

Course ID: THTE 206A

Section - 63315

Units: 4

Spring 2024

Day: Monday - Friday

Time: 12:00 pm - 1:30 pm

Location: PED 207

Instructors: Prof. Helppie, Prof. Takara, Prof. Nacif-Visconti, Prof. Miles, Prof. Scott

Office: Prof. Marshall

Office Hours: By Appointment

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Course Description

Movement for Musical Theatre will introduce the study of movement techniques and social dance forms in a studio setting. Concentration on movement techniques along with dance forms and social dance practices to provide a comprehensive foundation and historical knowledge for students pursuing the BFA degree in Musical Theatre, housed in the USC School of Dramatic Arts. Interdisciplinary learning will combine acting, singing and dance narrative within movement to enable students to practice audition techniques and learn repertoire from iconic choreographers both historic and contemporary. I

Learning Objectives

This class is fundamental for the BFA in Musical Theatre. It provides both an embodied and historical study of social dance practices and a solid foundation in Musical Theatre Dance techniques. The major focuses on the development of dance in the following ways:

1. Study the history of jazz dance in musical theatre.
2. Embody Social Dance practices.
3. Develop dance vocabulary, techniques, and artistry.
4. Promote knowledge and awareness of safe performance practices ranging from traditional, classical, contemporary, social dance practices, jazz dance, tap dance and partnering techniques.
5. Promote an understanding of the theories and historical contexts of the forms and techniques studied.
6. Develop awareness of musicality and relationship to music in all forms and techniques.
7. Understand foundational elements of group, solo work and partnering in dance.
8. Explore narrative storytelling through movement creating repertoire and learn repertoire from choreographers in musical theatre.

Learning Outcomes

By the end of the semester, students will be able to:

1. Demonstrate embodied knowledge of Social Dance practices.
2. Show proficiency of knowledge in the history of Jazz Dance in musical theatre.
3. Employ the advanced elements of dance techniques.
4. Demonstrate awareness of musicality, dynamics and phrasing.
5. Participate in dialogue concerning theories, contexts and history of all forms and

techniques studied.

6. Complete a self-assessment of one's own progress in course material.
7. Sequence repertoire and complex phrase work, narratively and physically apply concepts to those phrases and sequences.
8. Identify and synthesize commonalities and contrasting qualities in diverse dance forms to enhance personal knowledge, artistry, and proficiency.

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 your intention beforehand.
- Wearing appropriate attire to all classes (as described below 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. No make-up classes.

Tardiness is not permitted as early warm-ups are critical to preventing injury. The student 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. Please email the instructor (if mentally and physically able) to notify them of your absence. If illnesses or family emergencies occur that result in excessive absences, please communicate with the instructor at your earliest convenience.

Journal (professors to assign):

Students are required to keep a journal. The journal should be three pages in length (one for each week), double-spaced and submitted every three weeks via email to the instructor of record. 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 (from the previous journal up to that point), using vocabulary from the Dance genre to explain exercises. Students

can use their class notes as reference toward journal entries. At times, students may also be asked to view videos online via the Blackboard portal. The video viewing will be based on class discussions and directed learning. Correct spelling of terms, as directed in class, is paramount. The journal is due every 3 weeks via email and should reflect all classes from the prior 3 weeks. The journals are worth 4 points each, one point for being turned in on time and one point for each well-written page. Journals should be written in proper MLA format. Instructions on MLA formatting can be found at: <http://owl.english.purdue.edu/owl/resource/747/01/>.

All journal entries are due at 5pm on the following dates:

Journal Number	Due Date
1 (WEEK 4)	2/02/2024
2 (WEEK 8)	3/01/2024
3 (WEEK 12/13)	4/05/2024

Dance Reflection Paper (*professors to assign*):

Students are required to observe one dance concert, during the semester (preferably dance forms stemming from the curriculum). A 2-page, double spaced, written paper is due on the day of the final, in which students are required to write their observation of the entire show, including any technical elements that they recognize from class being translated to the performance stage in reference to specific pieces. Students are also encouraged to engage all of their senses while observing the work (i.e. what was the mood of the piece, how many dancers were in the piece, were any sounds incorporated into the movement, did it appear to travel in any particular way, costuming, multimedia). Any conflicts should be brought to the instructor's attention at-least one month prior to the date of the concert. 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/>.

Expectations

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 well-being of the student's body.
- Learn and remember all assigned combinations from classes.
- Attend all master classes and guest lectures
- Complete all homework assignments.
- Submit self-taping of dance sequences and write critical analysis of these recordings as required.
- Watch, learn and be able to execute material from tutorial videos as required.
- Participate in class conversations and activities.

SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES

SDA productions, ISPs and Extracurricular Activities* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

Required Readings

- 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.

Recommended Readings

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

Dress Code

There is no formal uniform for the USC School of Dramatic Arts. However, it is expected that, out of respect for the art form, dancers take pride in how they present themselves. Dancers will frequently take master classes taught by world-renowned company directors and choreographers. This will also be an opportunity for students 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. Below are some general guidelines about dance attire for each class. Students arriving in class with incorrect attire will be asked to sit out and take notes but will be expected to engage in course dialogue.

Ballet

Female identifying students may wear leotards and tights with ballet slippers (socks will not be permitted). If students do not choose to wear leotards and tights, they may wear leggings or pants and a form-fitting shirt. Ballet skirts or bike shorts may also be worn.

Male identifying may wear sweatpants, tights or biker shorts, ankle socks, ballet slippers. Hair of any length should be worn off the face. Appropriate undergarments (dance belt, sports bra, etc.) are also required. Warm-up attire will only be permitted at the start of class.

Jazz

Female identifying students may wear leotards and tights or jazz pants, jazz capris, or slim fitting pants are appropriate.

All students are required to have soft, thin-soled jazz shoes or bare feet.

No baggy/ heavy sweatshirts.

Male identifying students may wear jazz pants 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.

Flamenco

Female identifying students may wear Leotards or a tank top, flamenco skirt is required, flamenco shoes or character shoes.

Male identifying may wear sweatpants or jazz pants, flamenco shoes or hard sole jazz shoes.

Musical Theater

Female identifying students may wear leotards and tights or jazz pants, jazz capris, or slim fitting pants are appropriate.

All students are required to have soft, thin-soled jazz shoes or bare feet.

No baggy/ heavy sweatshirts.

Male identifying students may wear jazz pants 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.

Tap

Students are requested to have tap shoes. Proper attire consists of form fitting workout attire: leotards, tank tops, fitted t-shirts, jazz/yoga pants/sweatpants/capris/leggings, or gym shorts.

No over-sized or baggy attire please. Items can be purchased online or at neighborhood dance wear supply stores. Dance shoes can be purchased online or at any dance store. Be sure to check size conversions as some dance shoes are sized differently than normal shoes.

Course Notes

Blackboard will be used to post notices, course content and for final exams. Please familiarize yourself with basic functions of Blackboard.

Description and Assessment of Assignments

In-Class Work

Evidenced by daily presence in class. As this is an embodied studio course, regular attendance and active participation in the course are mandatory. If you are healthy, you are expected to be in class and engaged every day.

Exams:

Students will demonstrate both physical and historical learning studied and practiced within the classroom and studio. Specific requirements will be designed and communicated by the specific instructor.

Homework

Each assignment must be turned in on time and should be clean, clear, precise and well organized. All paperwork must be meticulously prepared on a computer unless otherwise specified and include the date the document was last edited and the student's name. The student must check spelling and syntax in every document. Points will be deducted for each instance the above criteria are not met. All paperwork must be original for this class.

Assignment Submission Policy

Assignments should be e-mailed no later than the due date. All emailed assignments must be in PDF format. Late assignments will not be accepted unless advance arrangements have been made or in the event of exceptional circumstances.

Grading Timeline

All assignments will be graded within two weeks of submission.

Late Work

Late homework will not be accepted for credit unless advance arrangements have been made with the instructor or unless exceptional circumstances occur. If preapproved by the instructor you may email homework or assignments to the instructor.

Technology in the classroom

Computer with built in camera or connected external camera

Phone with built in camera

USC Provided Zoom account

In respect for our guests and one another, students are asked to refrain from texting, checking email, surfing, engaging in social media and doing schoolwork from other courses during class time.

Grading Scale for SDA: **A** indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; and **F** indicates inadequate work.

Grading Scale (Example)

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

Grading Breakdown

15% Participation

30% Assessment of progress as evidenced by daily accomplishment of class work observed by teacher

20% Midterm exam

10% Performance Review

25% Final Exam

Technological Proficiency and Hardware/Software Required

Have your own laptop, if possible.

USC technology rental program

We realize that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in

your classes, such as a laptop or internet hot spot, you may be eligible for the university's equipment rental program. To apply, please [submit an application](#). The Student Basic Needs team will contact all applicants in early August and distribute equipment to eligible applicants prior to the start of the fall semester.

USC Technology Support Links

If you have technical issues either with Blackboard or Zoom, please reach out to [USC IT Services](#), which is available 24/7 at:

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), 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 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](#).

Covid-19 POP Testing Hours and Locations

<https://studenthealth.usc.edu/pop-testing-hours-and-locations/>

Residential and Hybrid Streaming Model Courses

Continuously updated requirements for the latest COVID-19 testing and health protocol requirements for USC can be found on the [USC COVID-19 resource center website](#).

Course Schedule: A Weekly Breakdown

Course Content

	Topics/Daily Activities
<p><u>Week 1</u></p>	<p>Ballet - Intro to the Semester, expectations, end-of-year performance piece and Q&A. Ballet will be taught with the Musical Theatre student in mind without compensating the technique or changing the classical art form. The movement part of class will begin at the barre reviewing fundamentals from the Fall utilizing proper alignment and anatomy, contrasting movement of adagio and allegro, centre work including petit allegro, turns, and traveling grande allegro combinations with emphasis on ballon.</p> <p>Musical Theater - Introduction-Names and Dreams Theatre Games with movement Warm up Across the floor Introduce steps to a number from the Broadway Musical A CHORUS LINE Meditation</p> <p>Flamenco - Introduction to flamenco. Introduction of ourselves. View snippets of flamenco movies and videos.</p> <p>Jazz - Introductions, warm up, technique, progressions, combo.</p> <p>Tap - Intro to the Course, review of the syllabus Overview of Tap Legends and art form history</p>
<p><u>Week 2</u></p>	<p>NO Ballet Mon. 1/15-Martin Luther King's Birthday</p> <p>Musical Theater - Warm up. Across the floor-walking, posing, turning, jumping, improvisation. Acting-character in the body and movement, etc. Music-musicality through movement, singing technique while dancing (breathing, enunciating, placement, etc.) Choreography Day 1. Meditation. Homework: <i>Read the script of A CHORUS LINE</i> Listen to the soundtrack of A CHORUS LINE from any of the Broadway productions Watch the film version of A CHORUS LINE or a Youtube Video from any of the Broadway productions</p> <p>Flamenco - Footwork Steps & Combinations : Single flats/Golpes, Double flats/Dobles, Toe heel/Planta Tacon, Upper Body: Flamenco Posturing, Warm up and pathways of arms, fingers and hands/floreo, Counting and Clapping in the rhythm of tangos/Compas & Palmas, 2 marking patterns/Marcaje. If we have time, also introduce "signals" like Call/Llamada, Accent/Remate</p>

	<p>Jazz - Warm up, technique, progressions, combo.</p> <p>Tap - Learn warm up exercises to develop ability to transfer weight between feet. Learn foundational Tap dance steps, vocabulary, rhythms and syncopation</p>
Week 3	<p>Ballet - Continuation of Classical Ballet technique with added floor work to develop abdominal, feet, legs, and back muscles. Barre combinations will become more complex with emphasis on musicality, counting, and accents. Centre combinations will continue to focus on contrasting movement, and more turning movements will be introduced from the corner. We will continue to explore artistry through learning set choreography with the expectation that students will retain the movement so additional steps may be added on in subsequent weeks.</p> <p>Musical Theater - Warm up. Across the floor-walking, posing, turning, jumping, improvisation Acting-character in the body and movement, etc. Music-musicality through movement, singing technique while dancing (breathing, enunciating, placement, etc.) Choreography Day 2 Meditation</p> <p>Flamenco - Rhythm work, explore “free “ tools on YouTube solo compas, idea of patada vs solo, Review of Week 1 footwork in double and triple time, add toe heel jab/planta tacon tacon Upper Body: Warmup, Floreo and Braceo together, Review of Week 1 Marcajes, add 3rd marcaje, adding palma variation and idea of countertime/contratiempo, review week1 Call/llamada, Accent remate</p> <p>Jazz - Warm up, technique, progressions, combo.</p> <p>Tap - Tap History Continue practicing foundational steps and expanding vocabulary</p>
Week 4	<p>Ballet - Continuation of Classical Ballet technique. Barre combinations will become more complex with emphasis on musicality, counting, and accents. Centre combinations will continue to focus on contrasting movement, and turning movements from the corner will be introduced. Continuation of developing artistry through the use of set choreography.</p> <p>Musical Theater - Warm up. Across the floor-walking, posing, turning, jumping, improvisation Acting-character in the body and movement, etc. Music-musicality through movement, singing technique while dancing (breathing, enunciating, placement, etc.) Choreography Day 3 Meditation</p> <p>Flamenco - Review prior weeks 1 and 2 footwork, add toe heel jab heel, review upper body work and warm up, increase speed of markings slightly.Call/llamada, Accent/Remate Introduce call to corner (ending patada and signaling musicians) Time will be allowed for today’s journal entry during class time. Jot down simple definitions of compas, marcaje, floreo, llamada, remate</p>

	<p>Jazz - Warm up, technique, progressions, combo.</p> <p>Tap - Start exploring Choreography</p>
Week 5	<p>Ballet - Continuation of Classical Ballet technique. Barre combinations will become more complex with emphasis on musicality, counting, and accents. Centre combinations will continue to focus on contrasting movement, and turning movements from the corner will become more complex. Continuation of developing artistry and utilizing creativity through the use of choreography.</p> <p>Musical Theater - Warm up. Across the floor-walking, posing, turning, jumping, improvisation Acting-character in the body and movement, etc. Music-musicality through movement, singing technique while dancing (breathing, enunciating, placement, etc.) Improvisation Exercise Choreography Day 4 Meditation</p> <p>Flamenco - Review all steps up to this point, and discuss entering and exiting dance space and how what we have learned is put in a sequence. Discuss letras and estribillos. Continue with call to the corner, breaking it down and repeating it multiple times. Quiz on Weeks 1-3 material. Know definitions (which will be provided during class) of compas, marcaje, floreo, llamada, remate, palmas</p> <p>Jazz - Warm up, technique, progressions, combo.</p> <p>Tap - Refinement of core skills, building upon phrase materials Three and a break Introduce Improvisation</p>
Week 6	<p>Ballet - Continuation of Classical Ballet technique. Barre combinations will become more complex with emphasis on musicality, counting, and accents. Centre combinations will continue to focus on contrasting movement, and turning movements from the corner will become more complex. Continuation of developing artistry and utilizing creativity through the use of choreography. Review of expectations for Midterm Exam.</p> <p>Musical Theater - Warm up Mock Audition Preparation-headshots, resume, outfits, shoes, hair, makeup, audition waiting room etiquettes, audition room etiquettes, chit chat, music book, sides, improv, meditation, etc</p> <p>Flamenco - Break class into 2-3 groups. One or two group(s) will hold compas by practicing palmas (rhythmic clapping) while the other group dances. Practice palmas to 2 different tracks of solo compas “Tangos”. Choose 2 different speeds. Comment on your palma practice in your journal.</p> <p>Jazz - Warm up, technique, progressions, combo.</p> <p>Tap - Add on to class Choreography</p>

<p>Week 7</p>	<p>NO Ballet Mon. 2/18-President's Day</p> <p>Musical Theater - Warm up Across the floor-walking, posing, turning, jumping, improvisation Acting-character in the body and movement, etc. Music-musicality through movement, singing technique while dancing (breathing, enunciating, placement, etc.) Choreography Day 5 Meditation</p> <p>Homework: <i>Watch EVERY LITTLE STEP Documentary</i></p> <p>Questions:</p> <ol style="list-style-type: none"> 1. What did you learn from the documentary film? 2. Which character in the documentary film did you connect with most and why? 3. After seeing the documentary film, were you inspired? If so, why? If not, why not? 4. Please share any thoughts that you'd like to share about the film! <p>Flamenco - Tangos vs Rhumba. Using a track of each, mark/do marcaje for whole 2 tracks. For example: Get into YouTube. Search Flamenco Tango. View/listen to a minimum of 3 tracks before deciding on which one you will dance marcaje steps to. Do the same by putting in Flamenco Rhumba and decide amongst a minimum of 3 choices and then do your marcaje for the whole track. Video record 8 bars of 8 for tangos and then rumba Pick one rhumba and one tango that you like. Write 2 sentences in your journal on each. What were your observations? What did you like about it?</p> <p>Jazz - Warm up, technique, progressions, combo.</p> <p>Tap - Midterm review of all class material</p>
<p>Week 8</p>	<p>MIDTERM EXAM:</p> <p>Ballet - Floor work, barre, centre combinations (adage, tendu, turning movement, petit allegro, grande allegro, reverence.) Students will go in groups with each combination being taught to the group as a whole.</p> <p>Musical Theater - Mock Audition</p> <p>Flamenco - We will go in alphabetical order of last names on roster for movement portion. Vocabulary portion will be matching the term to its definition. Know terms from quiz weeks 1-3 and also terms: cante, toque, baile, aire, jaleo and be able to give 3 examples of jaleo</p> <p>Jazz - Evaluation of student progress</p> <p>Tap - Based on memorized and rehearsed class material to date</p>
<p>Week 9</p>	<p>Ballet - Continuation of Classical Ballet technique. Barre combinations will become more complex with emphasis on musicality, counting, and accents. Centre combinations will continue to focus on contrasting movement, and turning movements from the corner. Review and continuation of</p>

choreography learned so students may expand upon individual artistry.

Musical Theater - Warm up. Across the floor-walking, posing, turning, jumping, improvisation
Acting-character in the body and movement, etc.
Music-musicality through movement, singing technique while dancing (breathing, enunciating, placement, etc.)
Improvisation Exercise
Choreography Day 6
Meditation

Flamenco - Subida Step por Tangos. Catch up on the prior weeks materials that we possibly ran out of time for during previous classes.

Jazz - Warm up, technique, progressions, combo.

Tap - Tap History
Build on the complexity of warm up exercises and phrase materials
Introduce Choreography & Improvisation together

SPRING BREAK MARCH 10 - MARCH 17

Week 10

Ballet - Continuation of Classical Ballet technique. Barre combinations will become more complex with emphasis on musicality, counting, and accents. Centre combinations will continue to focus on contrasting movement, and turning movements from the corner will become more complex. Review choreography as well as begin to place dancers for the end-of-semester performance. Students may be featured as soloists, dance in duets, trios, or as one large group. Through this process, students will learn the difference between individual and group artistry. An informal audition may be held during class time to determine dancer placement for the piece.

Musical Theater - Warm up
Run and clean number
Notes
Costume fittings, makeup and hair design
Theatre protocols and safety

Flamenco - Do call to corner for tangos several times. Jazz up llamas and remates.

Knowing a minimum of one letra por palo. For example, being able to recite, sing, or hum one letra/verse por tangos, rumba, and bulerias.
One of the most common but not necessarily a short one in tangos goes like this:

Triana, Triana, que bonita esta Triana
(Usually a respiro here, or a short break without singing/cante)
Que bonita esta Triana
Que bonita esta Triana
Que cuando le ponen al puente la banderita Gitana
Que cuando le ponen al puente la banderita Gitana

Jazz - Warm up, technique, progressions, combo.

Tap - Introduce pull backs, wings and over the tops

<p><u>Week 11</u></p>	<p>Ballet - Continuation of Classical Ballet technique with barre, centre, and corner combinations. Artistry will continue to develop through choreography and the setting of the Ballet piece for the end-of-semester performance.</p> <p>Musical Theater - Warm up. Dress run and clean number Notes Run again Notes</p> <p>Flamenco - We will do a good review of all material studied before the break. Also, we will do an introduction into the palo (style) “bulerias” Bulerias is a mixed rhythms often broken down into 2 groups of 3 followed by 3 groups of 2 such as: 1 2 3 1 2 3 1 2 1 2 1 2 Today we will feel this out with palma patterns as well as bodily marcaje patterns.</p> <p>Jazz - Warm up, technique, progressions, combo.</p> <p>Tap - Introduce Time Steps Review Previous Material</p>
<p><u>Week 12</u></p>	<p>Ballet - Continuation of Classical Ballet technique with barre, centre, and corner combinations. Review and continue to rehearse end-of-semester piece.</p> <p>Musical Theater - Warm up. Theatre safety tour and etiquette Spacing with costumes, makeup and hair Run Notes</p> <p>Flamenco - Today we will use golpes to reflect a 12 beat compas of bulerias . We will play around with this and possibly do the same for double golpes. I will introduce the alternating flat heel heels in 3’s that lends itself very easily to bulerias. We will discuss using this step in single, duple and triple form.</p> <p>Jazz - Warm up, technique, progressions, combo.</p> <p>Tap - Review Time Steps and class choreography</p>
<p><u>Week 13</u></p>	<p>Ballet - Continuation of Classical Ballet technique with barre, centre, and corner combinations. Emphasis on choreography in the second half of class.</p> <p>Homework: I will post (3) short videos to Blackboard. Please watch and review each video taking note of the movement, artistry, performance, and technique.</p> <p>Musical Theater - Warm up. Spacing and tech at theatre Dress run with full makeup and hair Notes</p> <p>Flamenco - We will mimic our tangos sequence and using similar marcajes and remates to build a short bulerias sequence. We will do this and reflect how our language in flamenco helps organize our structure to any flamenco dance short or long, improvised, solo, or group. How does cante put you at the helm?</p>

	<p>Jazz - Warm up, technique, progressions, combo.</p> <p>Tap - Introduce Shim Sham shimmy, BS Chorus, Hooper's Line incorporate elements into Class Choreography</p>
Week 14	<p>Ballet - Discussion of Blackboard videos. Ballet barre followed by review of Ballet piece for the end-of-year performance. Performance on April 25th!</p> <p>Musical Theater - Warm up. Company meeting Final dress run with full makeup and hair Notes</p> <p>Flamenco - Review for final and devote time to performance piece. Gather in circle last 10 min of class for a little improvisation</p> <p>Jazz - Warm up, technique, progressions, combo.</p> <p>Tap - Continued review of class Choreography and material for Final.</p>
Week 15	<p>USC SDA Musical Theater Movement Fest!! Performance Thursday April 25 at 7:00pm</p> <p>All Classes - Rehearsal for performance and review expectations for Final Exam</p> <p>Flamenco - Part of final. Prepare for tomorrow's performance. Surprise activity!!</p> <p>Tap - Based on all memorized and rehearsed class material</p> <p>FINAL EXAM: Friday, May 3 - 11 a.m.-1 p.m.</p> <p>FINAL EXAM - The final exams will be an in-class or asynchronous presentation of all elements learned. Final exam will include movement assessment, rhythm and include a short history/ vocabulary written portion - based on the dances learned this semester and performance. Review papers are due on the day of final exam. <i>Attendance at the final exam is mandatory and part of the grade for this course.</i></p>

Statement on Academic Conduct and Support Systems

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, compromises 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.

Equity, Diversity & Inclusion + Intimacy in Theater Consent Culture Statement:

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent. This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production.

SDA Student Support & Reporting Form:

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

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.

This syllabus and course calendar can be amended at any time by the instructor, based on the instructor's discretion.