



DANC 110: Dance Technique I
Section 22360D

FALL 2017

3 units

Day: M-F

Time: 9:00am-11:50am

Location: KDC

Instructors: Patrick Corbin, Fiona Eddy,
William Forsythe, Jodie Gates,
d. Sabela Grimes, Zippora Karz,
Jackie Kopcsak, Thomas McManus,

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CATALOGUE DESCRIPTION

Fundamental technique studies in a studio setting. Concentration on classical ballet, hip hop and its derivatives 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 builds on foundations in a clean, clear classical aesthetic and will be used as a strong base for all other forms of dance.

Hip Hop dance technique builds on foundational elements, developing a clear articulation of spine, isolations, grounded movement vocabulary and musicality. Building community through Hip Hop is a fundamental aspect of the class.

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

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.

RECOMMENDED PREPARATION

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

COURSE NOTES

This class is reserved for 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 SUPPLEMENTAL MATERIALS

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

15% Attendance/Participation

15% Journal, self-evaluation and written concert critique

15% Mid-term evaluation and written exam - terminology and history in Ballet, Contemporary and Hip Hop

30% Lesson progress, preparation and achievement as evidenced by daily accomplishment of class work observed by teacher

25% Jury (end of semester assessment by faculty panel)

A+ = 100 points

A = 95-99 points

A- = 90-94 points

B+ = 87-89 points

B = 84-86 points

B- = 80-83 points

C+ = 77-79 points

C = 74-76 points

C- = 70-73 points

D+ = 67-69 points

D = 64-66

D- = 61-63 points; F = 60 or below

JOURNAL

Students will keep a journal of technique and choreographic notes, achievements and challenges, and inspirations. Individual journals can be spot checked by all faculty. Always bring journals to faculty mentor meetings.

SELF-EVALUATION PAPERS

Students will write two 2-page typed, double-spaced papers, discussing progress to date and challenges to be explored and met in following semesters. Due at the end of: week 6 (September 29) and week 13 (November 7).

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 POLICIES

Journals will be checked throughout the semester by the student's faculty mentor. The final meeting of this class will take place according to the USC Schedule of Classes Final Exam Schedule.

ATTENDANCE

Attendance is mandatory as most of our work is done in the studio each session. There will be **five** absences allowed. At five absences, students will receive a warning. Six absences will result in revocation of performance privileges. Each additional absence beyond the maximum will also result in a seven-point deduction from the Participation portion of the students' grade. 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 15 minutes or more will constitute an absence. Further, three tardy attendances of less than 15 minutes will also constitute an absence.

DRESS CODE

There is no formal uniform for the USC Gloria 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 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 and contemporary 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, Thursday, Friday

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

Wednesday

Split Ballet class – Ballet / Pointe / Advanced Men's Technique

Monday, Wednesday, Friday

Hip Hop foundations, rhythms, isolations, combinations, repertory

Tuesday, Thursday

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

Friday

Partnering

Monday through Friday

Discussion, readings or special problems

WEEKS 1 - 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, coordination and social dances
- Modern work based in Graham, Horton and Taylor focusing on breathing, contraction, release, spiral, pleadings, coccyx balance, X-rolls, rolling through the spine, flat back, prances, Taylor Back Exercise, lateral, tilting and twisting.

WEEKS 6 – 9

- Work continues in the techniques and styles noted above with more complicated combinations: épaulement in ballet 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
- Review and study, demonstrate technique in performance setting.

WEEK 15

- Review and study, demonstrate technique in performance setting.
- Preparation for juries and finals

WEEK 16 - FINAL EXAM

- Final class meeting according to the USC Schedule of Classes Final Exam Schedule
- Concert Critique due

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 faculty 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/academic-support/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://adminopsnet.usc.edu/departments/departments-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.