### Dorothy F. Schmidt College of Arts and Letters Department of Theatre and Dance

**Jazz Dance**

**Instructor:** Crystal Patient **CRN: 27542**

Adjunct Professor **Course Number:** DAA 3511

**Office:** Room AL 164 **Section Number:** 001

**Office Hours:** T/TR 2:00-3:30pm **Class Time:** M/W 12:30-1:50

**Phone:** 561.297.3810 **Class Location:** AL 130 (Department of Theatre and Dance Office/AH 114) **Semester: Spring 2016**

 **Email:** cpatient@fau.edu **Credits:** 3

# Required Forms

## All students must complete and sign the Department of Theatre and Dance Waiver Form, an injury release form and form for the purpose of filming and photographing the dance classes, rehearsals, and performances.

**Course Description**

In this course we will be concentrating on various aspects of jazz dance. These include rhythm, body isolations, body awareness, jazz dance history and vocabulary. Students will master intermediate jazz steps, gain a greater understanding of musicality, choreography and performance skills. Students will also create their own choreography as well as analyze dance performances.

***Please note: This is not a beginner dance class. Prior dance training is required***.

### Course Structure

This class will consist of warm-up, center floor work and traveling through space; observing dance; learning terminology and theory; writing responses to dance videos and live professional dance performances; when possible, participating in master classes; and performing movement evaluations. Students are required to travel to and attend live professional dance performances and to perform.

# Course Objectives

Upon successful completion of the course student will be able to demonstrate:

1. A stronger sense of body awareness, strength, flexibility, and endurance.
2. An understanding of body placement, articulations of shape and lines, and effort.
3. An understanding of jazz dance vocabulary.
4. An ability to execute intermediate jazz steps.
5. An understanding of rhythmic skills and musicality.
6. A developed artistic individuality and performance persona.
7. An ability to think critically about dance

# Textbook

While there is no textbook for this course, please note that any reading materials will be posted on Blackboard. Check it often!

# Course Requirements and Polices

**Grades are based on the following**: Improvement/ Participation 40 points

Paper #1 5 points

Paper #2 5 points

Viewing Performances (3) 30 points

Midterm Exam 10 points Final Exam 10 points Total 100 Points

**Classroom Participation**: Please remember that **Jazz II** is a physical practice and to progress and be evaluated, the students need to fully participate in all classes from beginning to end. Students are expected to be on time to class and ready to dance upon entering the studio. During class students are expected to perform each movement phrase to their best ability without talking to other students in the class unless directed to by the teacher. Students that enter the classroom late or leave the classroom early will receive a tardy. Entering the classroom late is after 12:30 pm and leaving the classroom early is before 1:50 pm. Students that are more than **fifteen minutes late** may not physically participate in class, will loose participation points, and will be required to complete observations. Students that choose to sit out of class (regardless of the reason) will take notes in class and turn them in by 5pm the fallowing day to receive participation points. If the student does not email their notes they will receive an absences for the class. Also please remember that notes are not merely a list of exercises and are not a critique of other student’s performance ability, but contain observations that pertain to improving your technique.

**Writing Assignments**: **All papers should be typed, double-spaced, 12-point font.** Although this is primarily a movement based class, written work is expected to be of the quality worthy of an academic institution. **All papers MUST be handed in during class on the due date -No Exceptions**

### Paper #1: *Goals* DUE January 21st

Write a short reflection (2 pages) on your movement background; aka dance, athletics, exercise, etc. and your reasons and / or goals for taking this class. Do you have injuries or health issues that I should know about? What do you hope to achieve from your experience and how can we work together to attain these goals?

**Paper #2: *Dance Concert Critique* DUE 1 Week after Performance**

Students must provide **1** written dance critique one week after attending a professional dance performance no later than April 27th. A program and ticket stub from the

performance is also required. More thorough guidelines for the critique will be discussed prior to the concert viewing and be found in Paper Requirements. *Note*: Students who do not attend a live professional dance performance must view two (2) professional dance videos per live professional dance performance missed for a maximum of 80% credit. **Viewing Dance Performances**

All students in the dance program in the Department of Theatre and Dance must attend three (**3**) live professional dance performances **2** of which must be the ***FAU Repertory Dance Theatre Ensemble*** and ***Dances We Dance: Spring Fling*** both in the FAU University Theatre. (See [www.fauevents.com](http://www.fauevents.com/) and posters on the dance bulletin board for more information.) See approved performance list for additional performances. If a student is interested in attending a show that is not listed they must email the instructor a link for approval. The non-listed show must be approved by the instructor prior to viewing for credit.

**Midterm/Final Exams**: Both the mid-term and final exam will consist of group choreography, solo choreography, choreography given by the instructor, and a self- assessment paper.

## **Wellness Attire:** The studio is a safe space for all. There is no tolerance for conduct, language, and behavior that endangers or inhibits another person or the work and learning environment. No gum chewing, food or drink is permitted in the studio. (Water in a non- glass container is permitted in the studio.) The use of cell phones, pagers, beepers and other electronic gadgets are prohibited during class time; turn them off. Infractions will affect overall grade if they go off or you must bring in cupcakes to entire class. The faculty suggests that student wear attire that facilitates viewing of alignment, articulation of the body in space, and movement initiation. Any clothing that hides the student’s physical appearance will compromise successful evaluation. Hair back off the face in some fashion is to one’s advantage. Jewelry is not recommended. Jazz shoes or jazz sneakers are ***required*** for this class. Gentlemen are ***required*** to wear a dance belt. The student will be dismissed from class if they attempt to dance with street clothing.

**FAU Department of Theatre Attendance Policy**: Absences: The number of absences a student is permitted during a semester is **two absences** that are excused. No penalty to the student’s grade will be incurred for these excused absences. If a student exceeds the number of permissible absences, then the student’s final grade will be lowered for each additional absence a letter grade according to the plus/minus scale. Thus, an A+ would drop to B+ and so on. *If the student misses* ***five (5)*** *or more absence they will automatically fail the*

## *course*. Students may miss class for a religious holiday, but no sessions beyond the holiday itself. Student athletes, and students involved in other official University

organizations should choose their schedules carefully, so as not to let their extra- curricular activity interfere with the work of this class. Students should establish practice, game, and event schedules in advance of the semester before choosing classes.

Tardiness: Students will be penalized if late. The instructor will keep a record of each student’s tardies. **Three tardies equates to one absence**. Therefore, frequent tardies may lead to the lowering of a student’s final grade as directed by the absence policy.

Because this course is based on skill acquisition and participation there are no make-ups for missed classes – you must be present to get a grade/evaluation. Students are responsible for assignments given during absences; consult classmates and Blackboard for assignments (due upon return to class).

### Observing Class due to Illness or Injury

Students must provide official documentation describing the nature of their illness or injury. The instructor and student will negotiate the terms of continued participation in the class. Full class credit, however, cannot be obtained for observing class in this manner. Each class observed will count as one-third of an absence. Students observing for more than two weeks in succession will be advised to take a medical withdrawal.

### Observing Class due to Tardiness

Students that are required to observe class due to tardiness will have 1/3 of an absence and must email a written document on what they observed by 5pm the following day. Failure to do so will equal one absence.

## **Late assignments:** Unless otherwise indicated, all homework assignments are due in class on the date listed on the syllabus. Work must be turned in the day it is due, no late work will be accepted. Absences, exams, and written assignments cannot be made up. Extra credit work will not be given.

**Participation, Class Decorum:** Students are expected to attend class each day with the required reading and/or writing assignments completed. It is also the student’s responsibility to find out about missed phrases, class-work and handouts- not the instructor’s. Please contact myself or another student when absent to find out what was missed. It is suggested that each student have email information for at least two other students in the class.

**Obtaining a Locker:** Bring your own lock and follow the printed procedures for obtaining a locker. You will need two 3x5 index cards. The card that is taped to the locker must have the user’s full name(s), locker number, course(s), and semester. The card that is slipped into Locker #22, the Locker Room Manager’s locker, contains the information above as well as your complete contact information and the combination. Tape the spare key and $1.00 to the back of the 3x5 index card, if your lock is key operated. (See examples below.)

More than one person can share a locker and all of the same information for all users must appear on both 3x5 index cards.

ALL LOCKS MUST BE REMOVED AT THE END OF THE SEMESTER if you are not

a Department of Theatre and Dance major or minor. All Department of Theatre and Dance majors and minors must add “DTD Major” or “DTD Minor” after their name on both 3x5 index cards.

Tape this 3x5 index card on to the locker:

Student’s Full Name Locker #00 Course(s) Name(s): Semester Year

Slip this 3x5 index card into Locker #22, the Locker Room Manager’s locker:

Student’s Full Name Locker #00 Course(s) Name(s): Semester Year jjdough@fau.edu 123.456.7890

Combination: 00-00-00 (or tape spare key to the back of index card)

***Note****:* The Department of Theatre and Dance is not responsible for damaged, lost, or stolen personal items.

**Injuries**

Students injured in class must notify the instructor immediately. All injuries incurred during class time must be reported to the Theater and Dance Department office within twenty-four hours. Office personnel will officially document the injury.

**Tactile Teaching**

It is understood that the study of dance involves tactile teaching. The instructor may appropriately position the student’s body for better understanding of dance technique. If this is unacceptable to you, please inform the instructor ASAP via written note or email. All such correspondence will be kept confidential.

**Professional Development**: The instructor may use written work and video taped class material towards professional development. This may include, but is not limited to, teaching portfolios, annual evaluations and reviews, and promotion issues. If you are uncomfortable with this, please let me know.

**Rainy Day Policy:** If the instructor has not shown up for class after 15 minutes of the start time, the students are free to leave BUT must check Blackboard for the “Rainy Day” assignment.

**Grading Policy**

Students are expected to work to the limits of their abilities and to demonstrate understanding of concepts by incorporating corrections and critiques. Students will be expected to accurately demonstrate technique, vocabulary and combinations taught/created in class, rehearsals and performances. Grading is based on individual improvement, expectations for the class, accuracy of demonstrating class work as well as kinetic and written projects. Grading scale:

## A = 95-100, A- = 90-94, B+ = 86-89, B – 81 – 85, B- = 77-80, C+ = 73-76,

C = 70-72, C- = 67-69, D+ = 64-66, D = 62-63, D- = 60-61, F = Below 60

A: Excellent work. Exceed all expectations on every level. B: Good work. Successfully meets all expectations.

C: Satisfactory work. Adequately meets expectations. Some inconsistency. D: Poor work. Lacking in one or more areas. Missing initiative to improve. F: Failing work.

*Successfully meets all expectations* means: Attend all classes, arrive on time and prepared to dance, participate fully, learn new material, improve performance of material previously introduced, collaborate effectively on group projects, create a response to compositional assignments, complete individual sections of group projects in an interesting way, complete viewing assignments with personal insight about the dances.

### Grade Disputes follow the 24-7 rule:

* Discussion of grades will be conducted 24 hours after receiving the graded assignment
* Grade disputes must be discussed within one week of receiving the graded assignment
* Discussion will only be conducted outside of class – either during office hours or by appointment

**University’s Code of Academic Integrity:** Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see the Code of Academic Integrity in the University Regulations at [http://www.fau.edu/regulations/chapter4/4.001\_Code\_of\_Academic\_Integrity.pdf.](http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf)

**Students with Disabilities:** In compliance with the Americans with Disabilities Act (ADA), students who, due to a disability, require special accommodation to properly execute course work must register with the Office for Students with Disabilities (OSD) -- in Boca Raton, SU 133 (561-297-3880); in Davie, LA 240 (954-236-1222); in Jupiter, SR 110 (561-799-8010) -- and follow all OSD procedures. For more information see: [http://osd.fau.edu/**.**](http://osd.fau.edu/)

# Contacting the Professor:

## EMAIL

* 1. Greeting and salutation: Dear Professor or Hello Mr./Ms. Jon-Jean Dough;
	2. Use only your FAU email address. (See FAU New Student Email Policy on FAU Home Page.) You can forward your FAU email to your personal email. But I am legally required to communicate with you through your FAU account;
	3. Always identify yourself (full name, class, section and meeting times);
	4. Always place a pertinent title in the subject line;
	5. On a weekly basis, empty your trash of all deleted mail to prevent bounce backs; and
	6. Emails that do not follow this protocol will be deleted without a response.

## IN PERSON: See office hours at the top of the syllabus.

**PAPER REQUIREMENTS**

Attend a dance performance and experience a nonverbal art form; then translate that experience into words. Write at least a two-page synopsis of what you have seen. Seeing a dance concert, just as looking at a painting or sculpture, listening to music, or watching a play, involves an aesthetic experience and is subject to individual interpretation. *("Aesthetic" = involving the senses, experiencing through your senses*). There is no wrong or right opinion, which is the beauty of art! Your personal reaction is what constitutes an interesting and valid critique. Your written statements should include the following: accurate information on the performance, the name of the dance company and/or significant choreographers and performers, the titles of piece, the time and venue of performance, and other credits; specific and insightful observations and opinions; a thorough response to requested performance aspects, and accurate spelling and grammar.

All papers: Have a cover page with the course name and section number, your full name, your professor’s name, the date, synopsis (your own words), and assignment listed:

Jon-Jean Dough

*Assignment #1*

Miami City Ballet’s *Swan Lake*

This is the eternal story of good versus evil and the pull of true love over all obstacles.

Professor Crystal Patient

*Modern II*

December 2, 2014

**SOME FUNDAMENTALS:**

Description - Observe and describe and I mean describe, describe, and describe! Get out your thesaurus and find good descriptive words. Be careful of over using words such as "*neat*", "*interesting*" or "*beautiful*." Do not simply comment: “*The performers in the last dance were powerful*.”

You must paint a visual picture: “*I really enjoyed the performers in the last dance titled ‘Going Away Party’ by Mark Morris. The ten dancers, five male and five female were wearing shocking pink unitards with aqua polka dots and moved with an athletic grace and strength. One moment that stood out to me was when three of the men lunged powerfully in the upstage corner of the stage and two of the women leapt over their front legs like gazelles*.”

Reaction/Interpretation is your personal feeling/thought/opinion on what was seen and/or communicated. Please preface your opinions by stating, “*I thought*”, “*I felt*” or “*In my opinion*”; speak in the first person. Your personal response needs to be articulate and specific. Back up what you are expressing with details; just saying, “*I hated the third piece in the performance*” and ending there is not enough.

Your response should be related to what the dance reminds you of from other aspects of your life, from what we do or discuss in class, from other dances you’ve seen, from your own experience

with movement, etc. If it’s new or different, or seems odd, weird, that’s okay, but because dance deals with the body, and we all have one, there is probably something familiar or comparable to something you have seen before, from sports, social dance, martial arts, television, movies, nature, everyday life, etc.

Be aware that it is possible to thoroughly enjoy a dance and still be aware of certain weaknesses in it. Conversely, you may be disgusted, disappointed, or bored by one element within a piece and still be able to appreciate the choreography, the dancing, or the power of its statement.

Keep an open mind! Allow yourself to respond to what you see. You do not need to work hard to understand the dances or pass judgment on the works. Viewing dance depends in part on your willingness to be open to your own perceptions, experiences and feelings. How would you describe the essence of the dance to someone who had not seen the performance? Remember there is no wrong response!

Read the program notes and bring a pen and paper to the performance to write your immediate response between pieces, during intermission, and after the show, while the images are still fresh. What were your most vivid memories of the performance and what did you respond to and why? Try to get information from the Internet if possible.

**PERFORMANCE ASPECTS TO INCLUDE:**

1. Basic Information:
	1. Name of the dance performance and company
	2. Day, date, and time of performance
	3. Location of performance
2. Context: Are there any social, historical, or cultural context for the piece? Make connections to material from the textbook, class material, discussions, and other aspects of your life and experiences. This can be gathered from the pre-performance discussion, class discussion, program notes, or web site info if the artist provides one. (Be aware that some theaters and dance companies offer free Q&A pre-curtain lectures that can be quite informative.)
3. Reaction/Response/Reflection: What is your overall reaction and interpretation of the piece? Speak in the first person and preface with “*I felt*” “*I thought*” or “*In my opinion*.” Do you have questions about the dance? What impression did you walk away with? How do you value what you saw as art, compared to other dances you’ve seen or other art forms: theater, music, visual art, etc? How do you value what you saw in light of your personal experiences, studies, career goals, and life aspirations?
4. Conclusion: Sum up and bring your response to a close.

**VOCABULARY AND REMINDERS:** The area where the dancers are performing is the “*stage*” and they can be “*onstage*” or “*offstage*” as they enter and exit. Towards the audience is “*downstage*” and away from them is “*upstage*”. “*Stage right*” is the audience’s left and “*stage left*” is the audience’s right.

Be sure to identify the pieces you discuss by both title (in “quotes” or *italics*) and the choreographer. For example: “Going Away Party” by choreographer Mark Morris or *Concerto Barocco* by choreographer George Balanchine.

The entire evening overall is a “*performance*”, “*concert*”, or “*show*” not a “*recital*.” The separate dance presentations in an evening’s performance are “*ballets*”, “*dances*”, “*pieces*”, or “*works*” and not “*routines*”, “*acts*”, or “*scenes*.” What the dancers do are “dances”, “*movements*”, “*phrases*”, and “*moves*.

# Online SPOTS forms:

## Students will now need to complete the instructor evaluation via online. A link will be sent out later in the semester with details.

**Course Overview and Important Dates**

|  |  |  |
| --- | --- | --- |
| **Date** | **Topics/Goals for Week** | **Objectives/ Due Dates** |
| Week 1  | * Introductions, What is Jazz dance?
* Assessment
 | Syllabus, Name Dance, Expectations |
| Week 2  | - Body awareness, learning warm- up/across the floor work/ending combination | Basic structure of class |
| Week 3  | - Discussion on writing a dance critique**- MLK Jr. Holiday: No Class Jan. 20** | Discuss intermediate/advanced ideas on writing a dance critique.**Paper 1 Due (1/21)** |
| Week 4  | - Continue body awareness, working with partners and vocabulary | Partners begin movement phrase and feedback**DWD” dance auditions (1/30)** |
| Week 5  | - Moving whole body through space | Alignment and weight shifting, partner and solo work feedback |
| Week 6  | * Partnering
* Introduction to body isolations (elements of midterm
* Begin Midterm phrase
 | Alignment and weight shifting, with partner and solo phrase addition to midterm movement phrase |
| Week 7  | **- Midterm presentations**, video- Examine footage of midterm | **Self observations/ Midterms due (2/19)** |
| Week 8  | - **Last day to Withdrawal 2/28** | ***FAU Repertory Dance Theatre Ensemble 2/27-28*** |
| Week 9  | - **Spring Break March 2-8: No Classes** |  |
| Week 10  | - Explore rhythms and continue isolations | **- “DWD” Student works adjudicated 3/13** |
| Week 11  | - Explore rhythms and continue isolations | Alignment and weight shifting, small group give feedback (critical thinking) |
| Week 12  | - Understanding of how rhythm plays apart in other jazz styles |  |
| Week 13  | - Begin working on different forms jazz styles | Groups will have an opportunity to choose a piece of jazz history to create a movement phrase in addition to instructors phrase (critical thinking) |
| Week 14  | - Jazz Styles | Students will create a phrase using different rhythms, dynamic alignment, and performance quality (critical thinking) |
| Week 15  | - Begin working on Final Presentations | Students will acknowledge the use of dynamic alignment, performance quality, and over all structure of piece (critical thinking) |
| Week 16  | **Final presentations on 4/21**- Last Day of Classes 4/21 | Wrap up, questions, Comments, etc..***Dances We Dance Showcase 4/24 &25*** |

**Signature Form** Please print out this form, sign it, and bring it to your instructor who will be responsible for retaining the form.

I view the course syllabus as an educational contract between the instructor and students. Every effort will be made to avoid changing the course schedule, but the possibility exists that unforeseen event will make syllabus changes necessary. The instructor reserves the right to make changes to the syllabus as deemed necessary. Students will be notified in a

timely manner of any syllabus changes via e-mail. Please remember to check your FAU email often.

### Topic: Jazz II

FAU Spring 2016, AL 130

Tuesday and Thursday, 12:30-1:50pm Instructor: Crystal Patient

I \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (print name) have read the syllabus on

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_(date)and have understood the information presented about this course. My signature documents an agreement to adhere to these policies.

Please sign name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_