



**DANC 310: Dance Technique III  
22502D**

**Fall 2017**  
**3 units**  
**Day: M-F**  
**Time: 10:30am-1:20pm**  
**Location: KDC**

**Instructor:** Patrick Corbin, Fiona Eddy, William Forsythe, Jodie Gates, Zippora Karz, Saleemah E. Knight, Jackie Kopcsak, Jennifer Lott, E. Moncell Durden, Thomas McManus, Desmond Richardson  
**Office:** KDC 229  
**Office Hours:** Tuesdays 1:00 pm – 5:00 pm, Wednesdays 11:00 am – 1:30 pm, Thursdays 2:00 pm – 5:00 pm, Fridays 12:30 pm – 1:30 pm  
**Contact Info:** [pcorbin@usc.edu](mailto:pcorbin@usc.edu)  
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**CATALOGUE DESCRIPTION**

Advanced 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**

Advanced technique studies in a studio setting. Focus on classical ballet styles, hip hop and its derivatives, and contemporary techniques essential to the dancers' development. Technique practice may include contemporary fusion techniques and styles, contemporary and hybrid forms of partnering, jazz and modern dance. Study includes advanced elements and 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 / Jazz**

**Thursday - Ballet / Contemporary**

**Friday - Ballet / Hip Hop**

**LEARNING OBJECTIVES**

This class is fundamental to the Dance BFA and is intended for the advanced level BFA Dance major. Technique class provides the foundation for all other studies and experiences in the major. The class work is designed to:

- Further develop dance vocabulary and facility

- Promote knowledge and awareness of safe performance techniques ranging in traditional classical, modern, social and contemporary solo practice and partnering techniques. Develop movement vocabulary, strength and knowledge of the nuances in all styles.
- Further develop movement vocabulary, strength and knowledge of the nuances in all styles.
- Develop awareness of musicality, technique and stylistic refinement.
- Promote an understanding of the theories, contexts and history of the styles studied
- Study will include advanced movement vocabulary, musicality, technique and stylistic refinement
- Understand advanced level partnering, expression and personal artistic growth

**PREREQUISITE(S):**

DANC 210

**RECOMMENDED PREPARATION:**

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

**COURSE NOTES**

This class is for the advanced 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 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. Individual journals can be spot checked by all faculty. Always bring journals to faculty mentor meetings.

### **SELF-EVALUATION:**

Students will write a 2-page typed double-spaced paper 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.

### **ADDITIONAL**

#### **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 Glorvya 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 develop the advanced ballet movement vocabulary and combinations at the barre followed by center work in ballet, hip hop and jazz, gender specific work (pointe and men's technique) and contemporary fusion styles. 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, Thursday, Friday**

- Ballet barre, developing strength, mental focus, flexibility, musicality, extended adagio work, faster petit allegro and stronger in grand allegro, multiple batterie, turns, pirouettes

#### **Wednesday**

- Gender specific work. Advanced Pointe (women) or men's technique building strength, control and fluidity of movement

#### **Wednesday**

- Jazz, technique warm up exercises, improvisation, progressions and center work

#### **Monday, Thursday**

- Contemporary, fusion techniques and vocabulary, developing stylistic clarity

#### **Tuesday, Friday**

- Hip Hop, intricate rhythms, isolations, combinations and advanced study in jazz and urban social dance

### **WEEK 1**

- Orientation/expectations/introduction of advanced level work in ballet, contemporary and hip hop and jazz dance

### **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, advanced level coordination and control, flexibility and musicality
- Pointe work including center work increasing balance, stability, turns and men's technique increasing elevation, control, turns
- Jazz warm up based in classic jazz foundations (Mattox, Luigi, Giordano, Dunham and African-American and Latin based social dances). Basic progressions and technique exercises toward the development of center combinations.

- Hip hop and social dance movements and combinations with advanced rhythms and coordination
- Advanced studies in alignment and strength - breath, floor work and introduction to contemporary fusion styles.

### **WEEKS 6 - 9**

- Work continues in the techniques and styles noted above with more complicated combinations, precision of placement, increased extensions, mental focus and ability to quickly learn long combinations, movement clarity and continuity, advanced concepts in hip hop movement musicality and dynamics, further refinement of control and ease of movement; further exploration of variations in styles developing clarity and proficiency between styles. Advanced partnering developing ease and confidence with more difficult lifts and movement relationships.

### **WEEKS 10 - 14**

- Continue to develop strength, flexibility, stamina and control along with clarity of style, exploring individual artistry in movement in the styles studied, more intricate rhythms and musicality, greater flexibility and strength in big jumps, more facile and clean petit allegro work

### **WEEK 15**

- Review and study, preparation for finals

### **WEEK 16 - FINAL EXAM**

- Jury 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 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](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).

## **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/department/departement-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](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.