

# USC Kaufman

School of Dance

## DANC 210 Dance Technique II Section 22467

**Fall 2021**

**3 units**

**Day: M-F**

**Time: 9:00am-11:50am**

**Location: KDC**

**Instructors: Patrick Corbin, E. Moncell Durden, Ebony Haswell Frazier, Jodie Gates, Jackie Kopcsak, Bruce McCormick, Rosanna Tavarez**

**Professor of Record: Patrick Corbin**

**Office: KDC 229**

**Office Hours: Time TBD**

**Contact Info: pcorbin@usc.edu**

### **Catalog Description**

Intermediate technique studies in a studio setting. Concentration on hip hop and its derivatives, classical ballet, partnering and contemporary techniques essential to the dancers' development.

### **Course Description**

Intermediate technique studies in a studio setting. Focus on hip hop and its derivatives, classical ballet, Gaga, Pilates, and contemporary techniques essential to the dancers' development. Study includes the advanced elements and vocabulary, as well as an investigation into the musical connection, culture, and history of the styles and their development.

Hip Hop dance technique builds on foundational elements of rock and bounce, developing a clear articulation of spine, isolations, grounded movement vocabulary and musicality. Building community through social dance practices is a fundamental aspect of the class and a fundamental part of Hip Hop culture and is integral to the way class is taught.

Ballet classes offer opportunities to develop greater strength, flexibility, balance, coordination and kinesiological awareness through codified barre and center exercises. Aesthetic and theoretical explorations include dynamic approaches to musicality, *épaulement*, full-bodied movement, coordinative relationships and use of space.

Contemporary: We will define and practice Contemporary Technique as a progressive understanding of coordination, paired with, but not exclusively governed by form. Through reorientation with essential motor functions (ex. flexing, extending, opposing, rotating, swinging,

shifting weight, falling) we will practice increasing our capacity for observing what is happening and then shaping responses to the motivations leading our physical bodies in space.

**Pilates:** This class uses mat exercises designed to promote healthy movement practices and to develop strength, balance, flexibility and coordination. Principles of basic anatomy and kinesiology may be integrated with principles of Pilates mat training.

**Countertechnique:** The learning and practice of Countertechnique and its movement principles. Within a clear structure of exercises, the Countertechnique class thoroughly prepares the body for rehearsal and performance, enabling dancers to move bigger, more fluidly and more spatially, while becoming stronger and more flexible. By continuously and sequentially directing parts of the body away from each other in space, Countertechnique allows the moving dancer to work with an ever-changing dynamic balance. This dynamic balance reduces the pressure on the overall body structure and can be changed at any given moment.

**African Dance/Drumming:**

African Dance - This course will look at African cultural traditions, their evolution, development, with focus on rhythm, songs, and culture as well as dance choreography traditionally performed for rites of passage, courtship, and other cultural occasions. African dance is distinctive and is characterized by total body articulation and simultaneous emphasis on various parts of the body as it moves in time to the music. In Africa, dance forms are an important part of ritual ceremonies that mark the experiences of one's life, teach social values and offer praise, depict stories and re-enact histories of the community, communicate with ancestors, and work therapeutically to heal the sick. Dance plays an important part in ceremonial rituals and rites of passage. Students will learn traditions related to specific ethnic groups and regions of West and Central Africa and learn dance forms that have an important part of ritual ceremonies that mark the experiences of one's life, teach social values and offer praise, depict stories and re-enact histories of the community, communicate with ancestors, and work therapeutically to heal the sick. They will learn that African dance plays an important part in ceremonial rituals and rites of passage. Students will learn African history as it relates to the dances. They will also look at the influences African dance has had on Western dance and music.

Drumming - Rhythm renews us is no secret. Drumming is Rhythm....

Drumming induces deep relaxation, lowers blood pressure, and reduces stress. Stress, according to current medical research, contributes to nearly all disease and is a primary cause of such life-threatening illnesses as heart attacks, strokes, and immune system breakdowns.

Throughout history, drumming has been a part of performing rituals, marking significant transitions, and celebrating life's cycles. Our lives are infused with rhythm beginning at the very moment we first sense our mother's heartbeat in her womb.

In this course we will use drumming to help reduce stress and induce relaxation. We will also learn the rhythms of the African dances we will be learning. Drumming also helps with overall musicality in all dance forms.

**Partnering**

The exploration of weight sharing and trust to build both physical strength and tangible connection through dancing with another.

## **Learning Objectives**

This technique class is fundamental to the Dance BFA and is intended for the intermediate level BFA Dance major. 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. By the end of the semester, students will be able to:

- Employ the intermediate elements of dance technique in a variety of forms.
- Demonstrate awareness of musicality, dynamics and phrasing.
- Participate in dialogue concerning theories, contexts and history of the forms studied.
- Practice professionalism in all forms.
- Contribute to a healthy studio atmosphere with high levels of engagement, participation, collaboration, respect for faculty/visiting artists, fellow dancers and support of colleagues and peers.
- Complete a self-assessment of one's own progress in course material.
- Sequence complex phrase work, and verbally and physically apply concepts to those phrases.
- Identify and synthesize commonalities and contrasting qualities in diverse dance forms to enhance personal artistry and technical proficiency.

## **Prerequisite(s):**

**DANC 110**

## **Required Materials**

Readings or videos may be assigned relating to specific choreographers and forms studied.

## **TECHNOLOGICAL PROFICIENCY AND HARDWARE/SOFTWARE REQUIRED**

Students will need an electronic device with access to Zoom, Blackboard and TeamUp for this course. They are asked to familiarize themselves with these three interfaces. Please see the links below for technology support.

## **Description and Assessment of Assignments**

### **EMBODIED PRACTICE (60%)**

Each professor will create EMBODIED PRACTICE and classroom expectations. The Embodied Practice Addendum will be posted under "Syllabus" on Blackboard by the end of Week 3.

### **JOURNAL (30%)**

Students will utilize the "Journal" feature on Blackboard as a space for self-reflection on their self-determination and accountability as well as mental, physical and spiritual well-being.

The overarching prompt is:

"During this transitional period, what has shifted, complicated, supported or challenged you and/or your practice?"

Journals will be **due on the following Mondays at 9:00am**

**Week #6:** Monday, September 27

**Week #12:** Monday, November 8

Journal entries can be informal and should be approximately 200 words (or a long paragraph) in length. Worth 100 points each, no submissions will be accepted one week after the due date.

**FINAL CYPHER (10%)** For the final exam, students will meet for a session to reflect on the semester. A discussion prompt will be provided prior to the exam date. **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:

**210 Monday, December 13 11 a.m.-1 p.m.**

Please check your USC email at least once every 24-hours.

### **Grading Breakdown**

<b>Assignment</b>	<b>% of Grade</b>
Embodied Practice	60%
Journals	30%
Final Cypher	10%
<b>Total</b>	<b>100</b>

### **Grading Scale**

Course final grades will be determined using the following scale.

**A = 95-100**

**A- = 91-94**

**B+ = 88-90**

**B = 85-87**

**B- = 81-84**

**C+ = 78-80**

**C = 75-77**

**C- = 71-74**

**D+ = 67-70**

**D = 64-66**

**D- = 61-63**

**F = 60 or below**

### **Course-specific Policies (Assignment Submission, Grading Timeline, Late work, and Technology)**

#### **Assignment Submission**

Journals for this course are to be submitted on Blackboard.

## **Grading Timeline**

Assignment grades will be posted to Grade Center two weeks after submission.

## **Late work**

See “late submission policy” and under “Journals” for journal submissions.

## **Technology in the classroom**

### **VIDEO & SOCIAL MEDIA POLICY**

Any footage captured during the course of a class (defined as lecture, technique, rehearsal or performance) may not be reposted on any social media channels (outside of Blackboard), now or in the future, without prior written approval from the professor. Violations of this provision may be referred to Student Judicial Affairs and Community Standards.

## **Grading Dispute Note**

We want to make sure that your grades reflect your performance. If you feel there is an error in the grading, please let me know. To dispute a grade, you must request a review by email no sooner than one week and no later than two weeks from the date the grade was published on Blackboard. In the email you must identify yourself and the assignment you are questioning. You must provide a specific argument for the grade change.

## **Attendance**

In order to participate fully in this course, students are expected to be in class, on time and present. It is the student’s responsibility to notify the instructor in advance if a class will be missed.

Physical and Mental Wellbeing is crucial to being a performing artist. We are committed at USC Kaufman to assisting our students exceed their potential. If you have a medical appointment (i.e physician, physical therapy, psychology/counseling, dietetics, etc.) we ask that you attempt to schedule your appointments around class schedules. If your appointment time can only be scheduled during class time, this is an excused absence. Please inform the course coordinator that you have a medical appointment *prior* to the class. You do not need to clarify the type of medical appointment you are attending if you choose.

## **Classroom norms [Expectations]**

Participation includes: being attentive and focused; actively participating in physical exercises, discussions, and group activities; asking thoughtful questions; coming to class fully prepared; and exercising personal responsibility and consideration of others at all times. Your attention during class time is greatly appreciated, and also required. Additional expectations may be laid out by your instructor in the Embodied Practice Addendum to be found under “Syllabus” on Blackboard by the end of Week 3.

Students are expected to do the following: Attend class every day

- 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 guest classes and guest lectures
- Communicate with instructor if ever unable to meet these classroom expectations

### DRESS CODE

There is no formal uniform for the USC Glorlya Kaufman School of Dance. However, it is expected that, out of respect for the art form, dancers take pride in how they present themselves.

### INJURIES:

Students with serious injuries that require sitting out of class for more than three (3) days should follow the guidelines outlined in the **Student Injury Plan**. If you need to sit down during class, it is your responsibility to tell your instructor.

### COURSE SCHEDULE

Monday	9:00am-10:20am 10:30am-11:50am	Ballet Countertechnique
Tuesday	9:00am-10:20am 10:30-11:50am	*African Dance & Drumming or Ballet House
Wednesday	9:00am-10:20am 10:30am-11:50am	Ballet Countertechnique
Thursday	9:00am-10:20am 10:30am-11:50am	*African Dance & Drumming or Ballet House
Friday	9:00am-10:20am 10:30am-11:50am	Ballet Partnering

\*On T/TH/F Breakout Days, students are expected to attend the classes to which they have committed.

**Weekly schedules (subject to change) will be posted on Teamup.**

### Special Days Fall 2021

Friday, August 27 – No Technique – School-wide Wellness Fair

Monday, September 6 – HOLIDAY: Labor Day

Tuesday, September 7 – Guest Artist for 9:00am and 10:30am Ballet Classes: Pablo Piantino

Wednesday, September 8 – No 10:30am Class – School-wide Wellness Meeting with Dr. Greco

Monday, September 13 – Collab Lab replaces 9:00 (AMc & AO) and 10:30am (DS & TB) Ballet Classes

Tuesday, September 21 – Kaufman Wellness Day – No Technique

Monday, October 11 - Collab Lab replaces 9:00 (SK & JK) and 10:30am (MD & TBD) Ballet Classes

Thursday & Friday, October 14-15 – HOLIDAY: Fall Recess

Wednesday, October 27 - Kaufman Wellness Day – No Technique

Monday, November 8 – Collab Lab replaces 9:00 (AMar & PC) and 10:30am (JSpi & DS) Ballet Classes  
Weeks #14 & #15 – Taper Schedule – One Class per day  
November 24-28 – HOLIDAY: Thanksgiving  
Friday, December 3 – Last Day of Instruction

## ***KSOD Policies***

### **Mental and Physical Health at Kaufman – see last pages of Syllabus for more information**

**Student Health:** phone number (213) 740-9355 (WELL). On call 24/7

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

Dr. Greco: [Kelly.Greco@med.usc.edu](mailto:Kelly.Greco@med.usc.edu)

Marisa Hentis: [Hentis@usc.edu](mailto:Hentis@usc.edu)

### **Names and Pronouns**

If you want to be called by a different name or wish to be referred to by a different gender pronoun than the one under which you are officially enrolled, please let me know. Students are expected to respectfully refer to each other by their preferred names and pronouns in class. In our classroom and at USC, every student has the right to be respected and referred to by their name and pronouns that correspond to their gender identity. Pronouns are words we use in place of names (e.g., he/she/they/ze), and for some people, they are an inherent piece of their identity. At any point through the course, please feel free to share with me if you would like me (and your classmates) to address you in a different way. I will not tolerate misgendering and disrespect of people's names and pronouns in our classroom.

### **Equity, Diversity and Inclusion**

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.

### **“Call-In” Agreement**

We as Kaufman faculty support conversations surrounding racial justice and encourage fostering a culture of calling people IN to the conversation as opposed to calling people out.

### **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.

### **Music Rights Agreements**

The University of Southern California maintains blanket licensing agreements for music with the following organizations: American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music, Inc. (BMI), Society of European Stage Authors and Composers (SESAC), and Global Music Rights (GMR). This gives the University, and its affiliate organizations, the ability to play music in specific situations ON THE CAMPUS without paying royalties to the artist. These situations include live performance, background and house music in performing arts spaces and hospitality venues, on the student radio station, and on the USC.edu domain. When choosing music for student choreography and performance, it is important to remember to stick within the repertory of these rights granting organizations or within the public domain (see below). Please be aware, that though USC does pay for these licensing, it ONLY covers live performance and the other criteria listed above when on the campus and usage by USC and its affiliates. This DOES NOT protect the student when posting their work on websites that monetize content, including social media and YouTube, or for use for self-promotion and public facing content. This is considered out of the bounds of the agreement and would require the student to enter into an agreement with the artist and their representation. In order to check if a piece of music you would like to use is within the grounds of the USC agreements, please refer to the online catalogs that the rights granting organizations provide:

ASCAP: <https://www.ascap.com/repertory>

BMI: <https://repertoire.bmi.com>

SESAC: <https://www.sesac.com/#!/repertory/search>

GMR: <https://globalmusicrights.com/search>

Additionally, should you have any questions or need help to determine if a piece of music falls within the bounds of these agreements, please feel free to reach out to the Kaufman Production Coordinator ([saccoman@usc.edu](mailto:saccoman@usc.edu)).

### **Public Domain**

In the United States, artists or their trusts/organizations hold copyrights on work created for the life of the author plus seventy years. Beyond this, the creator's repertoire is considered in the public domain and does not require licensure to use. For example, some bodies of work that fall within the public domain are: the choreography of Marius Petipa, the music of Camille Saint-Saens, and the operas of Giuseppe Verdi. Please be aware that though this does mean the work itself is in the public domain, it may not specifically mean that the performance and/or recording is as well. If there is a band/orchestra/performer listed, (this may not always be the case) please make sure that they and/or their repertoire are represented by one of the rights



granting organizations listed above. Again, should you have questions or need assistance, please feel free to reach out to the Production Coordinator.

### **Emergency Plan**

In the event of a university-wide emergency, guidance and directions will be shared by Campus Emergency Operations in all available outlets, including the website and TrojanAlerts. Students are encouraged to maintain close contact with all available communications avenues for updates to university operations. USC Kaufman will abide by all university protocols and recommendations. If the Kaufman Dance Center is not available when classes resume, students can receive updates from the school's Departmental Operations Center (DOC) on Ramo Lawn (between the Thornton School of Music and Norris Cinema, close to the Bing Theatre).

### ***USC Policies***

#### **Technological Proficiency and Hardware/Software Required**

Students will need an electronic device with access to Zoom and Blackboard for this course. They are asked to familiarize themselves with these two interfaces. Please see the links below for technology support.

#### **USC Technology Support Links**

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

#### **Synchronous Participation**

In general, students should plan to attend every synchronous session for the classes in which they are enrolled, irrespective of when it occurs in their time zone.

#### **USC Shibboleth Log In**

Students are expected to be signed-in to their USC account prior to the start of each Zoom class session to ensure a safe and smooth experience for all students.

#### **USC's Nine International Offices**

Support for international students is also available through USC's offices in Beijing, Shanghai, Hong Kong and South China, Taiwan, South Korea, India, UK and Europe, Brazil, and Mexico. Additional details and contact information can be found at <https://global.usc.edu/global-presence/international-offices/>.

#### **Religious Holy Days Policies**

University policy grants students excused absences for observance of religious holy days. You must inform the professor at least one full week in advance to request such an excused absence. You will be given an opportunity to make up missed work if necessary.

### ***Statement on Academic Conduct and Support Systems***

[The current Statement on Academic Conduct and Support Systems is a required component of all USC syllabi and is updated regularly. Faculty should use the latest version of the Statement on Academic Conduct and Support Systems found in the [Curriculum Coordination Office's Syllabus Template](#). The Statement below is current as of Spring 2021.]

**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.” Other forms of academic dishonesty are equally unacceptable. See additional information in [SCampus and university policies](#) on scientific misconduct.

**Support Systems:**

[Counseling and Mental Health](#)

phone number (213) 740-9355 (WELL)

On call 24/7

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[National Suicide Prevention Lifeline](#)

Phone number 1 (800) 273-8255

On call 24/7

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#)

Phone Number (213) 740-9355(WELL), press “0” after hours

On call 24/7

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

[USC Office of Equity, Equal Opportunity, and Title IX](#)

Phone number (213) 740-5086

Title IX Office (213) 821-8298

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

[Reporting Incidents of Bias or Harassment](#)

Phone number (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity, Equal Opportunity, and Title IX for appropriate investigation, supportive measures, and response.

[The Office of Disability Services and Programs](#)

Phone number (213) 740-0776

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

#### [USC Campus Support and Intervention](#)

Phone number (213) 821-4710

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

#### [Diversity at USC](#)

Phone number (213) 740-2101

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

#### [USC Emergency](#)

UPC phone number (213) 740-4321

HSC phone number (323) 442-1000

On call 24/7

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

#### [USC Department of Public Safety](#)

UPC phone number (213) 740-6000

HSC phone number (323) 442-120

On call 24/7

Non-emergency assistance or information.