. Times New Roman font, 1 inch margins, 8 ½" by 11" standard paper.</p>	150	15%
	<b>Total</b>		<b>15%</b>

<b>V. Final Exam</b>	<b>Description and Grading</b>	<b>Points</b>	<b>% of Grade</b>
Performance Examination  Confirm date and time with the USC Schedule of Classes at <a href="http://www.usc.edu/soc">www.usc.edu/soc</a>	Each student must perform his or her own modern dance combination. The choreography performed must be at least 3 minutes in length, but may not exceed 4 minutes. The music can be any genre, but the student must bring the music on the day of the final performance on a readable device compatible with the in-studio audio system. Students will be evaluated on their success in the criteria listed below. Each category will equate 25% of the total final examination grade.  1. Precision in execution of the combination 2. Musicality 3. Amount of perceived effort in executing the steps 4. Overall performance quality	350	35%
	<b>Total</b>	<b>350</b>	<b>35%</b>

### Grading Breakdown

Final Exam	350 points	35%
Midterm Exam	200 points	20%
Active Participation	150 points	15%
Weekly Discussions & Journals	150 points	15%
Reflection Paper	150 points	15%
Total	1,000 points	100%

- 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**

### Exam Policy

The Midterm Exam will be conducted the eighth week of the semester during class time. For the date and time of the Final Exam for this class, consult the USC *Schedule of Classes* at [www.usc.edu/soc](http://www.usc.edu/soc). No make-up midterm or final exams will be permitted. Any student tardy to an exam will not be permitted additional time outside of the scheduled exam period to complete the exam.

### Course Expectations

The student is expected to do the following:

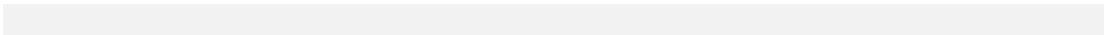
- Be on time for class
- Be prepared for class having completed reading and other class assignments
- Engage in class discussions
- Develop an understanding of the basics concerning modern dance technique

**Attendance, Tardiness and Absences:**

Attendance is mandatory. There will be 3 excused absences allowed. No doctors' notes are necessary or accepted. No make-up classes are allowed. Tardiness is not tolerated. The full course 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, 3 tardy attendances of less than 20 minutes will also constitute an absence. Because attendance is important to this course, each unexcused absence will count for a 10 point deduction of the final accumulated Active Participation (as defined herein) points.

**Use of Technology in the Classroom**

Students are not allowed to use technology in the class room during the technique class with the exception of preparation for midterm and final exam performances. Students will not abuse the use of social media in the classroom and are expected to behave with requisite decorum and respect for the instructor and their fellow classmates.



<b>Course Schedule: A Weekly Breakdown</b>	<b>Topics/Daily Activities</b>	<b>Readings and Homework</b>	<b>Deliverables/ Due Dates</b>
<b>WEEK 1</b>	Mon. 8/24, An overview of modern dance today, including an overall perspective on its evolution as well as a review of the syllabus  Wed. 8/26, Weekly Discussion concerning Isadora Duncan, Loie Fuller, Ruth St. Denis, Ted Shawn & Technique class	Au, pp. 87-101  Brown, pp. 7, 11 & 21  Online research	
<b>WEEK 2</b>	Mon. 8/31, Technique class  Wed. 9/2, Weekly Discussion concerning Martha Graham, Doris Humphrey, Charles Weidman & Graham inspired class	Au, pp. 119-131  Brown, pp. 49-50, 55 & 65  Online research	
<b>WEEK 3 MONDAY 9/7 LABOR DAY, NO CLASS</b>	Mon. 9/7, Labor Day NO CLASS  Wed. 9/9, Weekly Discussion concerning Helen Tamiris, Anna Sokolow, Lester Horton & Horton inspired class	Review Au, pp. 129-131  Brown, p. 107  Online research	
<b>WEEK 4</b>	9/14 & 9/16, Continued study of Lester Horton Fortifications & Horton inspired class	Online research	
<b>WEEK 5</b>	Mon. 9/21, Technique Class  Wed. 9/23, Weekly Discussion concerning José Limón & Limón inspired class	Brown, p. 97  Online research	<b>Journals due 9/23 at 1PM - 4 entries</b>
<b>WEEK 6</b>	9/28 & 9/30, Continued study of José Limón technique & Improvisation	Online research	
<b>WEEK 7</b>	Mon. 10/5, Technique Class & Midterm Preparation  Wed. 10/7, Technique Class & Midterm Preparation		
<b>WEEK 8 MIDTERM EXAM</b>	Midterm Examination conducted during class time. <b>Mon. October 12 &amp; Wed. October 14</b>		Midterm Examination conducted during class time <b>Mon. October 12 &amp; Wed. October 14</b>

<b>WEEK 9</b>	Mon. 10/19, Technique Class & Improvisation  Wed. 10/21, Weekly Discussion concerning Merce Cunningham, Alwin Nikolais & Technique class with Improvisation Exercises	Au, pp. 155-173  Brown, pp. 89, 90 & 113-114  Online research	
<b>WEEK 10</b>	Mon. 10/26, Technique Class & Improvisation  Wed. 10/28, Weekly Discussion concerning Paul Taylor & Technique class	Review Au, pp. 155-173  Brown, p. 123  Online research	
<b>WEEK 11</b>	Mon. 11/2, Technique Class  Wed. 11/4, Weekly Discussion concerning Twyla Tharp & Alvin Ailey	Brown, p. 131 & 193  Online research	
<b>WEEK 12</b>	Mon. 11/9, Technique class  Wed. 11/11, Weekly Discussion concerning Anna Halprin, Judith Dunn & Yvonne Rainer, Technique class	Brown, pp. 141 – 155  Brown, pp. 157-163  Brown, p. 209-215  Online research	
<b>WEEK 13</b>	Mon. 11/16, Technique class & Improvisation  Wed. 11/18, Weekly Discussion concerning Pina Bausch & Technique class and Improvisation	Au, pp. 195-223  Watch documentary <i>Pina</i> prior to in-class discussion on 11/4  Online research	<b>Journals due 11/18 at 1PM - 12 entries</b>
<b>WEEK 14</b>  <b>Wed. 11/25 – 11/28 THANKSGIVING BREAK NO CLASSES</b>	Mon. 11/23, Technique class  <b>Wed. 11/25 – 11/28 THANKSGIVING BREAK NO CLASSES</b>		
<b>WEEK 15</b>	Mon. 11/30, Technique class  Wed. 12/2, Weekly Discussion concerning Elizabeth Streb, Mark Morris, Pilobolus, Technique class & Final Exam Prep  Friday 12/4, Optional performance – time TBD	Review Au, pp. 195-223  Brown, p. 167 & 203  Online research	<b>Dance Review Paper Due by 1pm on Wed. Dec. 2nd.</b>
<b>WEEK 16 FINAL EXAM</b>	<b>FINAL EXAM</b> confirm with the USC Schedule of Classes at <a href="http://www.usc.edu/soc">www.usc.edu/soc</a>		<b>Final Exam Friday</b> confirm with the USC Schedule of Classes at <a href="http://www.usc.edu/soc">www.usc.edu/soc</a> .

## **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 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](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](mailto:ability@usc.edu).

## **Statement on Academic Integrity**

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. SCampus, the Student Guidebook, ([www.usc.edu/scampus](http://www.usc.edu/scampus) or <http://scampus.usc.edu>) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

## **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](mailto: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](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.