I. ASCRC General Education Form

<table>
<thead>
<tr>
<th>Group</th>
<th>IV: Expressive Arts</th>
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</thead>
<tbody>
<tr>
<td>Dept/Program</td>
<td>Drama/Dance</td>
</tr>
<tr>
<td>Course #</td>
<td>DAN U 207A</td>
</tr>
<tr>
<td>Course Title</td>
<td>Jazz Dance II</td>
</tr>
<tr>
<td>Prerequisite</td>
<td>DAN U 107A</td>
</tr>
<tr>
<td>Credits</td>
<td>2</td>
</tr>
</tbody>
</table>

II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office

<table>
<thead>
<tr>
<th>Instructor Requestor</th>
<th>Karen Kaufmann</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone / Email</td>
<td>x2870</td>
</tr>
<tr>
<td></td>
<td><a href="mailto:karen.kaufmann@umontana.edu">karen.kaufmann@umontana.edu</a></td>
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<tr>
<td>Program Chair</td>
<td>Mark Dean</td>
</tr>
<tr>
<td></td>
<td>x2879</td>
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<tr>
<td>Dean</td>
<td>Dr. Stephen Kalm</td>
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<td>x4970</td>
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III. Description and purpose of the course: General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble: [http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm](http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm)

Jazz II is a dance technique class. It is a studio course that meets each criterion for the Expressive Arts Perspective. Students learn technique in jazz and apply these techniques and processes in the learning of dance phrases and combinations. Students incorporate movement structures through learning dance language and terminology for purposes of conveying meaning through dance. Students in any technique class use the same “Dance Technique Student Requirements” with an accompanying individual syllabus specific to the dance style of that course. All technique students are required to attend dance performances and write a critique that reflects upon and critically assesses the merits of others’ work. These same assessment processes are used in class to reflect upon their own work and the work of peers. The technique class allows students to perceive and articulate the relevance of artistic expression in human experience.

IV. Criteria: Briefly explain how this course meets the criteria for the group. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)

Courses guide students, whether in individual or group settings, to acquire foundational skills to engage in the creative process and/or in interpretive performance.

Students physically experience dance kinesthetically. The mode of instruction includes attention to the following areas, which lead to technical formation of the dancer and familiarity with the dance language: alignment, centering, balance work; basic locomotion, basic axial movement-flexion, extension, rotation; elevation-techniques, rhythmic awareness; basic positions of the arms and feet; simple turns with and without spotting; flexibility and strengthening exercises; use of breath and vocalization.
Through direct experience (for example, attendance and involvement with live performance, exhibitions, workshops, and readings), students will engage in critical assessment of their own work and the work of others.

Students reflect on and critically assess the merits of their work in three main ways:

1. Students are required to attend three dance concerts during a semester of dance technique. They are encouraged to voluntarily see all available dance performances. The instructor requires a written critique for these performances. Guidelines are distributed prior to the concert. Students must write a critique referring to specific examples, so it is recommended that they take notes either during or after the concerts.

2. Students are required to perform their own original compositions. Professors conduct class discussion where students are held responsible for the critique of their own work and the creations of their peers.

3. A Dance Program critique of the Dance Showcase is held every semester with outside critics invited to share their reflections on the merits of the choreography. Choreographers are required to attend and dancers are highly encouraged to attend. The critique generally lasts two hours and is held the week following the production.

<table>
<thead>
<tr>
<th>V. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals.</th>
<th>See: <a href="http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm">http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>Upon completion of this perspective, students will be able to express themselves in the making of an original work or creative performance.</td>
<td>Using the movement vocabulary learned (alignment, centering, balance work; basic locomotion, basic axial movement-flexion, extension, rotation; elevation-techniques, rhythmic awareness; basic positions of the arms and feet; simple turns with and without spotting; flexibility and strengthening exercises; use of breath and vocalization), students are able to express themselves using the idiom of jazz.</td>
</tr>
<tr>
<td>Upon completion of this perspective, students will be able to understand the genres and/or forms that have shaped the medium.</td>
<td>Through attending performances of local companies and national/international professional companies, and through viewing dance works on video/DVD, students will understand and differentiate between different dance genres and the major forms that have shaped the medium of dance.</td>
</tr>
</tbody>
</table>
Upon completion of this perspective, students will be able to critique the quality of their own work and that of others.

The dance program values critique as part of the learning goals of all dance students. All students who study jazz dance are required to attend concerts and write critiques about the quality of the work they are seeing. In addition, students are involved in class critiques where they critique their own work and the work of their peers. Students also participate in a Formal Critique conducted by a guest critic from the Missoula community.

VII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

Jazz Dance II: DAN 207A-01 (CRN 71105)
Heather Adams: msladancer@yahoo.com
2 Credits: MW 9:10-10:30A, PARTV 005

Course Description

In this course you will take the basic knowledge you have of jazz dance and expand. You will use the skills learned in class to perform combinations given during class. The some combinations will be difficult to work your brain and others simpler to practice basics and work you physically. There will rarely be homework given, rather you are expected to attend every class, work hard, show that you understand the information given, and exhibit improvement over the semester. I am very interested in maintaining a positive atmosphere before, during and after class.

Objectives

- Be aware of the many forms of Jazz dance, i.e. Luigi, Fosse, Hip Hop, Las Vegas, Broadway, Modern/Jazz
- Learn and execute fundamental jazz dance steps from those various forms and know terminology from handouts
- Condition, strengthen and stretch the all essential parts of the body needed for dance movement
- Condition, strengthen and stretch the mind to understand the artistic side of jazz dance
- Learn and understand the history of jazz dance so that you may educate others of its true origins
- Evolve your musicality and rhythm
- Evolve mental and physical coordination

Requirements

A second course requirement sheet explains in further detail general course requirements. Course requirements state that you must see two dance productions in this semester and write critiques on them. There are many options of shows to see and I will do my best to keep you informed of all shows times and dates. However, it is your responsibility to be aware of performances on and off campus. Papers must be a minimum of two pages. Papers are due one week after you attend a performance. Every day after that, 1/3 of a grade will be deducted. Be sure to date your papers as I will be checking them as they are turned in. If you see a show on Saturday or Sunday, please turn that paper in the Friday before that next weekend. Papers may be turned in to me at class time, or to my box.

Course Content

Every class you will work on
- Strength and flexibility
- Technical aspects of jazz and ballet
- Expression and artistry
- Stretching your body to perform different styles of Jazz that are so essential to being a well rounded dancer
• Gain confidence to try new things that you may have not thought possible for yourself
• Develop your acting skills through dance – dance is a language with meaning and depth that must be nurtured

**Tardiness**  Class begins promptly at 9:10am. Do not be late. Preferably come as early as you can to warm up before class begins. If you are more than 10 minutes late you will have to observe the class and take notes. Two observations for any reason will be counted as an absence.

**Academic Misconduct and the Student Conduct Code**  All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [http://www.umt.edu/SA/VPSA/Index.cfm/page/1321](http://www.umt.edu/SA/VPSA/Index.cfm/page/1321).

**Dress Code**  Half tops or shorts will no be allowed. No midriffs and no bare legs. Wear tight fitting clothes that I can see your body in so that I may train you properly. Shoes are not mandatory, but recommended. You may jazz shoes, but no street shoes are allowed in the studios.

**Teacher Contact Info**  You may contact me by email at msladancer@yahoo.com. I do not have an office here in the building so this is the best way to reach me. Papers may be emailed to me and you are encouraged to do so! Save paper! I will then email back any comments I have and a grade for the work.

All Drama/Dance students must have an in-depth knowledge of the practices and procedures outlined in the Department of Drama/Dance Handbook. The Handbook is available online at [http://www.sfa.umt.edu/drama/index.html](http://www.sfa.umt.edu/drama/index.html).

Finally, the most important requirement of all…Have fun! Sweat! Get in shape! Enjoy the time to focus on your mind and body! And realize that by embracing the world of dance, you are making your life and the lives of others around you more beautiful!

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**JAZZ II**

**Ballet Terms**

**turnout.** The balletic stance in which the legs are rotated outward so that the legs (and feet) point in opposite directions. A dancer adopting this position is said to be "turned out." Turnout must begin at the hip. Forcing the feet and letting everything else follow puts severe strain on the joints, especially the knees, and defeats the purpose of turnout, which is to rotate the thigh bone to permit greater extension, especially to the side.

**extension.** The ability to raise the working leg high in the air. Good extension comes from a combination of inborn flexibility and training.

**spotting.** A technique for keeping oriented and avoiding dizziness during turns. Pick a spot and keep looking at it as you turn until you can't any longer; then quickly turn your head so you are looking at it again.

**feet, positions of.** There are five basic positions of the feet in ballet. 1: feet in line with heels together; 2. feet in line, heels apart (separated by about the length of one's foot); 3. feet touching, one foot in front of the other and overlapping by about half the length of the foot; 4. feet apart, separated about the length of a foot, one foot in front of the other; 5. feet touching, one foot in front, heel to toe and toe to heel. In a Cecchetti fifth, the feet do not overlap completely; in a Russian fifth, they do. Fourth position is sometimes qualified as an open fourth (like first position except for the separation of the feet) and a closed fourth (like fifth position except for the separation of the feet). In the following sketches, o---- represents the foot and o is the heel:

**arms, positions of.** These are numbered, as are the positions of the feet, but the numbering varies from one school to the next. The four basic positions are: (a) arms down and a little in front of the legs (called en bas ["low arms"],) (b) arms to the side, (c) arms forward (at about the height of the bottom of
the breastbone), (d) arms overhead. In all positions, the arms are gently curved.

When the arms are forward, they are held as if embracing a large barrel (one large enough that the hands can't meet). The forward position is sometimes known as the "gateway," because in many port de bras, the arms pass through the gateway on the way to a higher position. The position with the arms to the side is universally known as second position. In this position, they are curved forward of the body, as if embracing a large cylinder perhaps 8 feet in diameter. Arms overhead are sometimes called en couronne ("like a crown"). In this position, they should be far enough forward that you can just make out the little fingers (by peripheral vision) when looking straight ahead.

**port de bras** ["carriage of the arms"]. 1. How a dancer uses his arms. 2. Specific movements of the arms, as first port de bras, second port de bras, etc. 3. Sometimes used instead of cambré. A grand port de bras is a circular bend, either toward the barre, then down, then up away from the barre, and then backward and back toward the barre: or the same thing in the opposite direction.

**plié** ["bent"]. Knee bends, done with the legs turned out. Demi-plié ["half-bent"] is a shallow bend (in all positions but second, as far down as you can go without lifting the heels off the floor); grand plié ["big plié"] is a deep bend, down to where the thighs are almost horizontal. In all positions except second, the heels release from the floor in a grand plié.

**relevé** ["raised"]. A movement in which the heels are raised off the floor. The rise may be smooth or aided by a slight spring, depending on the school. A dancer in such a position is said to be "in relevé."

**tendu** ["stretched"]. A position in which the working leg is stretched straight out in any direction with only the tip of the foot touching the floor.

**dégagé** ["disengaged"]. A movement or position in which the working leg is lifted off the floor.

**rond de jambe** ["circular movement of the leg"]; A movement in which the working leg is made to describe a letter D about the supporting leg. May be done with the working foot on the floor or in the air.

**jeté** ["thrown"]; A jump from one foot to the other foot, throwing the working leg out.

**passé** ["passed"]; A movement in which the pointed foot of the working leg is made to pass the knee of the supporting leg.

**developpé** ["developed"]; A movement in which the working leg is drawn up to the knee of the supporting leg and from there smoothly out to a position in the air, usually at 90 degrees (i.e., parallel to the floor).

**arabesque** ["Arabic"]; A pose with one leg stretched straight out to the back and one arm usually stretched out to the front. The back leg may be on the floor or at 45, 90, or 135 degrees. (These angles are measured from the vertical; 90 degrees means parallel to the floor.)

**sauté, sautée** Jumped, jumping

**piqué** ["to prick"]; A movement in which the dancer steps into releve with a straight leg.

**assemblé** ["assembled"]; A jump: plié, brushing working leg out. Jump. Bring both legs together ("assemble" them) into fifth position while in midair; land on both feet. The brush can be to the front, the side, or the back.

**fondu** ["melted"]; Any movement that lowers the body by bending one leg. In a plié, both legs support the body; in a fondu, only one leg supports the body.
**grand battement** ["big beat"]. A "kick" in which the working leg is raised as high as possible while keeping the rest of the body still. "Kick" is in quotes because the *battement* should be a controlled lift, not a throwing of the leg into the air, and the leg must be controlled while coming down. The kicks one associates with a chorus line are *grands battements*.

**pas de bourrée** ["bourrée step," the *bourrée* being an old folk dance]. One of the simplest connecting steps, used to link other steps in a combination. The commonest form is probably the *pas de bourrée dessous*. Assume your right foot is in front: left foot on half pointe; step on it and put your weight on it; move the right foot to the side, transfer your weight to it (also in *relevé*); move the left foot to the front of the right and put your weight on both feet in a *plié*.

**chassé** ["chased"]. A gliding step. The working leg slides out; put weight on working leg and draw other leg along floor to it. (In American folk dancing, this word was mispronounced, giving rise to the term "sashay.")

**chaîné turns**. "chained, rolling turns." Fast turns on half or full point with the legs in a tight first position, rotating a half turn on one foot and the other half on the other foot. Done one after the other so they're "chained" together.

**pirouette** ["spin"]. A complete turn on one leg. The dancer usually goes round more than once. The raised leg is most commonly held in *rétiré*, but pirouettes with the leg in other positions are not uncommon. If the direction of the turn rotates the raised leg away from the front of the body, the pirouette is *en dehors*; if it rotates the leg toward the front, it is *en dedans*. The dancer spots (see "spotting") in order to avoid becoming disoriented. Pirouettes are usually fast, but supported pirouettes, in which a partner steadies the soloist, may be done very slowly.

**pike turn** [see “pike”]. A complete turn on one leg. The dancer “piques” onto their base leg while their other leg assumes a turned out passé position.

**glissade** ["glide"]. A connecting step. Start in *plié*; move the right foot out to *pointe tendu*; then move onto that leg, closing the left foot and landing in *plié*. Can be done in any direction.

**grand jeté** ["big thrown (step)"]*. A long horizontal jump, usually forward, starting from one leg and landing on the other. In the middle of the jump, the dancer may be doing a split in midair. One of the most memorable of all ballet jumps; the dancer seems to float in the air, as a result of the shift of his center of gravity from the split.

### Jazz Terms

- **isolations** Moving one part of your body at a time
- **head roll** Roll the head.
- **shoulder roll** Roll the shoulders.
- **hip roll** Roll the hip.
- **shimmy** Shoulder vibration (shoulder shaking type Brazil).
- **contract** Is the action of contracting a muscle. Often in dance it's referred to the abdominal contraction.
| **release** | Opposite of contraction. Releasing muscles from contraction. |
| **jazz walk** | Walking straight in plié with shoulders in opposition. |
| **6 walks** | Start with foot nearest the back of the room. Take six steps – cross, side, side, cross, side, prepare. Used to move across the floor before performing a turn. |
| **jazz run** | Like a jazzwalk but fast (running). |
| **jazz split** | Split the legs on the floor; the front one is straight and the back bend in attitude. |
| **knee slide** | Slide down to your knees (after a run, turn, drag, jump). |
| **ball change** | Change weight R+L ball-stamp (step-stamp), or stamp-stamp. |
| **kick ball change** | Kick to the front, then step to the back with the same foot, then to the front with the other foot. |
| **touch** | Point your foot to the floor (step touch or touch step) |
| **jazz square** | Cross right-r, step side-l, step side-r, step together. |
| **pivot turn** | Step front, turn to back, then repeat, step front, turn to back. |
| **lindy** | Moving to the side. Step together step, then with the free foot step to the back, then step to the front with the other foot. |
| **mambo** | Start with feet together. Step to the front with one foot, then quickly shift weight back to the other foot, then step again on the first foot. |
| **kick** | Grand battement. |
| **hitch kick** | Flicking one leg while the other one passes shooting into the air. |
| **fan kick** | Kick like a high rond de jombe to the front, like a “fan”. |
| **shoulder fall** | Arch backwards completely until your shoulder (or shoulders) touch the floor (near to the ankle) then slide. (Graham technique). |
| **hinge** | (Horton technique) : alignment from the hips to body tilting backwards in a 2nd position parallel (limbo), there is no contraction. |
| **knee turn** | Turn on the knee. |
| **pencil turn** | Turns straight, straight legs and hold the arms like the skaters or the russian. |
| **3 step turn** | Turn to the side, taking three steps. |
| **drag turn** | Turn on one leg while the other drags behind, usually in a coupe position. |
| **axle turn** | A jumping turn where the dancer tucks both legs under their body – one leg is
knee to chest while the other is foot to bottom.

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
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<tbody>
<tr>
<td>barrel turn</td>
<td>Airplane turn, open (or close) your arms while turning, the body is bent forward and the spot is to the floor (or to the front).</td>
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<tr>
<td>triplets</td>
<td>(Graham technique): diagonal walking at 3/4.</td>
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<tr>
<td>lay out</td>
<td>Making a développé to the side having the upper body in a table-top position.</td>
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<tr>
<td>pitch movement</td>
<td>Often the position is a deep arabesque with the playing leg up in the sky and the chest towards the floor hitting the standing led. It's a very dynamic movement often done after a pirouette (turn + pitch).</td>
</tr>
<tr>
<td>stag leap</td>
<td>Grand jété with the front leg in plié.</td>
</tr>
<tr>
<td>side leap</td>
<td>Dancer leaps to the side while facing front.</td>
</tr>
<tr>
<td>switch leap</td>
<td>Dancer brushes one foot to the front and then quickly “switches it” with the other foot. This happens before the dancer reaches the top of their leap. Usually done with straight legs.</td>
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</tbody>
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DANCE TECHNIQUE STUDENT REQUIREMENTS

FALL SEMESTER 2008

I. NO STREET SHOES, FOOD, OR DRINK ALLOWED IN THE DANCE STUDIOS.

II. All students enrolled in classes who are not Drama/Dance majors are highly encouraged to sign up as C/NC. PLEASE NOTE, HOWEVER, in order to receive Expressive Arts credit, a student must enroll for a traditional grade and the grade received must be a C or higher. **Friday, December 5th, is the last day to change to C/NC,** and may be done after Oct 6th by petition only.

III. Attendance is required at all three of the following:

A. **Site-Specific Dance Concert, October 4-5 (Sat.-Sun.),** Various campus locations, meet at Oval. No Admission Charge.

B. **Fall Dance Showcase, November 18-22 (Tues.-Sat.),** Open Space, $8.00 General Public/Senior Citizens/Students, $5.00 Required Students/Floor seats.

C. **Informal Concert, Dec 6 (Sat.),** PARTV Open Space, all tickets $3 at the door.

Tickets for performances in the PARTV Center are on sale in the Box Office in the Lobby of the PARTV Center beginning Tuesday, September 2nd.

NOTE: You may usher for performances in the PARTV Center by signing up at the Box Office in the Lobby.

Your instructor will require a written critique, quiz, or something else of his or her own choosing. You will need to give specific examples, so take notes either during or after the
concerts. As you watch, it will be helpful to think about the following:

1. Which pieces you felt strongly about (i.e., either really liked, disliked, were puzzled by, etc.)
2. On the choreography of each piece;
   a. What is the theme or movement idea?
   b. What is the style of dance and how does it work with the theme?
   c. What is it about the movement or the way the piece progressed that made you react as you did?
3. Your reaction to the performances of the dancers: expression and technique.
4. Your opinion on the theatrical elements: costumes, lighting, sets and sound score. Did they work with the choreography?
   Provide specific examples to back up your opinions!

ATTENDANCE AND GRADE POLICY –DANCE TECHNIQUE

Attendance is important in any field, but vital in the field of dance. Learning to dance requires that your body do it. You won’t gain in flexibility, and strength, or in your ability to pick up movement or generate your own movement by hearing about what happened from a classmate, or reading a book. In other words, there is no way to make up the material you miss.

So, WE EXPECT YOU TO BE IN EVERY CLASS. However, knowing that unpredictable circumstances can arise, we are giving you two absences. You may also make up two classes. You can do this by watching, and writing a one-page observation of another dance class that is either a more advanced level of the style you’re studying or a different style, or by participating in another section of the same level and style of class that you’re taking.

AFTER YOU HAVE USED YOUR TWO ABSENCES AND TWO MAKEUPS, YOU WILL BE DOCKED ONE-THIRD OF A GRADE FOR EVERY ABSENCE FOLLOWING.

Dance is different from many other fields in that a student’s work is not as quantifiable as it is in some other subjects, such as history or math. For this reason we do not have a point breakdown, but rather general guidelines.

To receive an “A” you must:

★ show signs of aptitude for dance technique, and musicality
★ have an energetic, attentive attitude
★ progress over the semester
★ be at the top level of the class
★ and, of course, fulfill the attendance, critique and exam requirements

You will receive an “F” if your absences and lack of critiques add up (or subtract) to an “F.”
Your grade will be lowered by one-third of a point for each critique you do not hand in (e.g., if you start with a B, your grade will drop to a B-, then C+ and you will receive a “C+”).

You may receive an “incomplete” (I) only if you have:

* exceptional circumstances, which you have discussed with the instructor.

NOTE: LOCKER RENTALS ARE AVAILABLE FOR ALL STUDENTS IN THE DANCE CLASSES. WE RECOMMEND THAT YOU DO NOT LEAVE PERSONAL BELONGINGS UNATTENDED IN THE DRESSING ROOMS, HALLWAYS, OR DANCE STUDIOS, AS THEFTS FREQUENTLY OCCUR. LOCKERS MAY BE RENTED FOR $7.00/SEMESTER, OR $13/TWO SEMESTERS. (see Dance Program administrative assistant—door across from women’s dressing room and then up the stairs.)

*Please note: As an instructor of a general education course, you will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.