

DANC 200L

Dance Technique for Musical Theatre.

Section 22472

Spring 2020

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: KDC

Instructors: Kate Dunn, Saleemah Knight,
Achinta S McDaniel, Jesus Fuentes

Office: KDC

Office Hours: By Appointment via email

Contact Info:

Ballet: dunnkath@usc.edu

Jazz: saleemah@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 student will be will not be able to participate in class if late. This will be considered an absence. Because active participation is so utterly important to this course, each unexcused absence will count for a 2-point deduction of active participation points. Furthermore, 1/2 a point will be deducted for every tardy. Please email the instructor at the start of semester if you are coming directly from a class and may be a few minutes late each class. Please email the instructor (if mentally and physically able) to notify of your absence. If illnesses or family emergencies occur, that result in excessive absences, please communicate with the instructor at your earliest convenience.

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. 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

Students are required to have soft, thin-soled jazz shoes. The torso needs to be visible; no baggy/ heavy sweatshirts. Jazz pants, Jazz capris, or slim fitting pants are appropriate. Hair should be worn off the face. These items can be purchased online or at neighborhood dance wear supply stores. For online purchase at Discount Dance Supply, enter code "Tp50752" and receive an additional discount on purchased items. Students arriving to class in incorrect attire will be asked to sit-out and take notes but will be expected to engage in course dialogue.

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

Written Ballet 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 6 and 12. Please email copies to all instructors and the dance faculty advisor. No paper please.

Oral Jazz Journal:

Students are required to keep personal notes toward an oral Jazz journal, due two times within the semester. The journal will be given in verbal format, where students will receive a list of questions one week prior to the due date. Students should be able to recall the main points of each week's lesson (from the beginning of the semester or previous oral journal up to that point), by answering questions in class and articulating verbal responses using vocabulary/vernacular from the Jazz Dance genre. Questions may revolve around the explanation of exercises and/ or historical and cultural information pertaining to Jazz Dance. Students can use the attached supplemental vocabulary list and their notes to help with identifying elements of each exercise. At times, students may also be asked to view videos online via the Blackboard portal and/ or in-class course guided Youtube viewings. The video viewing will be based on in-class discussions and directed learning. **The journal will take place on the sixth and twelfth week** and will reflect all information learned in classes from the prior weeks. The journals are worth 8 points each, two points for being in attendance on the day of the oral journal and 2 points for each well thought out and articulated verbal response. If an unexcused absence occurs on the day of the oral journal, the student's journal will be considered late (see below)*.

***LATE JAZZ JOURNALS, TURNED IN VIA EMAIL WILL BE ACCEPTED BY 5PM ON THE GIVEN DUE DATE IN WRITTEN FORMAT, however if due to an unexcused absence there will be a 2-point deduction for jazz journals that are not completed at the time of class or turned in by 5pm on that date.** Late jazz journals can be written by paragraph in weekly chronological order or by grouping movement principles in paragraph format. It is suggested to utilize the chronological order format where paragraph one describes week one, paragraph two describes week two and so forth. There may also be an additional concluding paragraph at the end of your journal summarizing your progress in the course. Please write in complete sentences and check for spelling of terminology. Journals that are more than one day late will not be accepted unless due to an excused absence. Jazz Journals should be written in proper MLA format (MLA 8).

Instructions on MLA formatting can be found at:

<http://owl.english.purdue.edu/owl/resource/747/01/>.

ALL Journal Due Dates: (make sure to be in attendance)

Journal Number	Due Date
1 (WEEK 6)	Tuesday, February 18th, 2020
2 (WEEK 12)	Tuesday, April 7th, 2020

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 and physical exam of vocabulary and dance material learned through the semester.

Ballet MT exam: March 4th 10.30am-11.50am KDC 104

Jazz MT exam: February 20th, 9am-10:20am, KDC 104

LAB MT exams:

Bollywood Feb 28th 9am – 10.50 am KDC 107

Practical LAB exam Feb 28th 11am –11.50am KDC 105

Final Exam

The Final Exam will be a practical exam of traditional class exercises and repertoire learned through the semester.

Ballet Final: March 11th 11am-1pm.

Jazz Final: Movement Portion: April 30th 9am-10:20am, KDC 104. Written Performance Review Due: Friday, May 8th 2020, 11am-1pm. Submit via email to saleemah@usc.edu by 1pm on May 8th 2020. Late performance reviews will not be accepted.

LAB Final:

Ballroom TBD.

Practical exam TBD.

LAB Final Performance Review due at final exam date and time. TBD

Grading Breakdown

42% Participation.

17% Mid-term exam include lesson progress since beginning of semester.

11% Journal

7% Dance Review

23% Final Exam includes lesson progress since Mid Term.

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.

	Year One FALL	Year One SPRING	Year Two FALL	Year Two SPRING
Monday	Jazz	Jazz	Tap/Jazz	Tap/Jazz
Tuesday	Ballet	Ballet	Ballet	Ballet
Wednesday	Jazz	Jazz	Tap/Jazz	Tap/Jazz
Thursday	Ballet	Ballet	Ballet	Ballet
Friday	LAB	LAB	LAB	LAB

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, Bollywood, Partnering and Audition techniques. Studying repertoire and iconic choreographers alongside participating in master classes with current practitioners in the field of Musical Theatre. These extended lessons will combine both studio and classroom learning.

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 enchaînements) 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 Bollywood and Latin Ballroom styles. 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 Bollywood, and Latin Ballroom styles. 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. In semester 2 and beyond, the students will begin to learn a performance piece to be performed for both the “Elective Experience” and the final exam. The final exam will also include other elements learned throughout the semester.

Lab: (Fridays) Students will study of the history of musical theatre dance in both studio and classroom This The semester will cover Bollywood and Latin Ballroom styles. 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. In semester 2 and beyond, the students will continue learning a performance piece to be performed for both the “Elective Experience” and the final exam. The final exam will also include other elements learned throughout the semester.

Lab: (Fridays) Students will study of the history of musical theatre dance in both studio and classroom This The semester will cover Bollywood and Latin Ballroom styles. 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.