



DANC 200L Dance Technique for Musical Theatre

Section 22456

Fall 2019

2-3 units (unit variable @ 2 units in semesters 5 and 6)

Day: M-F

Time: 9:00am-10:20am MTWH

Lab on F 9am-11:50am

Location: KDC105/SOSB45

Instructors: Jodie Gates

Office: KDC 203

Office Hours: To be scheduled by email

Contact Info: dunkath@usc.edu

Catalog Description

Technique studies in both studio and classroom settings. Primary focus is on Jazz, Ballet, Tap, as well as Social dance forms and other techniques that will provide a strong dance foundation for students pursuing the BFA degree in Musical Theatre housed in the USC School of Dramatic Arts. Study includes the foundational techniques, elements, vocabulary, musical connection, culture and history of the styles and their development.

Full Course Description

Technique studies in a studio setting. Concentration on Ballet, Jazz, Tap, as well as Social Dances, Latin Ballroom, Hip-Hop, Contemporary, African Dance, Choreography and Partnering techniques will provide a comprehensive dance foundation and historical knowledge for students pursuing the BFA degree in Musical Theatre housed in the USC School of Dramatic Arts. Students will study and practice repertoire from iconic choreographers, both historic and contemporary, and participate in workshops with leading choreographers in both studio and classroom settings.

Learning Objectives

This technique class is fundamental for the BFA in Musical Theatre housed in the USC School of Dramatic Arts. It provides a dance foundation that will inform all other studies and experiences in the major and focuses on the development of dance technique in the following ways:

- Develop dance vocabulary, technique and artistry.
- Promote knowledge and awareness of safe performance techniques ranging from traditional classical, contemporary, and social solo practices and partnering techniques.
- Promote an understanding of the theories and historical contexts of the styles studied.
- Develop movement vocabulary, strength and knowledge of the nuances in all dance forms.
- Develop awareness of musicality, technique and stylistic refinement.
- Understand foundational elements of solo work and partnering, expression and artistry.
- Study the history of jazz dance in musical theatre.

Policies

PARTICIPATION & CLASS CONDUCT

Active participation in all exercises, discussion, and studio course work is necessary for the student to be successful in the class. Students are required to be prompt and prepared for class instruction, as well as conduct themselves appropriately. More specifically:

- Listen and remain attentive during class.
- Engage in in-class discussions regarding movement practice and historical context.
- Remain respectful and attentive while others are speaking/demonstrating in class.
- No gum, food, or drinks are allowed in the studio.
- 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.
- Please bring a paper notebook and writing instrument to class; laptops, notebooks, tablets and other technology will only be permitted at certain times
- Any injuries that prohibit class participation must be reported to the instructor immediately.
- If you cannot participate in class due to an injury you must quietly take notes on the combinations, ideas, and concepts discussed in class. These notes must be turned in to the instructor at the end of the class period. In some cases, it may also be appropriate to record combinations on electronic devices; the purpose is solely for your at-home practice. Videos of course material are not permitted to be posted on the Internet.
- If you must leave the classroom before the end of class, please let the instructor know beforehand.
- Wearing appropriate attire to all classes (as described within the syllabus).

ATTENDANCE

Attendance is mandatory as most of our work is done in the studio each session. There will be **TWO** excused 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 15 minutes or more will constitute an absence. Further, three tardy attendances will also constitute an absence. Because active participation as defined herein is so utterly important to this course, each unexcused absence will count for a 7-point deduction of active participation points.

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. 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

Students may wear a leotard and tights with ballet slippers. 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.

Jazz & Tap

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). Appropriate shoes are required.

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.

Description and Assessment of Assignments

Journal

Keep a journal of technique and choreographic notes, achievements, challenges, and inspirations. The journal entries should highlight progress as well as strengths and weaknesses. Students should also be able to recap the main points of each week's lesson using correct vocabulary to identify elements of exercises. The journal should be at least one page for each week. It will be due Weeks 5, 10 and 15. Email copies to all instructors and the dance faculty advisor.

Self-evaluation

Write three 2-page self-assessments of progress to date and challenges to be explored and met. Due at the end of weeks 2, 9 & 14. Turn in to dance faculty advisor.

Professional Dance Performance Review

Write a 3-5-page review of a professional musical theatre performance pre-approved by faculty, including discussion of how the work relates to specific elements of the student's technical and historical studies. Ticket stub and/or program must be stapled to your paper. Dance reflection papers should be written in proper MLA format and are due on the day of the final exam. (Instructions on MLA formatting can be found at <http://owl.english.purdue.edu/owl/resource/747/01/>).

Mid-term Exam

The Mid-Term Exam will be a written exam on vocabulary and class discussion topics. Dates to be determined according to the academic calendar.

Final Exam

The Final Exam will be a practical exam of traditional class exercises. Dates to be determined by according to the academic calendar

Grading Breakdown

15% Participation

30% Lesson progress as evidenced by daily accomplishment of class work observed by teacher

15% Mid-term exam

5% Journal

5% Self-evaluation

10% Dance Review

20% Final Exam

A+ = 100 points B+ = 88-90 points C+ = 78-80 points D+ = 67-70 points

A = 95-99 points B = 85-87 points C = 75-77 points D = 64-66 points

A- = 91-95 points B- = 81-84 points C- = 71-74 points D- = 61-63 points

F = 60 or below

Course Notes

This course will be taught according to a cohort model, therefore levels and sequence of dance forms will need to be determined once the first class is admitted. The focus M-Th will be on Jazz, Ballet, and Tap. Below is a sample schedule with suggested sequencing for the foundational two years.

LAB: This three-year study of the origins and evolutions of Jazz Dance in Musical theatre will include African Dance, Social Dance, Latin and Ballroom Dance, Tap history, Partnering, Learn repertoire and study iconic choreographers and participate in master classes with current practitioners in the field of Musical Theatre. These extended lessons will combine both studio and classroom learning.

YEAR ONE SEMESTER 1

<p>WK1</p> <p>9-9.50am Introduction: Kate Dunn Orientation: Dane Martins</p> <p>10-11.50am African Dance Sarah Anindo Marshall</p>	<p>WK2</p> <p>9-9.50am Jazz History: E.Moncell Durdan</p> <p>10-11.50am African Dance Sarah Anindo Marshall</p>	<p>WK3</p> <p>9-9.50am Jazz History Q&A Kate Dunn</p> <p>10-11.50am African Dance Sarah Anindo Marshall</p>	<p>WK4</p> <p>9-9.50am Jazz Dance in Musicals: Kate Dunn</p> <p>10-11.50am African Dance Sarah Anindo Marshall</p>
<p>WK 5</p> <p>9-9.50am African Dance History: Sarah Anindo Marshall</p> <p>10-11.50am African Dance Sarah Anindo Marshall</p>	<p>WK 6</p> <p>9-9.50am African Dance History Q&A: Kate Dunn</p> <p>10-11.50am African Dance Sarah Anindo Marshall</p>	<p>WK 7</p> <p>9-9.50am MID TERMS Kate Dunn</p> <p>10-11.50am African Dance Sarah Anindo Marshall</p>	<p>WK 8</p> <p>FALL RECESS No Classes</p>

<p>WK 9</p> <p>9-10.20am Social Dance in Musicals: Kate Dunn</p> <p>10.30-11.50am Social Dance Shannon Grayson</p>	<p>WK 10</p> <p>9-10.20am Social Dance History: Shannon Grayson</p> <p>10.30-11.50am Social Dance Shannon Grayson</p>	<p>WK 11</p> <p>9-10.20am Health and Wellness</p> <p>10.30-11.50am Social Dance Shannon Grayson</p>	<p>WK 12</p> <p>9-10.20am Social Dance History Q&A Kate Dunn</p> <p>10.30-11.50am Social Dance Shannon Grayson</p>
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<p>WK 13</p> <p>9-10.20am The Contemporary American Musical: Kate Dunn</p> <p>10.30-11.50am Social Dance Shannon Grayson</p>	<p>WK 14</p> <p>THANKSGIVING No classes</p>	<p>WK 15</p> <p>9-10.20am Review week Kate Dunn</p> <p>10.30-11.50am Social Dance Shannon Grayson</p>	<p>WK 16</p> <p>FINALS</p>
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Required Readings

Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. New York: Dover Publications, Inc., 1982.

Guarino, Oliver; Lindsay, Wendy. *Jazz Dance: A History of the Roots and Branches*. University Press of Florida. March 2014. Print.

Stearns, Marshall and Dean. *Jazz Dance: The Story of American Vernacular Dance*. Da Capo Press; 2nd edition. 2 March 1994. Print.

Additional short readings or videos (on YouTube or Blackboard) may be assigned relating to specific choreographers and styles studied.

Course Content

Weeks 1-4 (and continuing throughout the quarter):

Ballet (Mondays & Wednesdays): Students will focus on ballet barre and center work (adagio combinations, petit allegro phrases, simple turns and grand allegro enchainements) focusing on alignment, turn-out, line, coordination and control of single body parts and the body as a whole.

Jazz (Tuesdays & Thursdays): Students will approach stretching exercises that aid in preparation for movement execution, including the following ideas: isolations, body orientation in parallel, grounded movements, weight transfer, port de bra, tracking and knee alignment over the toes, sequential movement/ muscle firing, sitz-bone/tail bone connection, and building flexibility and mobility in the ligaments and joints.

LAB: (Fridays) Students will study of the history of Musical Theatre dance in both studio and classroom This Semester will cover African Dance and Social Dance. Fridays will also be a space for study, reflection and dialogue about dance in musical theatre and may include guest artists.

Weeks 5-8 (and continuing throughout the quarter):

Ballet (Mondays & Wednesdays): Continued focus on ballet barre and center work.

Jazz: (Tuesdays & Thursdays): Students will demonstrate Jazz progressions (across the floor). Jazz progressions acquaint the student with the necessity to travel and use the full breadth of movement in locomotion and projection through space.

Lab: (Fridays) Students will study of the history of musical theatre dance in both the studio and classroom. The semester will cover African Dance and Social Dance. Fridays will also be a space for study, reflection and dialogue about dance in musical theatre and may include guest artists.

Weeks 9-12 (and continuing throughout the quarter):

Ballet (Mondays & Wednesdays): Continued focus on ballet barre and center work.

Jazz (Tuesdays & Thursdays): Students will demonstrate an approach to single pirouette by way of a center “jazz barre” to establish a sense of balance and control, stemming from the core at an introductory level. The barre incorporates both parallel and turned out positions, which may include: tendu, relevé, passe, rond de jambe, weight transfer, plié, and preparation for Jazz pirouettes.

Lab: (Fridays) Students will study of the history of musical theatre dance in both studio and classroom This The semester will cover African dance and Social Dance. Fridays will also be a space for study, reflection and dialogue about dance in musical theatre and may include guest artists.

Weeks 13-15:

Ballet (Mondays & Wednesdays): Continued focus on ballet barre and center work.

Jazz (Tuesdays & Thursdays): Students will review and demonstrate a choreographed combination based on the fundamentals of Jazz dance technique acquired throughout the course. Promotes retention of information, attention to style, details, and movement refinement. Also incorporates improvisation techniques, stage presence, and storytelling.

Lab: (Fridays) Students will study of the history of musical theatre dance in both studio and classroom This The semester will cover African Dance and Social Dance. Fridays will also be a space for study, reflection and dialogue about dance in musical theatre and may include guest artists.

Week 16:

Final Exam: The final exam will be an in-class presentation of all elements practiced throughout the quarter.

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 Campus 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.