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**DANC 120: Repertory & Performance**

**Section 22362**

**Spring 2018**

**2 units**

**Day:** MWF

**Time:** 2:00-4:50pm

**Location:** KDC 105

**Instructor:** Thomas McManus

**Office:** KDC 227

**Office Hours:** To be scheduled by email

**Contact Info:** [mcmanust@usc.edu](mailto:mcmanust@usc.edu)

**Tel; 213.821.8841**

**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 William Forsythe, Jiri Kylian, Sonya Tayeh and Paul Taylor. Students may also appear in student-generated works directed by Professors d. Sabela Grimes and Dawn Stoppiello.

**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 Glorya 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
* Report all injuries to instructors, show directors and/or stage management
* 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. Individual journals can be spot checked by all faculty. Always bring journals to faculty mentor meetings.

**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.

**FINAL EXAM:**

The exact details of the final exam will be made known to students by mid-term. Likely, it will be a group project asking dancers to synthesize and reinterpret repertoire learned throughout this and pervious semesters. Participating in the final exam is a requirement of this course.

**Final Exam Meeting Time: Monday, May 7th 2:00-4:00pm**

**Additional Policies**

**ATTENDANCE**

Attendance is mandatory as most of our work is done in the studio each session. There will be FOUR 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 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.

**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**

* 40% Performance of choreographic works/roles learned
* 20% Continued development and refinement of choreographic styles as evidenced by active participation and daily accomplishment of class work observed by choreographer/faculty
* 20% Professionalism : Rehearsal & Performance Etiquette
* 10% Concert Critique
* 10% Final Exam
* **Grading Breakdown**
* A = 95-100 points
* A- = 91-94 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 = 61­-66 points
* F = 60 or below

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|  | **General Schedule (subject to change)** | **Readings and Homework** | **Other Notable**  **Dates** |
| Week 1  Jan.8  Jan.10  Jan.12 | Sonya Tayeh | Review all repertory! |  |
| Week 2  Jan.15  Jan.17  Jan.19 | William Forsythe  Victor Quijada | Review all repertory! |  |
| Week 3  Jan.22  Jan.24  Jan.26 | William Forsythe  Victor Quijada | Review all repertory! |  |
| Week 4  Jan.29  Jan.31  Feb. 2 | William Forsythe  Victor Quijada | Review all repertory! |  |
| Week 5  Feb.5  Feb.7  Feb.9 | Corbin/Taylor | Review all repertory!  **Journal #1 Due:**  **Friday, Sept. 22** |  |
| Week 6  Feb.12  Feb.14  Feb.16 | Corbin/Taylor | Review all repertory! |  |
| Week 7  Feb.19  Feb.21  Feb.23 | Y-Not | Review all repertory! |  |
| Week 8  Feb.26  Feb.28  Mar.2 | Y-Not | Review all repertory! | Student Works 1 (Freshmen)  Works in Progress |
| Week 9  Mar.5  Mar.7  Mar.9 | Eddy/Killian | Review all repertory!  **Journal #2 Due:**  **Friday, Oct. 20** | Kaufman and Thornton collaboration |
| Mar. 12-17 | Spring Break |  |  |
| Week 11  Mar.19  Mar.21  Mar.23 | Eddy/Killian | Review all repertory! |  |
| Week 12  Mar26.  Mar.28  Mar.30 | Eddy/Killian | Review all repertory! | West Side Story |
| Week 13  Apr.2  Apr.4  Apr.6 | Review all |  | West Side Story  Caught in the Chamber |
| Week 14  Apr.9  Apr.11  Apr.13 | Review all |  | Artists Collective |
| Week 15  Apr.16  Apr.18  Apr.20 | Review all | Tech Week | Student Choreography Showcase : April 20-21  Dance On Week |
| Week 16  Apr.23  Apr.25  Apr.27 | Performance Week | Performance Week  **Journal #3 Due:**  **Friday, Dec. 1** | Spring BFA Dance Performance  Dance On Week |
| **FINAL** | **FINAL EXAM: Monday, May 7** | 2:00-4:00pm |  |

**Assignment Submission Policy**

All assignments will be submitted in class. Exceptions will be made only in truly exceptional circumstances.

**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, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

**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.**