

DANC 181A: MODERN DANCE

Spring—Tuesday & Thursday—11am – 12:20pm

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, class time, achievements, challenges, and inspirations
- Execute a written review of the one of the USC Kaufman BFA Students' performances

Course Notes

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 the week of April 25th to April 29th (exact date and time TBD - a sign-up sheet will be circulated).

Assignment Description and Grading

| I. Active Participation | Description and Grading | Points | % of Grade |
|--------------------------------|--|---------------|-------------------|
| Active Participation | For purposes of this course, active participation is diligently engaging in physical modern dance technique curriculum including exerting effort to effectuate muscle memory to the best of your ability without disruptive behavior, 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, failing to adhere to the dress code, and marking of movement as opposed to full-out effort 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. Preparation, review and in-class work as observed by the instructor are key in achieving full active participation points. | 150 | 15% |
| | Total | 150 | 15% |

| II. Weekly Discussions, Journals | Description and Grading | Points | % of Grade |
|---|--|---------------|-------------------|
| Weekly Discussions & Journals | We will have brief discussions at the beginning of the class period regarding specific modern dance choreographers. Students are expected to conduct online research of 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 5 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 Tuesdays of Week 6, Week 11, and Week 14. Hard copies only. No late Journals will be accepted. If Journal entries are missing or late, Students will lose 5 points. | 100 | 10% |
| | Total | 100 | 10% |

| III. Midterm Exam, Thurs., 3/3 during class time | Description and Grading | Points | % of Grade |
|--|---|---------------|-------------------|
| Performance Examination | <p>Each student must perform his or her own modern dance choreography. 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"> 1. Precision in execution of the combination 2. Musicality 3. Amount of perceived effort in executing the steps 4. Overall performance quality | 200 | 20% |
| | Total | 200 | 20% |

| IV. Paper | Description and Grading | Points | % of Grade |
|---|---|---------------|-------------------|
| Dance Review Paper May 4th by 12pm (emailed to angelikp@usc.edu) | <p>Students are required to attend a performance of the USC Kaufman BFA students this semester. 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.</p> <p>Your choice of attending: - Mid-Term informal studio showing in PED 207: tentatively Feb. 25 and the 26th (time TBD) - Performance of <i>Graham</i> in Bovard Auditorium: April 27 (time TBD) - End of Semester Performance in the Bing Theatre: April 28-29 (time TBD)</p> <p><i>Students must email the papers to angelikp@usc.edu by May 4th at 12pm. The papers must be in Microsoft Word format (.doc or .docx).</i></p> <p>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% |
| | Total | 150 | 15% |

| V. In-class Group Performance Thursday, April 29 th during class time | Description and Grading | Points | % of Grade |
|---|--|---------------|-------------------|
| In-class Group Performance | <p>Students must perform the choreographed modern dance exercises learned in class. Students will perform the combination in groups. Students will be evaluated on their success in the criteria listed below. Each category will equate 25% of the total final examination grade.</p> <ol style="list-style-type: none"> 1. Precision in execution of the combination 2. Musicality 3. Amount of perceived effort in executing the steps 4. Overall performance quality | 100 | 10% |
| VI. Final Exam Tuesday, May 10 th 11am-1pm | Description and Grading | Points | % of Grade |
| <p>Final Performance Examination</p> <p>Always confirm date and time with the USC Schedule of Classes at www.usc.edu/soc</p> | <p>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.</p> <ol style="list-style-type: none"> 1. Precision in execution of the combination 2. Musicality 3. Amount of perceived effort in executing the steps 4. Overall performance quality | 300 | 30% |
| | Total | 300 | 30% |

Grading Breakdown

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|-------------------------------|--------------|------|
| Final Exam | 300 points | 30% |
| Midterm Exam | 200 points | 20% |
| Active Participation | 150 points | 15% |
| Weekly Discussions & Journals | 100 points | 10% |
| Reflection Paper | 150 points | 15% |
| In Class Group Performance | 100 points | 10% |
| 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. 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.

| Course Schedule: A Weekly Breakdown | Topics/Daily Activities | Readings and Homework | Deliverables/ Due Dates |
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| WEEK 1 1/12 1/14 | Tues. 1/12, An overview of modern dance today, including an overall perspective on its evolution as well as a review of the syllabus Thurs. 1/14, 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 | |
| WEEK 2 1/19 1/21 | Tues. 1/19, Weekly Discussion concerning Martha Graham, Doris Humphrey, Charles Weidman & Graham inspired class Thurs. 1/21, Technique class | Au, pp. 119-131 Brown, pp. 49-50, 55 & 65 Online research | |
| WEEK 3 1/26 1/28 | Tues. 1/26, Weekly Discussion concerning Helen Tamiris, Anna Sokolow, Lester Horton & Horton inspired class Thurs. 1/28, Technique class | Review Au, pp. 129-131 Brown, p. 107 Online research | |
| WEEK 4 2/2 2/4 | 2/2 & 2/4, Continued study of Lester Horton Fortifications & Horton inspired class | Online research | |
| WEEK 5 2/9 2/11 | Tues. 2/9, Weekly Discussion concerning José Limón & Limón inspired class Thurs. 2/11, Technique class | Brown, p. 97 Online research | |
| WEEK 6 2/16 2/18 | 2/16 & 2/18, Continued study of José Limón technique & Improvisation | Online research | Journals due 2/18 at 11AM - 4 entries in hard copy only |
| WEEK 7 2/23 2/25 | Tues. 2/23, Weekly Discussion concerning Merce Cunningham, Alwin Nikolais & Technique class Thurs. 2/25, Technique Class & Midterm Preparation | Brown, pp. 89-91, 113-114 Au, pp. 155-173 Online research | <i>BFA Mid-Term informal studio showing in PED 207: Feb. 25 and maybe the 26th (time TBD) – view for Dance Review Paper</i> |
| WEEK 8 MIDTERM EXAM 3/1 3/3 | Tues. 3/1, Technique Class & Midterm Preparation Midterm Examination conducted during class time. Thursday 3/3 during class time | | Midterm Examination conducted during class time. Thursday 3/3 during class time |

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| WEEK 9 3/8 3/10 | 3/8 & 3/10, Continued study of Cunningham technique & Improvisation | Brown, Review pp. 89-91, 113-114 Au, Review pp. 155-173 Online research | |
| WEEK 10 3/15 3/17 SPRING BREAK NO CLASSES | SPRING BREAK NO CLASSES | SPRING BREAK NO CLASSES | |
| WEEK 11 3/22 3/24 | Tues. 3/22, Discussion concerning Paul Taylor & Technique class Thurs. 3/24, Technique Class | Review Au, pp. Review 155-173 Brown, pp. 123-129 Online research | Journals due 3/24 at 11AM - 7 entries in hard copy only |
| WEEK 12 | Tues. 3/29, Weekly Discussion concerning Twyla Tharp & Alvin Ailey Thurs. 3/31, Technique Class | Brown, p. 131-134 & 193-196 Online research | |
| WEEK 13 | Tues. 4/5, Weekly Discussion concerning Anna Halprin, Judith Dunn & Yvonne Rainer, Technique class Thurs. 4/7, Technique class | Brown, pp. 141 – 155 Brown, pp. 157-165 Brown, p. 209-215 Online research | |
| WEEK 14 | Tues. 4/12, Weekly Discussion concerning Pina Bausch & Technique class and Improvisation Thurs. 4/14, Technique class | Au, pp. 195-223 Watch documentary <i>Pina</i> prior to in-class discussion Online research | Journals due 4/14 11AM - 10 entries in hard copy only |
| WEEK 15 | Tues. 4/19, Weekly Discussion concerning Elizabeth Streb, Mark Morris, Pilobolus, Trey McIntyre, Technique class Thurs. 4/21, Technique class & Group Presentation Prep | Review Au, pp. 195-223 Brown, p. 167-176 & 203-208 Online research | |
| WEEK 16 | Tues. 4/26, In-class Group Performances Thurs. 4/28, Final Exam Prep 4/25 -4/29, Optional performance in PED 207– time TBD | | Tues. 4/26, In-Class Group Performances 4/25 -4/29, Optional performance in PED 207– time TBD |

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| FINAL EXAM & DANCE REVIEW PAPER | <p><i>Dance Review Paper due via email by May 4th at 12pm. The papers must be emailed to angelikp@usc.edu on or prior to the due date. The papers must be in Microsoft Word format (.doc or .docx). No Late Papers will be accepted.</i></p> <p>Final Exam Tues., May 10th, 11am – 1pm, confirm with the USC Schedule of Classes at www.usc.edu/soc.</p> | | <p><i>Dance Review Paper due via email by May 4th at 12pm. The papers must be emailed to angelikp@usc.edu on or prior to the due date. The papers must be in Microsoft Word format (.doc or .docx). No Late Papers will be accepted.</i></p> <p>Final Exam Tues., May 10th, 11am – 1pm, confirm with the USC Schedule of Classes at www.usc.edu/soc.</p> |
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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, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) 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 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 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.