

I. CATALOG DESCRIPTION:

- A. Department Information:
Division: Humanities and Social Science
Department: Speech and Performing Arts
Course ID: DANCE 106x4
Course Title: Intermediate Jazz Dance
Units: 2
Lecture: None
Laboratory: 6 Hours
Prerequisite: DANCE 105x2
- B. Catalog and Schedule Description:
Continuing study of jazz dance techniques including the styles and techniques of jazz innovators such as Cole, Giordano, Luigi, Robbins, Fosse, and Tremaine. Contemporary and commercial styles may also be introduced. Historical and theoretical understandings of jazz technique from film, television, and stage are a primary focus as well as the development of the dancer's technical and expressive skills.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: Four

III. EXPECTED OUTCOMES FOR STUDENTS:

Upon completion of the course for the first time the student should be able to:

- A. Identify the periods of jazz dance history
- B. Demonstrate ability to use jazz dance terminology effectively and correctly
- C. Demonstrate combinations taught in class with stylistic variety, rhythmic and spatial interest, and integrity of performance,
- D. Perform jazz dance technique appropriate to the intermediate level, including but not limited to battements, hitch kicks, multiple turns, floorwork, locomotor movement, and aerial work.
- E. Demonstrate growth in flexibility, strength, and endurance.
- F. Demonstrate an understanding of proper practice for injury prevention and care
- G. Perform a given combination of at least 4 phrases (32m or 128 counts) in length.
- H. Demonstrate an understanding of musical composition, as it applies to dance, including but not limited to concepts of dynamics, phrasing, accents, syncopation, beat, rhythm, and counting
- I. Choreograph, perform and if appropriate, notate an original dance combination of at least 4 phrases (32m or 128 counts) in length.
- J. Evaluate class performances and individual progress.

Upon the second repetition of the course the student will demonstrate increased proficiency in the above objectives and:

- K. Discuss jazz dance history in relation to combinations practiced in class.
- L. Relate jazz dance terminology to ballet terminology and understand their relationship.
- M. Perform a given combination of 5 phrases (40m or 136 counts) in length.

Upon the third repetition of the course the student will demonstrate increased proficiency in the above objectives as well as:

- N. Discuss jazz dance history in relation to current trends in popular dance as seen in film, TV and stage productions.
- O. Discuss the existing connections between jazz dance and modern dance technique.
- P. Perform a given combination of 6 phrases (48m or 144 counts) in length.
- Q. Demonstrate an ease of learning and the ability to quickly comprehend and reproduce combinations after a single showing in class.

Upon completing the fourth repetition of the course the student will demonstrate increased proficiency in the above objectives as well as:

- R. Identify a given work as existing within the jazz idiom/style and evaluate its relationship to other works in the jazz idiom, as well as works from modern and ballet.
- S. Perform a given combination of 7 phrases (56m or 152 counts) in length.

- T. Choreograph and perform a combination of 6 phrases (48m or 144 counts) in length.

IV. COURSE CONTENT:

- A. Warm-ups will include all or some of the following:
1. Whole body sequential movement
 2. Isolations
 3. Release techniques
 4. Focusing on techniques
 5. Strengthening exercises
 6. Exercises for flexibility
- B. Review of basic movements in jazz technique
1. pli 
 2. relev 
 3. tendu
 4. degag 
 5. battements, in all directions
 6. jazz port de bras
 7. lunges
 8. jazz walks
 9. chasse
 10. pas de bourr e
 11. turns
 12. pirouettes
 13. chain 
 14. pivot
 15. basic jumps
- C. Building on techniques
1. Traveling battements with emphasis on control and level changes
 - a) building strength and flexibility to perform as saut 
 - b) building strength and flexibility to perform with a stag en l'air
 2. Across the floor combinations
 - a) emphasizing rapid transfer of weight
 - b) emphasizing rhythmic interest and varied dynamics
 3. Creative Problems: Longer combinations that address performance qualities, combinations representative of classic jazz choreography may include some of the following:
 - a) re-staging repertory by important choreographers
 - b) teaching original compositions in the style of significant choreographers of the jazz genre
 - c) opportunities for the students to explore improvisation
 - d) opportunities for students to explore creative work in the jazz genre with classmates and or as a soloist as appropriate
 - e) challenge of strength and flexibility jumps, leaps and turns
- D. Historical references and connections made throughout
1. discussion and analysis
 2. video taped viewing
 3. experiential process of repertory
 4. outside reading assignments
- E. Injury prevention and care, addressed as appropriate
1. continual attention to proper practice
 2. teaching key exercises for the prevention of repetitive-use injuries
 3. anatomical and physiological basics for the dancer
 4. care of muscle soreness

V. METHODS OF INSTRUCTION:

- A. Lecture and demonstration of techniques by instructor
- B. Practice, drill, and performance by students
- C. Verbal, tactile, and written feedback of instructor
- D. Discussion and analysis of style and technique by instructor
- E. Small group problem solving and practice in groups
- F. Video presentations
- G. Group discussion and critique
- H. Improvisation
- I. Choreographic
- J. Notation on the board

VI. TYPICAL ASSIGNMENTS:

- A. Reading Assignments
 - 1. Read, analyze, and discuss materials given in class with regard to historical perspectives, terminology, and concepts of jazz dance.
 - 2. Occasional researches and writing assignment
- B. Writing Assignments
 - 1. Research and write paper 4 to 5 pages in length, on the topic related to the jazz
 - 2. Prepare, practice and perform a 4 steps combination (32m or 128counts) as demonstrated in class with regard to technical proficiency appropriate
- C. Performance:
 - 1. Listening to musical accompaniment with discussion and analysis of composition
 - 2. Create, rehearse and perform an original choreography study in the jazz genre. Attend and critique a lice performance, with particular reference to the use of movement, rhythm, style, and elements of design.

VII. EVALUATION:

- A. Methods of evaluation:
 - 1. Evaluations of understanding of concepts, terminology, and historical perspectives through written or oral examinations
 - 2. Self evaluations by student
 - 3. Visual evaluation by instructor
 - a) Second time enrolled in course: Evaluation of understanding of concepts, terminology, and history through the ability to answer essay examinations.
 - b) Third time enrolled: Physical evaluations of students understanding of jazz's stylistic differences from ballet and modern
 - c) Fourth time enrolled: Exam consisting of the physical performance of a set phrase
- B. Frequency of evaluation:
 - 1. Ongoing weekly evaluation of student's technical progress by instructor
 - 2. Weekly self-evaluations by students
 - 3. Mid-term and Final written/oral examinations
 - 4. Second time enrolled:
 - a) Bi-weekly evaluations by instructor and student
 - b) Mid-term and Final
 - 5. Third time enrolled: Monthly evaluations of student by progress by instructor
 - 6. Fourth time enrolled: Bi-weekly evaluation by their peers
- C. Typical exam questions:
 - 1. Fill in the blank questions regarding jazz dance history
 - a) Second time enrolled: Compare and contrast the modern dance of Alvin Ailey with the jazz dance of Fosse
 - b) Third time enrolled: Movement examination assessment of student mastery of movement sequences, musicality, style and performance techniques

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- c) Fourth time enrolled: Final dance creations and performances demonstrating knowledge of jazz steps, style, and musical structure

VIII. TYPICAL TEXTS

- A. Giordano, Gus. Jazz Dance Class: Beginning through Advanced. Princeton Book Company, 1992.

IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None