

USC Kaufman

Glorya Kaufman School of Dance

**DANC 310 Dance Technique III
Section 22476D**

Spring 2023

3 units

Day: M-F

Time: 10:30am-1:20pm

Location: KDC

Instructors: Locking and Wacking (Bong) Contemporary (Corbin) Advanced Vernacular Jazz (Wiggan) Ballet (Haswell Frazier, Lummis, Kopcsak, McCormick, Bogunovic) Pilates (Finley) Junior Lab (Haswell Frazier)

Professor of Record: Patrick Corbin

Office: KDC 229

Office Hours: Time TBD

Contact Info: pcorbin@usc.edu

Catalog Description

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

Course Description

Advanced technique studies in a studio setting. Focus on Hip Hop and its derivatives, classical ballet, Tap, Pilates, partnering, 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.

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.

Advanced Vernacular Jazz with Josette Wiggan

In this class, students will not only learn the basic and fundamental steps of Vernacular Jazz dance (born out of the 1920s and 30s,) but will also take an in-depth look into Jazz rhythms, their sensibilities and how these sensibilities fueled the music of that time and vice versa. By studying how the creators interpreted this music through movement, we will in turn discover more ways to develop our own creative voice and style.

Junior Lab
Ebony 310 only

Deep incorporates aspects of modern, postmodern dance, ballet and hip-hop training to further access the idea of hybridity. Bounce, isolations, weight-shifting, polycentricism and polyrhythmic approaches to musicality combined with extension into space and sense of shape create an opportunity for the student to actively process complex movement systems while maintaining a sense of clarity and safety. The *Deep* process is designed to be restorative. *Deep* enables the dancer to work with minor injuries and fatigue while maintaining fitness and healing. Patrick 310 Only

Learning Objectives

This technique class is fundamental to the Dance BFA and is intended for the advanced 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 advanced 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.
- 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 310

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 (90%)

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 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:

Monday, May 8, 8-10am

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

Grading Breakdown

| Assignment | % of Grade |
|-------------------|------------|
| Embodied Practice | 90% |
| Final Cypher | 10% |

| | |
|--------------|------------|
| Total | 100 |
|--------------|------------|

Grading Scale

Course final grades will be determined using the following scale.

| | |
|----|--------------|
| A | 95-100 |
| A- | 90-94 |
| B+ | 87-89 |
| B | 83-86 |
| B- | 80-82 |
| C+ | 77-79 |
| C | 73-76 |
| C- | 70-72 |
| D+ | 67-69 |
| D | 63-66 |
| D- | 60-62 |
| F | 59 and 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 Glorvya 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 | 10:30am-11:50am 12:00pm-1:20pm | Ballet Contemporary |
| ----- | | |
| Tuesday | 10:30am-11:50am 12:00pm-1:20pm | *Footwork or Allegro or Advanced Vernacular Jazz Locking and Whacking |
| ----- | | |
| Wednesday | 10:30am-11:50am 12:00pm-1:20pm | Ballet Contemporary |
| ----- | | |
| Thursday | 10:30am-11:50am 12:00pm-1:20pm | *Footwork or Allegro or Advanced Vernacular Jazz Locking and Whacking |
| ----- | | |
| Friday | 10:30am-11:50am 12:00pm-1:20pm | *Ballet or Pilates Junior Lab |

*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 Spring 2023 Adjusted/Up to Date !110.210,310,410

01/09-02/17 – Kyle Abraham Residency

01/11 – School Meeting/Kyle Abraham Meet & Greet: 10:30-11:50am

01/16 – Martin Luther King Jr. HOLIDAY – No Classes

01/19 – Gibney Guest Classes: 110/210 (9am) & 310/410 (10:30am)

01/25 – Dean’s All School Meeting #1 (10:30-11:50am)

01/31 – BFA Wellness Morning #1

02/14 – A.I.M. Guest Classes: 110/210 (9am) & 310/410 (10:30am)

02/16 – BFA Wellness Morning #2

02/20 – President’s Day HOLIDAY – No Classes

03/01 – Dean’s All School Meeting #2 (10:30-11:50am)

03/03 – Taper Day for FY/SO – 10:30am start

03/13 – 03/19 – SPRING RECESS – No Classes

03/22 – Hope Boykin Guest Class: 110/210 (10:30am)

03/27 – Hope Boykin Guest Class: 110/210 (10:30am)

03/30 – BFA Wellness Morning #3

04/03 – Taper Schedule Begins Wk#12 (for 3 weeks, 4th week @ Wallis)

04/12 – Dean’s All School Meeting #3 (10:30-11:50am)

04/24 - 4/28 – No BFA Classes Wk#15 – Daytime tech/dress @ Wallis

04/28 – 04/30 – Spring BFA Showcase @ Wallis

05/01 – 05/02 – Study Days

05/12 - Commencement

KSOD Policies Required in Syllabus

Health and Wellness at Kaufman – see last pages of Syllabus for more information (New)

Health and 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 wellness 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 wellness appointment **prior** to the class and CC your advisor and/or Dr. Hentis to the email. You do not need to clarify the type of medical appointment.

Student Health & Wellness Appointments

Free and confidential mental health treatments are available for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. Students can make an appointment with Dr. Kelly Greco through [MySHR](#) (select Kaufman under location). Appointments are available on site in KDC on Tuesdays from 1:00 – 5:00 pm or via Zoom throughout the week. Students can also contact Dr. Greco by phone or email. Visit the [student health website](#) for more resources.

Dr. Kelly Greco: Counseling and Mental Health Services

Email: Kelly.Greco@med.usc.edu

[Student Health Main](#): (213) 740-9355 (WELL) on call 24/7

Direct: 213-740-9788

Free physical therapy consultations are available for students. Students can make individual appointments for physical therapy with Dr. Marisa Hentis through [MySHR](#) or walk-in to the fitness zone and training room on the mezzanine level of KDC.

Dr. Marisa Hentis: Physical Therapy

Email: Marisa.Hentis@med.usc.edu

Direct: 847-809-7256

Free nutritional and dietary consultations are available for students. Students can make individual appointments through [MySHR](#).

Michelle Katz, RD: Dietetics

Email: michelle.katz@med.usc.edu

Phone: (213) 740-9355 (WELL)

Student Basic Needs

USC Student Basic Needs provides support to students facing food insecurity, housing insecurity and financial insecurity. While their Trojan Food Pantry is temporarily closed, the department distributes grocery bags to students who do not have a meal plan; they also partner with World Central Kitchen to provide free restaurant-prepared meals. They also connect students to suitable housing or shelter in Los Angeles. Finally, they work with USC Financial Aid to provide one-time supplemental funding for students in sudden financial distress due to unforeseen circumstances. Visit <https://studentbasicneeds.usc.edu/>

for more information.

Dance majors in need are encouraged to contact their academic advisor, who can assist them with accessing these and other resources that may be available through USC Kaufman.

Names and Pronouns

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).

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 Required in Syllabus(New)

Academic Integrity

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic

work, comprises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

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

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis

services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

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](#) - (213) 740-5086 or (213) 821-8298

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

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

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

[Diversity, Equity and Inclusion](#) - (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: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

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: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.