DANC 310: Dance Technique III
Section 22500D

FALL 2018
3 units
Day: M-F
Time: 10:30am - 1:20pm
Location: KDC

Instructors: Tiffany Bong,
Patrick Corbin, Moncell Durden,
Bret Easterling, Gillian Finley,
William Forsythe, Jodie Gates,
d. Sabela Grimes, Jackie Kopcsak,
Jennifer Lott, Bruce McCormick

Bruce McCormick- KDC 222
Office Hours: Tuesdays 12:30-2:00
Contact Info: bmccormi@usc.edu
Telephone: (213) 821-8921

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, 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, Gaga, Laban, Yogic and Brain Gym principals will also be an integral part of the course’s learning experience.

**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 third-year 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
- 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% Self-reflection papers and written concert critique
15% Mid-Term Self-Evaluation
20% Lesson progress and professionalism as evidenced by daily accomplishment of class work observed by faculty
25% Technical Assessment by faculty panel
10% Final Exam
A+ = 100 points  
A = 95-99 points  
A- = 90-94 points  
C+ = 77-79 points  
C = 74-76 points  
C- = 70-73 points  
B+ = 87-89 points  
B = 84-86 points  
B- = 80-83 points  
D+ = 67-69 points  
D = 64-66  
D- = 61-63 points; F = 60 or below

**ATTENDANCE/PARTICIPATION (15%)**

*If you are healthy, you are expected to be in class every day.* Attendance is mandatory as the totality of this course is comprised of in-class work. However, students with contagious illnesses are required to stay away from the studio until they are no longer contagious. Attendance and participation grades will not be affected by legitimate illness. Students should communicate with technique faculty and their faculty mentor if/when they are unable to come to class.

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. **Students who are more than ten minutes late to class will not be allowed to participate** and will be required to watch the class. No make-up classes are allowed. THREE Tardies = one absence.

Students with excessive absences will be evaluated on a case-by-case basis. After more than FIVE non-illness-related absences, students’ Attendance/Participation grade will be lowered with each successive absence. As this course is solely comprised of in-class work, students’ progress scores may also be affected. Excessive absences may also result in a loss of performance privileges.

**INJURIES:** Students who are mildly injured and watching class will be required to fill out a Class Observation Form and turn it in to their technique professor (copies of this form are available in each of the dance studios). Students with serious injuries that require sitting out of class for more than three days should follow the guidelines outlined in the Student Injury Plan.

**HOLIDAYS THIS SEMESTER:** There will be no classes on:

- Monday, September 3rd (Labor Day Holiday)
- Wednesday-Sunday, November 21-25 (Thanksgiving Holiday)

**JOURNAL (suggested)**

Students are encouraged to keep a journal of technique and choreographic notes, achievements, challenges, and inspirations. Journals can help students as they write their self-reflection papers.

**SELF-REFLECTION PAPERS (10%)**

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 in technique class:

- End of Week 6: Friday, September 28
- End of Week 12: Friday, November 9
CONCERT CRITIQUE (5%)
Students will write a 2-3-page review of a professional concert pre-approved by faculty, including discussion of how the work relates to specific elements of the student’s technical studies. **Due date: last class session – Friday, November 30.** Possible performances to attend this semester include:

VISIONS & VOICES:
- Complexions: Tuesday, October 2 @ 7:30pm
- Sankofa Danzafro: Wednesday, October 24 @ 3:00pm

GLORYA KAUFMAN PRESENTS DANCE AT THE MUSIC CENTER:
- Company Wayne McGregor: Autobiography - October 5-7
- Diavolo: Architecture in Motion - October 12-14
- Miami City Ballet in George Balanchine’s ‘The Nutcracker’ - November 30-December 2

MID-TERM SELF-EVALUATION (15%)
Students will be filmed in each technique style during WEEK 6. Videos of class work will be posted to Blackboard. Students are required to turn in a SELF-EVALUATION FORM that will evaluate their personal performance for each of their technique classes (Seniors: (3) - ballet, hip hop, contemporary). The criteria for self-evaluation are the same as on the jury rubric: Sequencing/Flow, Technique, Artistry, Musicality, and Professionalism. Students will download the SELF-EVALUATION FORM from Blackboard and submit using Turn-it-in no later than Monday of WEEK 8 - **Monday, October 8 at 5:00pm.** The videos of class work uploaded to Blackboard for this Self-Evaluation assignment should not be shared or posted to social media (see ‘Video & Social Media Policy’ below).

PROGRESS & PROFESSIONALISM (20%)
Teaching faculty will evaluate students’ progress and professionalism in each form throughout the semester.

A student who receives an excellent grade for progress will:
- Demonstrate consistent improvement in the jury rubric categories
- Engage as an active participant in each class
- Continually work towards applying faculty suggestions for each aesthetic

A student who receives an excellent grade for professionalism will:
- Be on-time and prepared for class
- Perform pre-class warm-up and post-class cool-down as their schedule permits
- Adhere to dress code including proper shoes and under garments
- Respect their faculty, colleagues and self
- Demonstrate a willingness/open-mindedness to work in a variety of dance forms
- Respect the particular classroom etiquette of each dance form
- Yield danceable space and/or take the space when called upon

TECHNICAL ASSESSMENT (25%)
A panel of faculty will evaluate students in each technical form based on the jury rubric. (See ‘Jury Rubric’ in the content section of Blackboard).
FINAL EXAM (10%)
At the final exam, students will meet for a discussion session to reflect on the contents of their written Concert Critique Paper and any other professional dance works seen throughout the semester. **Attendance at the final exam is mandatory and part of the grade for this course.**

The final meeting of this class will take place according to the USC Schedule of Classes Final Exam Schedule: **THURSDAY, DECEMBER 6 - 11:00am-1:00pm**

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 / GAGA/ 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.
**SCHEDULE**

**WEEKS 1 - 5**
- Ballet barre and center work (adagio combinations, petit allegro phrases, simple turns and grand allegro enchâinements) 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 including Release, Limon, Laban, Gaga and contemporary repertoire.

**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

**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.
- Preparation for technical assessment

**WEEK 15**
- Review and study, demonstrate technique in performance setting.
- Preparation for technical assessment

**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/academics/support/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 Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. 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.

Support Systems:
Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255
Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center
For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086
Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support
Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs
Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710
Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa
Diversity at USC
Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information
Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime. Provides overall safety to USC community. dps.usc.edu