



**DANC 210: Dance Technique II
Section 22467D**

Fall 2016

3 units

Day: M-F

Time: 9:00am-11:50am

Location: KDC

Instructors: Patrick Corbin, Fiona Eddy,
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Catalog Description

Intermediate 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

Intermediate 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 classical and contemporary partnering and modern dance. Study includes the intermediate elements, vocabulary, as well as investigation into the musical connection, culture, and history of the styles and their development.

Monday - Ballet / Contemporary

Tuesday - Ballet / Hip Hop

Wednesday - Ballet / Contemporary

Thursday - Ballet / Hip Hop

Friday - Ballet / Contemporary Partnering

Learning Objectives

This technique class is fundamental to the Dance BFA and is intended for the intermediate level BFA Dance major. 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: DANC 110 or placement auditions. 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 intermediate 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

DeFrantz TF: *The Black Beat Made Visible: Hip Hop Dance and Body Power*

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

Guarino, Lindsay, Wendy Oliver, eds.: *Jazz Dance: a History of the Roots and Branches*, 2014.

Sally R. Sommer: "C'mon to My House": Underground-House Dancing: *Dance Research Journal*, Vol. 33, No. 2, Social and Popular Dance (Winter, 2001), pp.72-86

Myss, caroline: *Sacred Contracts: Awakening Your Divine Potential*, Chapter 4, *Speaking Archetypes: Your Four Principal Energy Companions*, 2002.

Jackson,Jonathan David: *Improvisation in African-American Vernacular Dancing*: *Dance Research Journal*, Vol. 33, No. 2, Social and Popular Dance (Winter, 2001), pp. 40-53

Foster, Susan: "Dancing Bodies", 1988

Cunningham, Merce: "The Function of a Technique for Dance", 1951

Cunningham, Merce: "Four events that Have Led to Large Discoveries", 1994

Brown, Trisha: "Locas//1975"

Wreckin' Shop: Live from Brooklyn - <https://youtu.be/zUAuCQN-AJI>

Check Your Body At The Door by Sally Sommers

Doris Humphrey Technique: Its Creative Potential with Four Early Dances.mp4
https://www.youtube.com/watch?v=1-yn_Kw2O40

8-min documentary on José Limón
<https://www.youtube.com/watch?v=GpyWNh3X8q8#t=50.642177>

José Limón - The Moor's Pavane
<https://www.youtube.com/watch?v=6Z0XZpC5YRg>

Beach Birds for Camera (excerpt) - *Merce Cunningham, John Cage, Elliot Caplan*
<https://vimeo.com/141096694>

short BAM doc on *Set & Reset* - Trisha Brown, Laurie Anderson, Robert Rauschenberg
<https://www.youtube.com/watch?v=4juID0hSyaw>

Stephen Petronio Company:
"Like Lazarus Did"
<https://vimeo.com/64254133>

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 masterclasses and guest lectures
- Attend all departmental performances or participate as a performer

Grading Breakdown

15% Attendance
30% Lesson progress, preparation and achievement as evidenced by daily accomplishment of class work observed by teacher.
15% Mid-term evaluation and written exam - terminology and history in Ballet, Contemporary and Hip Hop
15% Journal, self-evaluation and written concert critique.
25% Jury (final exam by faculty panel).

A+ = 100 points	B+ = 88-90 points	C+ = 78-80 points	D+ = 67-70 points
A = 95-99 points	B = 85-87 points	C = 75-77 points	D = 64-66 points
A- = 91-95 points	B- = 81-84 points	C- = 71-74 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 three 2-page self-assessment of progress to date and challenges to be explored and met. 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 date: final exam

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 five 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.

Dress Code

There is no formal uniform for the USC Glorya Kaufman School of Dance. However, it is expected that, out of respect for the art form, dancers take pride in how they present themselves. Dancers will frequently take master classes taught by world-renowned company directors and choreographers. These will also be an opportunity for you to make a positive impression on some of the leading artists in the field of dance. Remember it is always important to represent your best self, especially as you may develop a rapport with these special guests. Below are some general guidelines about dance attire for each class. Additional details will be provided on individual syllabi.

GENERAL

Hair of any length should be neat and pulled back. For the safety of yourself and other students, jewelry should be kept to a minimum (i.e. no dangling or noisy earrings, bracelets, anklets, necklaces, large hoop earrings, or watches). Small stud earrings are permitted.

BALLET / PARTNERING / VARIATIONS

Dance attire should be consistent with the gender role students will assume in partnering. Students may wear a leotard and tights with ballet slippers or pointe shoes. If students do not choose to wear a leotard and tights, they may wear pants and a form-fitting shirt. Ballet skirts or bike shorts of modest length may also be worn. Additionally, leg warmers will be permitted at the start of class or until you are asked to remove them. In partnering, NO JEWELRY.

CONTEMPORARY / IMPROVISATION & COMPOSITION

Acceptable bottoms include tights (long or cut off), bike shorts, close fitting sweats, and yoga pants. Acceptable tops include close fitting tees and close fitting long sleeve shirt shirts (for floor work). Socks are acceptable for warm up and sometimes throughout class. Knee pads are recommended.

HIP-HOP

Freedom of movement is important. Therefore, loose and comfortable clothing is appropriate. Tennis shoes or sneakers can be worn. They should be clean with non-marking soles. Knee pads will be needed on occasion.

REPERTORY & PERFORMANCE

Specific repertory will dictate the required attire.

OUTSIDE OF THE STUDIO

As an ambassador of USC Kaufman, you are expected to look presentable in your non-dance courses. Please bring a change of clothes or layers to cover up your dance attire when not in the studio.

Course Schedule: A Weekly Breakdown

Technique class will begin with intermediate ballet vocabulary and combinations at the barre followed by center work in ballet, hip hop, gender specific work (pointe and men's technique), jazz and modern. Partnering work will build on the previous year's work and introduce concepts and techniques used in modern dance. The work will increase in

complexity, with 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, Friday

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

Wednesday

Specialized technical practice; work on pointe

Monday, Wednesday

Modern to postmodern - foundations of contraction-release, fall and recovery, body alignment, strength and organization, breath theories with combinations focusing on efficiency in movement and Laban-based concepts of body, effort, shape, space, and time.

Tuesday, Thursday

Hip Hop foundations, rhythms, isolations, combinations

Friday

Contemporary Partnering

WEEK 1

- Orientation/expectations/introduction of intermediate level work in ballet and hip hop
- Contemporary class - Orientation/studies in alignment and strength - breath, floor work and introduction to Cunningham-based technique

WEEKS 2 - 5

- Ballet barre and center work (adagio combinations, petit allegro phrases, simple turns and grand allegro enchainements) focusing on alignment, turn-out, line, intermediate level coordination and control of single body parts and the body as a whole
- Continue to build modern dance foundation - floor work, center, traveling combinations. Focus on alignment, use of arms, back and spine, connecting movement, momentum, easy articulation through hips, knees, ankles
- Pointe work including center work increasing balance, stability, turns and men's technique increasing elevation, control, turns
- Hip hop movements and combinations with intermediate rhythms and coordinations including pop and lock and breaking
- Contemporary partnering: Falling and rolling; counter-balance and off-balance; basic lift vocabulary and principles; repertory

WEEKS 6 - 9

- Work continues in the techniques and styles noted above with more complicated combinations, épaulement in center work, increased use of suspension, release, fall, recovery in contemporary, hip hop movement into and out of the floor, further refinement of control, proper use of force to initiate and follow through the movement; exploring variations in styles. In partnering, explore more complex weight exchange weight exchange (contact partnering); learn repertory excerpts

WEEKS 10 - 14

- Continue to develop strength, flexibility, stamina and control in the styles studied, ability to augment movement with batterie, more intricate rhythms and musicality, greater flexibility and strength in medium jumps

- Incorporation of varied rhythm structures and syncopation, asymmetry, and improvisation

WEEK 15

- Review and study, preparation for finals

WEEK 16 - FINAL EXAM

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

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.

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://adminopsnet.usc.edu/department/department-public-safety>. This is important for the safety of the 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 <http://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.

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.

FINAL NOTE: It is often necessary for the instructor to place his/her hands on a student in order to better facilitate the learning process and to illustrate proper alignment. If a student should have an aversion to this practice please notify the professor prior to the start of classes.