USC Kaufman
School of Dance

DANC 420: Repertory & Performance
Section 22545D

Fall 2019
2 units
Day: MWF
Time: 2:00-4:50pm

Lab Meeting Times:
Section 22362D
Fridays: 5:30-9:30pm
Saturdays: 12:00-6:30pm

Location: KDC 102, 104, 105, 106, 220
Instructor: Thomas McManus (Prof. of Record)
Office: KDC 227
Office Hours: by appointment
Contact Info: mcmanust@usc.edu

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 and other performance venues.

Learning Objectives
This core class is fundamental to the Dance BFA. It is designed to teach repertory in a variety of forms and styles as well as preparing students with the necessary tools and mind-set required to be successful in professional rehearsal and performance environments. By the end of this course, students will be able to:

-Monitor and follow a professional rehearsal schedule and exercise personal responsibility for being on-time and prepared for all Repertory & Performance classes, rehearsals, tech rehearsals, note sessions, photo calls, costume fittings, dress rehearsals, performances and special events

-Practice effective rehearsal strategies for professional environments, understanding the necessity of being prepared both physically (pre-rehearsal warm-up, post-rehearsal warm-down, appropriate attire and shoes, etc.) as well as mentally (journaling, watching video footage, retaining new phrase work etc.)

-Create a healthy rehearsal atmosphere with high levels of engagement, participation, collaboration, respect for faculty/visiting artists/choreographers/fellow dancers and support of colleagues and peers

-Identify and appropriately respond to the requirements of casting, whether in a principal role, performing ensemble or as an understudy

-Employ professional-level rehearsal etiquette in the studio by putting away digital devices, limiting talking and utilizing focus, spatial awareness, and proper 'marking' techniques when appropriate

-Understand the complexities of professional performance environments; staying in touch with faculty/rehearsal directors, Show Director, Stage Manager and Program Director as necessary

-Differentiate and recognize contrasting choreographic methods of new works being generated and master repertory works being staged

-Apply personal notes/corrections and information given by faculty/visiting artists/choreographers/répétiteurs to enhance technique and performance quality

-Demonstrate ongoing research into personal artistry as applied to repertory: attention to detail, personal choices, musicality, partner work, performance quality, etc.

-Synthesize current and past repertory to generate new movement possibilities

-Identify and synthesize commonalities and contrasting qualities in diverse repertory works to enhance personal artistry and audience experience

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 Merce Cunningham, George Balanchine, Rauf Yasit, Saleemah Knight, William Forsythe, Jodie Gates, e. Moncell Durden, Barak Marshall, Crystal Pite and Dwight Rhoden.

Description and Assessment of Assignments

20% Progress, Participation & Accomplishment of Daily Class Work
35% Professionalism: Rehearsal & Performance Etiquette
25% Performance
5%Journal
5%Executed Contract
10%Final Exam

<u>Progress, Participation & Accomplishment of Daily Class Work</u>
(20% of course grade)
Students are expected to:

-Be in class every day and keep a journal of the choreography learned and any notes given
- Be in class for the full duration of Repertory & Performance. Depending on the rehearsal schedule, students may sometimes be allowed to go to the Collaborative Space to complete outside coursework. Students should be ready to re-join the class, if needed.
-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

- **Thoroughly know the material presented and be able to demonstrate to faculty**

-Understudy and research additional roles as presented
- Apply all choreographic notes: technical, musical, artistic, spacing, aesthetic, etc.
-Attend all departmental performances or perform in them

<u>Professionalism: Rehearsal and Performance Etiquette</u>
(35% of course grade)
Students are expected to:

- **Participate in daily technique classes to prepare the body for advanced-level movement**
- **Punctually attend all class sessions, company meetings, warm-up classes, **lab rehearsals, etc.**
- **Attend all costume fittings, including those for any understudy assignments**
- **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**

- **PLEASE NOTE that 5 points will be deducted from your Professionalism Grade for each failure to sign-in**
- **Treat all costumes, shoes and props with care as instructed by wardrobe director**
- **Treat all faculty, visiting artists, choreographers, répétiteurs, show directors, stage managers, production crew, production staff, Kaufman staff, and fellow dancers with respect**
- **Keep dressing room/green room/backstage spaces tidy**
- **Observe the university-wide drug and alcohol policy as outlined in SCampus**
- **Demonstrate proficiency in all the above-mentioned Student Learning Objectives**
- **Act in a professional manner befitting USC Kaufman**
- *****Sign and return the Repertory & Performance contract attached to the end of this syllabus**

Follow Production Policies (as outlined in Student Handbook)

- **No food or drink is allowed in the LPS during rehearsal***
- **Please do not touch or alter any technical equipment in any way.**
- **If any equipment is kicked or moved, please let a technician know so they can fix it**
- **No performer may sign in anyone but themselves**
- **Please listen to stage management**
- **Please do not touch any of the equipment backstage**
- **Please do not touch any costume or prop that is not yours**
- **No food or drink is allowed backstage, in the locker rooms, or if you are in costume**
- **Please do not bring any guests to the backstage, or into the locker rooms or dressing rooms**
- **Do not stand in the lobby in costume**
- **Please hang up or place costumes in correct laundry basket after they have been worn.**
- **Should any issue arise, please let a stage manager know as soon as possible**
- **If we have traveled to a different venue, please keep in mind that we are guests and must be invited back. Everything we do reflects on USC Kaufman**
- **If any equipment is kicked or moved, please let a technician know so they can fix it:**
- **No performer may sign in anyone but themselves**

Performing Off-Campus

- **In addition to ALL the above, students should exercise:**
- **PUNCTUATLITY: Students need to be on-time for all calls, including those for airport transport, flight departure, hotel check-in/check-out, rehearsal/performance calls, etc.**
- **MATURE BEHAVIOR: Students should behave as mature young professionals and in a way that best represents USC and the Glorya Kaufman School of Dance. This includes how students conduct themselves in/on all transport buses, taxis, metro**

stations, subway cars, airports, planes, hotel lobbies, hotel rooms, restaurants, stores, studios, theatres, after-parties, etc.

***No food or drink are allowed in the USC Kaufman Performance Space or the Bing Theatre. Students seen with anything other than water in these spaces will lose half of their professionalism points for the semester.**

****Lab Rehearsals will be held as needed on Friday evenings and Saturdays and will be scheduled and posted in a timely manner.**

***** See contract at the end of this syllabus. The above requirements not only help to facilitate a successful learning environment and the preservation of USC Kaufman costumes/equipment/performance spaces, but also serve to protect the health and well-being of others. Accordingly, failure to meet course expectations may result in dancers pulled from performances, a lowering of the course grade and/or (depending on the severity of the infraction) being expelled from USC Kaufman.**

PERFORMANCE:
(25% of course grade)
Note that being enrolled in this course does not necessarily guarantee the opportunity to perform on-stage. However, as technique, artistry, craft and professionalism can all be enhanced through this course - every class can be thought of as a chance to practice performance. Whether in class or onstage, dancers' performance will be graded at the end of the semester by all Repertory & Performance faculty based on the following rubric categories:
- Knowledge of assigned piece(s) - 25%
(dancer executes correct choreography, timing, spatial relationships, etc.)
- Technical accomplishment - 25%
(dancer has done all in their power to be in peak performance shape, has applied all corrections from faculty/visiting artists/choreographers, and has accomplished the choreography to the best of their personal ability)
- Collaboration and/or Solo Performance - 25%
(dancer demonstrates an excellent working relationship with their on-stage partner or group; if performing a solo, dancer demonstrates confidence in being onstage alone)
- Performance Quality - 25%
(dancer has cultivated a refined sense of artistry, musicality and dynamic phrasing)

JOURNAL:
(5% of course grade)

Students will need to keep a SEPARATE journal for their Repertory & Performance Notes. To receive full credit, journals must contain at least one entry per week (15 minimum), diagrams, count structures, and coaching notes. Students' notes throughout stage rehearsals on spacing, lighting, coaching etc., should also be included in the Rep

Journal. This semester, journals will be DUE on the last day of class (Friday, Dec. 6th) and will be handed back at the final exam meeting time (Friday, Dec. 13th).

EXECUTED CONTRACT:
(5% of course grade)
Students will read the syllabus for Repertory and Performance, print, sign and return the contract page to any Repertory and Performance Kaufman faculty member. Due Friday, August 30th at 2:00pm.

FINAL EXAM:
(10% of course grade)
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 previous semesters. Participating in the final exam is mandatory and a requirement of this course.
Final Exam Meeting Time: Friday Dec. 13; 2:00-4:00pm

Additional Policies

BEING PREPARED FOR REP & PERFORMANCE
It is required that dancers take their morning technique classes before participating in Repertory & Performance. Students who have not taken their morning technique classes will not be allowed to participate.

ATTENDANCE
Attendance is mandatory as most of our work is done in the studio each session. There will be THREE 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 10 minutes or more will constitute an absence. Further, three tardy attendances of less than 10 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.

NOTE: If a student is marked absent incorrectly for Rep & Performance, it is the student's responsibility to contact their professor of record within ONE WEEK of the absence. Accumulated absences unaccounted for by the end of the semester will be counted as valid and your grade will be marked accordingly.

PERFORMANCE PRIVILEGES
If you are considered "AT RISK" of failing Dance Technique at Mid-Term, you will not be permitted to perform in Repertory & Performance shows for the remainder of the semester.

LAB MEETING TIMES
Please note that there is an outside lab requirement for this course on Friday evenings and Saturdays. Lab rehearsals will be posted in advance, but students should keep their schedules open at these times unless otherwise notified.

DRESS CODE
***Note that for Repertory and Performance, dancers should make no drastic changes to their personal appearance before performances without first having discussed these changes with faculty and the director of the show.**

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. World-renowned company directors, choreographers, VIPs and other guests frequently stop by to watch Repertory & Performance classes. This is 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.

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.

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
A = 95-100pointsB+ = 87-89 points
A- = 90-94 pointsB = 84-86 points
B- = 80-83 points

C+ = 77-79 pointsD+ = 67-69 points
C = 74-76 pointsD = 64-66
C- = 70-73 pointsD- = 61-63 points; F = 60 or below

COURSE OVERVIEW
This is a basic overview of the Fall 2019 Semester and is Subject to Change. The weekly rehearsal schedule will be posted on the dancer call board as well as on the TeamUp

App. Updates and/or changes to the rehearsal schedule will be posted to the call board, TeamUp and may also be sent digitally via email and/or the Student Affairs Facebook Group. Lab Rehearsals (Fridays, Evenings & Saturdays) will be posted in advance. There will be additional Tuesday/Thursday evening tech/dress rehearsals the week before the Fall BFA Performances.

Students should notify their academic professors of possible conflicts ASAP. A letter from Kaufman faculty will be available on Blackboard at the start of the semester.

PLEASE NOTE THAT THE FOLLOWING ADDITIONAL DAYS and EVENINGS may also be required this semester. Again, these dates and times are subject to change.

Week 4

Tue, November 17 Tech for Presidential Inauguration Showing
Wed, November 18 Presidential Inauguration Showing

Week 11
Mon, November 4 BFA Showcase Tech Rehearsal (2:00-4:50pm)
Tue, November 5 BFA Showcase Tech Rehearsal (evening)
Wed, November 6 BFA Showcase Tech Rehearsal (2:00-4:50pm)
Thu, November 7 BFA Showcase Dress Rehearsal (evening)
Fri, November 8 BFA Showcase Dress Rehearsal (2:00-4:50pm)

Week 12
Mon, November 11 BFA Showcase Dress Rehearsal (2:00-4:50pm)
Tue, November 12 BFA Showcase Invited Dress Rehearsal (evening)
Wed, November 13 BFA Showcase Performance #1 7:30PM
Thu, November 14 BFA Showcase Performance #2 7:30PM
Fri, November 15 BFA Showcase Performance #3 3PM
Fri, November 15 BFA Showcase Performance #4 7:30PM
Sun, November 16 BFA Showcase Performance #5 3PM
Sat, November 16 BFA Showcase Performance #6 7:30PM
Sun, November 17 BFA Showcase Performance #7 3PM

Week 13
Thursday, November 21 BFA Showcase Performance #8 7:30pm
Friday, November 22 BFA Showcase Performance #9 3pm
Friday, November 22 BFA Showcase Performance #10 7:30pm

	General Schedule (subject to change)	Readings and Homework	Other Notable Dates
Week 1 **Aug 26** **Aug 28** **Aug 30** **Aug 31**	**Week 1** **William Forsythe in Residence** **Rauf Rubberlegz in Residence**		
Week 2 **Sep 4** **Sep 6** **Sep 7**	**Week 2** **William Forsythe in Residence** **Rauf Rubberlegz in Residence**	**Review all repertory!**	**FIRST FRIDAYS: Studio Showings 9/6**
Week 3 **Sep 9** **Sep 11** **Sep 13** **Sep 14**	**Week 3** **William Forsythe in Residence** **Rauf Rubberlegz in Residence**	**Review all repertory!**	
Week 4 **Sep 16** **Sept 17** **Sep 18** **Sep 20** **Sep 21**	**Week 4**	**Review all repertory!**	**Tech for Presidential Inauguration Showing 9/17** **Presidential Inauguration Showing 9/18**
Week 5 **Sep 23** **Sep 25** **Sep 27** **Sep 28**	**Week 5**	**Review all repertory!**	**Barak Marshall**
Week 6 **Sep 30** **Oct 2** **Oct 4** **Oct 5**	**Week 6**	**Review all repertory!**	**FIRST FRIDAYS: Studio Showings 10/4**
Week 7 **Oct 7** **Oct 9** **Oct 11** **Oct 12**	**Week 7**	**Review all repertory!**	

Week 8 **Oct 14** **Oct 16** **Oct 18** **Oct 19**	**Week 8**	**Review all repertory!**	
Week 9 **Oct 21** **Oct 23** **Oct 25** **Oct 26**	**Week 9**		
Week 10 **Oct 28** **Oct 30** **Nov 1** **Nov 2**	**Week 10**	**Review all repertory!**	**FIRST FRIDAYS: Studio Showings 11/1**
Week 11 **Nov 4** **Nov 6** **Nov 8** **Nov 9**	**Week 11** **BFA Showcase Tech Rehearsal 11/4, 11/5, 11/6** **BFA Showcase Dress Rehearsal 11/7**	**Review all repertory!**	**BFA Showcase Tech Rehearsal 11/4, 11/5, 11/6** **BFA Showcase Dress Rehearsal 11/7**
Week 12 **Nov 11** **Nov 12** **Nov 13** **Nov 15** **Nov 16** **Nov 17**	**Week 12** **Dress Rehearsal 11/11** **Invited Dress T 11/12** **BFA Showcase 1 W 11/13** **BFA Showcase 2 Th 11/14** **BFA Showcase 3 & 4 F 11/15** **BFA Showcase 5 & 6 S 11/ 16** **BFA Showcase 7 Su 11/17**	**Review all repertory!**	**BFA Invited Dress T 11/12** **BFA Showcase 1 W 11/13** **SBFA Showcase 2 Th 11/14** **BFA Showcase 3 & 4 F 11/15** **BFA Showcase 5 & 6 S 11/ 16** **BFA Showcase 7 Su 11/17**
Week 13 **Nov 18** **Nov 20** **Nov 21** **Nov 22** **Nov 23**	**Week 13** **BFA Showcase 8 Th 11/21** **BFA Showcase 9 & 10 F 11/22**		
Week 14 **Nov 25**	**Week 14** **Thanksgiving Break 11/27-30**	**Thanksgiving Break 11/27-30**	**Thanksgiving Break 11/27-30**

Week 15 **Dec 2** **Dec 4** **Dec 6** **Dec 7**	**Week 15** **Fiona Lumis - Casting Kylian**		**Lumis Casting Kylian MWFS**
FINAL	**FINAL EXAM: FRIDAY DEC 13**	**2:00-4:00pm**	

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

<u>Additional Policies:</u>

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 on Physical Contact
As an embodied art form, dancing is a physical and an emotional act. In the process of studying dance, students often experience physical contact with their instructors and peers. Faculty members may use touch to provide proprioceptive and kinesthetic feedback to students; they may use touch to correct alignment, improve technique, and promote healthier movement practices. In some classes, particularly those involving partnering, students' will experience physical contact with their peers. As developing artists experimenting with modes of expression, students may also experience a variety of emotions in the classroom. As such, it is imperative that the studio-classroom be a safe, inclusive, and respectful space for all students and faculty. Open and honest

communication and respectful and considerate interactions are always expected and are a fundamental requirement of studying in the USC Kaufman School of Dance. Unless otherwise articulated to a faculty member or peer, consent to discipline-specific and appropriate touching is assumed. Students always have the right to revoke that consent and should express any discomfort they feel in the classroom to the faculty instructor or Vice Dean immediately. USC Kaufman seeks to nurture compassionate artists who respect the dignity, humanity, and personal embodied experience of all individuals.

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 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

DANCE 120: REPERTORY & PERFORMANCE
ACKNOWLEDGEMENT OF COURSE RULES AND REQUIREMENTS

I, _____, certify that I have read and
(print name)
understand the above syllabus and acknowledge the rules and requirements of participating in DANC 420: Repertory & Performance for Fall Semester 2019.

- **I confirm that I am available for all evening rehearsals, tech rehearsals, dress rehearsals and performance dates, and will bring any potential conflicts to the faculty and show directors at the earliest possible moment.**

- **I agree to attend all costume fittings, rehearsals and note sessions for pieces I have been assigned to, whether cast or as an understudy/cover.**

- **I agree that I will not radically change my personal appearance without first consulting Repertory & Performance faculty and the Director of the Showcase.**

- **I understand that it is my responsibility (and homework) to keep all assigned pieces fresh in my head, regardless of the time between rehearsals.**

- **I understand that this syllabus is a binding contract with my professors/choreographers/show directors/stage managers/production staff and USC Kaufman administrators.**

- **As rehearsal/performance environments are complex and can seriously affect the health/safety/well-being of others, I understand that not following the rules may result in my being pulled from performances, a lowering of my course grade and/or (depending on the severity of the infraction) being expelled from USC Kaufman.**

Signature:_____
Date:_____