



**DANC 320: Repertory and Performance III**  
**Section 22503D**

**Fall 2017**  
**2 units**  
**Day:** MWF  
**Time:** 2:00-4:50pm  
**Location:** KDC 104

**Instructor:** Patrick Corbin, Zippora karz, Jennifer Lott, Thomas mcManus  
**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)  
**Telephone:** 213-821-8931

**Catalogue Description**

Study and guided practice of traditional and contemporary choreographic repertory. Emphasis in choreographic intention, stylistic approaches and performance technique.

**Course Overview**

This course is focused on the study and rehearsal of traditional and contemporary choreographic repertory including master works, media works and new or restaged work with a strong emphasis on choreographic intention, stylistic approaches and performance technique. Studio practice and rehearsals will support the learning of existing and new works with guest artists and faculty choreographers. The students will gain experience and knowledge in the choreographic canon as well as new works learned, with the focus being rehearsal methods and the development of performance techniques for large group choreographic works. Works will be presented in the Studio Theater at the Glorya Kaufman International Dance Center or a performance venue on campus.

**Learning Objectives**

This core class is fundamental to the Dance BFA. It is designed to teach classic and contemporary repertory in a variety of styles along with giving students the tools for directing efficient and productive rehearsals, refinement of performance technique, and by example, choreographic methods. The class work is designed to:

- Develop rehearsal technique
- Introduce professional choreographic methodologies
- Develop performance techniques and style
- Develop the ability to accomplish a range of choreographies and styles within the classical canon, as well as new works

**Recommended Preparation**

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

## **Required Readings and Supplementary Materials**

Readings and videos assigned by guest artists and faculty choreographers relating to specific choreographic works and styles studied.

Works studied and/or performed may include, among others, those by Jiri Kylian, William Forsythe, Alejandro Cerrudo, George Balanchine, Victor Quijada, Jodie Gates, Christopher Scott, Raphael Xavier and Dwight Rhoden.

## **Description and Assessment of Assignments**

Students are expected to:

- Be in class every day and keep a journal of the choreography learned
- Be warmed-up and properly prepared to rehearse at the outset of each class meeting
- Retain all choreography learned
- Be prepared with choreographic material from research and observation as directed by choreographer
- Understudy and research additional roles as presented
- Attend all departmental performances or perform in them
- Present final projects in the Studio Theater at The Gloria Kaufman International Dance Center or a performance venue on campus at end of semester.

## **Professionalism and Performance Etiquette**

Students are expected to:

- Punctually attend all rehearsals, costume fittings, company meetings, warm-up classes, etc.
- Notify instructors, show directors and/or stage management with any issues
- Sign-in by requested call time at the theatre or other site-specific venues
- Treat all costumes, shoes and props with care
- Keep dressing room/green room/backstage spaces tidy
- Act in a professional manner befitting USC Kaufman

## **Journal**

Students will keep a journal of technique and choreographic notes, achievements and challenges, and inspirations. Due at the end of: week 6 and week 13 and can be spot checked by all faculty.

## **Exam**

**Final Exam Meeting Time: Monday, May 8 - 2:00-4:00pm**

## **ADDITIONAL**

### **ATTENDANCE:**

Attendance is mandatory as most of our work is done in the studio each session. There will be **three** absences allowed. At **three** absences, students will receive a warning. Four 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.

### **Grading Breakdown**

30%	Performance of choreographic works/roles learned
20%	Continued development and refinement of style as evidenced by daily accomplishment of class work observed by choreographer/faculty
20%	Participation in class / Rep pop quizzes
20%	Professionalism / Performance Etiquette
10%	Journal

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

	<b>General Schedule (subject to change)</b>	<b>Readings and Homework</b>	<b>Other Notable Dates</b>
Week 1 Aug 21 Aug 23 Aug 25	Karz - Who Cares! (Balanchine) Corbin – Company B (Taylor) Williams – Hissy Fits (Rhoden) Tokyo Conference		
Week 2 Aug 28 Aug 30 Sep 1	Karz - Who Cares! (Balanchine) Corbin – Company B (Taylor) Williams – Hissy Fits (Rhoden) Tokyo Conference		
Week 3 Sep 4 Sep 6 Sep 8	Karz - Who Cares! (Balanchine) Corbin – Company B (Taylor) Williams – Hissy Fits (Rhoden) Tokyo Conference		<b>No Class: Monday Sep 4 Labor day!</b>
Week 4 Sep 11 Sep 13 Sep 15	Karz - Who Cares! (Balanchine) Corbin – Company B (Taylor) Hissy Fits (Rhoden) Tokyo Conference USC Village Opening	Review Hissy Fits	<b>Visions and Voices Ballet BX Wed Sep. 13, 7:30pm Bovard</b>
Week 5 Sep 18 Sep 20 Sep 22	Karz - Who Cares! (Balanchine) Corbin – Company B (Taylor) Hissy Fits (Rhoden) Tokyo Conference USC Village Opening	Review Hissy Fits	
Week 6 Sep 25 Sep 27 Sep 29	Karz - Who Cares! (Balanchine) Corbin – Company B (Taylor) Hissy Fits (Rhoden) USC Village Opening	Review Hissy Fits	
Week 7 Oct 2 Oct 4 Oct 6	USC Village Opening Barak Marshall Corbin-Taylor-Rhoden- Balanchine	Review Hissy Fits, Who cares!	<b>Tuesday Oct 3 USC Village Opening Event!</b>

Week 8 Oct 9 Oct 11 Oct 13	Barak Marshall Corbin-Taylor-Rhoden Karz -Balanchine	Review all repertory!	
Week 9 Oct 16 Oct 18 Oct 20	Barak Marshall Aszure Barton Corbin-Taylor-Rhoden Karz -Balanchine	Review all repertory!	
Week 10 Oct 23 Oct 25 Oct 27	Barak Marshall Aszure Barton Corbin-Taylor-Rhoden Karz -Balanchine	Review all repertory!	
Week 11 Oct 30 Nov 1 Nov 3	Aszure Barton Corbin – Review all.	Review all repertory!	
Week 12 Nov 6 Nov 8 Nov 10	Continue working on all rep: Run-thru of show	Review all repertory!	
Week 13 Nov 11 Nov 15 Nov 17	Continue working on all rep: Run-thru of show	Review all repertory!	<b>Tue-Sun Nov 14-19 Fall BFA Performances!</b>
Week 14 Nov 20 Nov 22 Nov 24	Continue working on all rep: Run-thru of show		<b>Student Choreography Showcase : Nov 20-21</b>
Week 15 Apr 27 Apr 29 Dec 1	Student Choreography		
<b>FINAL</b>	<b>FINAL EXAM: Monday, Dec 8, 2017</b>	<b>2:00-4:00pm</b>	

### **ASSIGNMENT SUBMISSION POLICIES:**

Journals will be checked twice within the semester by the student's faculty mentor. The final exam will consist of a jury, time and place according to the USC Schedule of Classes Final Exam Schedule.

### **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/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](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.