



DANC 183A: BALLET

Section 22392

SPRING 2020

2 Units

Day: Monday/Wednesday

Time: 9:00am - 10:20am

Location: KDC 104

Instructor: Kate Dunn

Office: KDC

Office Hours: To be scheduled by email

Contact Info: dunnkath@usc.edu

Catalogue Description

An introduction to Classical Ballet technique with beginning-level barre and center work, focusing on correct body alignment and musicality. Development of a basic knowledge of ballet history and terminology.

Full Course Description

This course is designed to instruct ballet technique fundamentals at a beginning level. This class is appropriate for all students interested in learning ballet technique. The course consists of barre and center exercises, as well as an introduction to adagio, petit and grand allegro, and pirouettes.

Learning Objectives

Students are expected to demonstrate in class work and in the exams:

- Beginning-level proficiency of classical ballet technique, including physical strength, (flexibility, coordination, extension, placement, precision, clarity, and stamina); mental focus, and ease of movement.
- A strong sense of discipline and work ethic.
- Beginning-level awareness of musicality and dynamics.
- Beginning-level awareness of individual artistry.

Participation

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.

Proper Attire for Technique Class

Students are expected to be dressed appropriately with hair neat and out of the face at the beginning of class. Studio attire should be clean and show the body modestly and allow for full range of motion: solid color leotard, pink or black full-length tights, yoga and/or close-fitting work-out attire, dance belt, ballet slippers with elastic or pointe shoes.

Required Text

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

Description and Assessment of Assignments

YouTube Viewing

Approximately once a week, students will be assigned a short YouTube viewing.

Journal

Students will keep a written journal of technical terminology; achievements, challenges, and inspirations; and commentary regarding assigned YouTube clips. Journals will be due on Wednesday of Weeks 6 and 12.

CONCERT REFLECTION PAPER #1: USC KAUFMAN (due at the Final Exam):

Students will write a personal reflection paper (2-3-pages, typed, double-spaced and proof-read) offering original comments on the content and form of a live dance rehearsal or performance given by USC Kaufman BFA Students, using current source readings, viewings and scholarship to situate the performance within a broader historical context. Ticket stub and/or program must be stapled to your paper. These performances are free, but an RSVP is required through the "Events" Page on the USC Kaufman website and/or through USC's "Visions & Voices" Initiative. Please email to; dunnkath@usc.edu. No paper please.

CONCERT REFLECTION PAPER #2: Professional Dance Performance (due at the Final Exam):

Students will write a personal reflection paper (2-4-pages, typed, double-spaced and proof-read) offering original comments on the content and form of a live dance performance in the greater Los Angeles area, using current secondary source readings, viewings and scholarship to situate the performance within a broader historical context. Ticket stub and/or program must be stapled to your paper. . Please email to; dunnkath@usc.edu. No paper please.

Mid-Term and Final Exam

The Mid-Term Exam will be a written exam on ballet vocabulary and class discussion topics and include a small practical element of vocabulary and material learned throughout the semester. The Final Exam will be a practical exam of traditional class exercises.

Mid Term exam: Wednesday March 4th. 9am – 10.20am KDC 104.

Final Exam: Friday May 8th 8am -10am

Class Performance: *The Elective Experience*

This class will be participating in *The Elective Experience* Performance on the evening of Friday May 1st 6.30pm and 8.30pm in the KDC Performance Studio. Participation is highly encouraged but not mandatory. Class time will sometimes be used for rehearsal towards the end of the semester.

Grading Breakdown

40% Lesson progress, preparation and achievement as evidenced by active participation and accomplishment of in-class work observed by teacher.

15% Journal

15% Dance Concert Reflection Papers 15% Mid-Term Exam

15% 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 F = 60 or below B+ = 87-89 points B = 84-86 points B- = 80-83 points D+ = 67-69 points D = 64-66 D- = 61-63 points

Attendance Policy

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.

Schedule (Subject to Change)

WEEK 1	Beginning-level ballet barre and center exercises	YouTube Viewing #1	
WEEK 2	Beginning-level ballet barre and center exercises	YouTube Viewing #2	
WEEK 3	Beginning-level ballet barre and center exercises	YouTube Viewing #3	
WEEK 4	Beginning-level ballet barre and center exercises	YouTube Viewing #4	
WEEK 5	Beginning-level ballet barre and center exercises	YouTube Viewing #5	
WEEK 6	Beginning-level ballet barre and center exercises	YouTube Viewing #6	Journal #1 Due (at least 5 entries) WED FEB 19TH
WEEK 7	Beginning-level ballet barre and center exercises	YouTube Viewing #7	
WEEK 8	Beginning-level ballet barre and center exercises	YouTube Viewing #8	
WEEK 9	Beginning-level ballet barre and center exercises	YouTube Viewing #9	
WEEK 10	Beginning-level ballet barre and center exercises		
WEEK 11	Beginning-level ballet barre and center exercises	YouTube Viewing #10	
WEEK 12	Beginning-level ballet barre and center exercises	YouTube Viewing #11	Journal #2 Due (at least 5 entries) WED APRIL 8TH

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WEEK 13	Beginning-level ballet barre and center exercises	YouTube Viewing #12	
WEEK 14	Beginning-level ballet barre and center exercises	YouTube Viewing #13	
WEEK 15	Beginning-level ballet barre and center exercises		
WEEK 16	FINAL EXAM:	FINAL MAY 8TH 8AM -10AM	Reflection Papers #1 and #2 – Due Day of Final Exam.

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.

Class Conduct---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 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

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 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.