



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
 DNCE 313/413 Elementary and Intermediate
 Study of Jazz Dance Technique
 Winter 2022

Instructor Office Email Office Hours	Michèle Moss CHD 527 mmoss@ucalgary.ca By appointment only
Day(s),time(s) and location of Class	MWF : 10-11:50 AM January 10-28: Remote learning (online via Zoom) will be in place and scheduled through D2L. This will include embodied learning as well as discussion of assigned concert viewing, readings, films, YouTube viewings and listening assignments/music study. Please be thoughtful choosing your workspace to consider floor surface/ROM/effort and how you can be as safe as possible. Classes will resume in-person Monday, January 31st. 10-11:50 AM KNES A163 Studio
Learning resources: required readings, textbooks and materials	Attendance at a jazz dance event or film is required. LIVE EVENT OPTION: DJD show as part of OYR HPR. Live but distanced, a drive-in show. January 14-16 & 21-23, 2022 Please indicate what you propose to undertake for this element of class and post to D2L in writing your proposed project by Jan 14 and final informal one-page report due by Feb 02. A performance opportunity to be considered, optional participation: a concert performance may come to be depending on the pandemic/variants and the protocol for gathering safely. March 31, 8pm Rosza Centre theatre will be undertaken In collaboration, and on the stage, with SCPA jazz music programming. Please indicate whether you would like to participate by March 02 in writing on D2L. For class: Jazz shoes required – soft jazz shoes or a jazz sneaker, non-marking. Students are required to have access to a personal music listening device with headphones for final minutes of class when in rest and recovery mode and improving musical understanding. <u>RESOURCES</u> UCalgary Media Library: https://video-alexanderstreet-com.ezproxy.lib.ucalgary.ca/channel/dance-online-dance-in-video

	<p>YouTube and websites such as <i>Apollo Theater</i>: https://www.apollotheater.org/about/history/ Caroline Lady C Fraser website https://www.ladyc.ca</p> <p>Caroline Lady C Fraser website https://www.ladyc.ca</p> <p>Find Jacob's Pillow and Jazz at Lincoln Center websites and access as resources</p>
Learning Technologies and Requirements	<p>There is a D2L site for this course which contains required readings and other relevant class resources and materials (see d2L.ucalgary.ca).</p> <p>In order to successfully engage in their learning experiences at the University of Calgary, students taking online, remote and blended courses are required to have reliable access to the following technology:</p> <ul style="list-style-type: none"> • A computer with a supported operating system, as well as the latest security, and malware updates; • A current and updated web browser; • Webcam (built-in or external); • Microphone and speaker (built-in or external) or headset with microphone; • Current antivirus and/or firewall software enabled; • Broadband internet connection. <p>Most current laptops will have a built-in webcam, speaker and microphone.</p>
Prerequisites	Audition for non-majors in week one
Course description	<p>DNCE 313 continued Elementary study of the techniques of jazz dance DNCE 413 continued Intermediate study of the techniques of jazz dance</p> <p>This studio technique course will reveal jazz dance aesthetics, characteristics and essences and require the student to dance with a high level of engagement, proficiency, and commitment to attendance. The content will include historical vocabulary as well as reference to the continuing evolution of the jazz. The material will range along the continuum, from authentic/vernacular to modern-jazz, Latin-jazz and Afro-jazz to contemporary jazz. My understanding of jazz begins with African dance and music, as well as African diaspora references and includes tap, swing and social dance stylings. Improvisation, a cornerstone of jazz music and dance, will be highlighted. Innovative jazz dance futures will be explored referencing the evolution of jazz music and the mixing of urban dance traditions; these contemporary expressions that reference history of the form and yet move and allow for the evolution of the idiom.</p> <p>An understanding of the historical context of jazz and its development over time will be emphasized. This somatic historicity will be explored through music studies, skill development and creative expression; these are central to a roots-based jazz experience. Students will be asked to harness and synthesize all physical and creative resources to engage with the material and create a personal, inquiry-based dynamic studio experience. Students will be required to orient themselves to the topic by participating in jazz music and dance concerts.</p>
Course learning outcomes	<p>By the completion of this course, successful students will be able to:</p> <ol style="list-style-type: none"> 1. Express the dynamic connection between jazz music and jazz dancing; develop an appreciation of the complex, intricate and unique connection between jazz dance and jazz music by using a sophisticated rhythm-based approach. It will be

	<p>necessary to memorize and perform set movement vocabulary as well as engage in improvisation.</p> <p>2. Develop an understanding and be able to express their appreciation of dance in general and its function for the human spirit and community life, past and present.</p> <p>3. Display an understanding of the nature of daily embodied practice and the need for rigorous engagement. Make evident their curiosity, leadership, self-motivation, and commitment to the moment. Growth and development will be evident in the course work by the ability to maintain awareness and an ability to self-assess physical habits while moving their own practice towards greater expressiveness and skill development.</p> <p>4. Demonstrate an advanced elementary level of understanding of jazz dance technique, specifically: individual creativity, body balance between strength and suppleness, quality differentiation, mental focus/skills, music appreciation, and sites of initiation. Both rhythmic appreciation and clarity will be necessary and evidenced by groove appreciation and phrase execution.</p> <p>5. Demonstrate a unique and individualistic expression within the scope of the form. Deep exploration of era-specific style and personal style that is distinctive and indicative of jazz dance by embodying the rich history and diverse traditions of jazz dance, and jazz music. Appreciation will be evident through the performance of set vocabulary and improvisational structures.</p> <p>6. Demonstrate an improved strength of body, coordination, and ability to execute all parts of class with the necessary diverse style and some accuracy.</p> <p>7. Identify different styles of jazz music, various song/tune structures, music terminology, phrase counting, subdivision of time, performance versatility, musicality and rhythmic sensibility will be addressed through exposure to aural examples, jazz-specific improvisational structures and music listening guides.</p> <p>8. Appreciate their own learning styles, be able to work cooperatively, assist in the task of creation, engage in reflection, peer feedback and self-teaching.</p> <p>9. Critical engagement and articulation – respond to dance performances through in-class discussions and written assignments with elevated language.</p>
Course schedule	<p>Weekly embodied research into the nature of jazz through traditional and non-traditional morning technique class and the institution of a home practice and journaling process. Body conditioning and awareness is an important part of style execution. The class builds weekly and requires the student to synthesize all their dance learning to date and develop an appreciation for how jazz is a distinct practice. Owing to the experiential nature of this course, classes are equivalent to assignments. Students are also expected to engage in expression of their understanding of jazz dance through written assignments and in-class discussions; with a compare/contrast- approach students will reference other dance styles and various jazz era styles. The course progress will reflect the importance of periodization and importance of rest and recovery.</p>

	<p>Class will include pre-warm-up regimes, roots-based/vernacular jazz exercises for warm-up, modern jazz centre warm-ups, across the floor practice (with physical distancing), creation/compositional exercises and considerable improvisational practice. Reflection will be an important part of every class.</p> <p>Winter semester 2022 we will continue to develop our understanding of roots-focused jazz dance that highlights the Africanist aesthetic. Drawing on West African and Diaspora movement, historic jazz techniques from recent decades, improvisation as well as contemporary/innovative approaches, including ring-shout to social/urban dances. We will also focus on jump preparation and jazz jump variations across the floor. Other locomotion practice will include turning variations, Latin jazz stylings and body percussion to strength rhythm work. Focus on odd-meter musical accompaniment and musical compositions from the centre of the form, both historic and contemporary.</p> <p>No classes during winter mid-term break Feb 20-26, 2022</p>
<p>Assessment components</p>	<p>Attendance, commitment, and participation in all aspects of the course are fundamental to your progress and artistic growth. <u>Absences and chronic lateness are unacceptable.</u> Please refer to the Undergraduate Calendar E.3 Attendance for details.</p> <p>Both experiential and embodied learning require special attention to the moment, mindfulness; good physical health, a self-care practice and emotional readiness to mine your identity for class and performance. You will be expected to work diligently both in and outside of class. This is imperative to your artistic growth. You will be expected to retain the material, analyze your performance as a student and improve weekly on your abilities. A discernable, genuine effort should be demonstrated with every class. You will be guided during studio classes as to what jazz dancing essences are and be expected to find ways to embody these characteristics. Central to this rhythm-generated roots approach to jazz is development of your own personal expression, understanding of social justice and appreciation of black social dance culture. Do feel free to contact me about any course content/material or aspects of the teaching-learning process that need further clarification or negotiation. We will find ways to manage COVID-19 through communication and up to date assessment and management of the studio experience. For example, two important notes 1) midterm assessment interviews will be undertaken with consideration for safety-either online or physically distance in-person. Interview schedule will be presented prior to midterm.</p> <p>Please take great care to do a daily self-assessment and proceed with necessary protocol if you have been in contact with a case of COVID-19. When considering your wellness, you may wish to reference AHS Online Assessment Tool.</p> <p><u>Assignment 1</u>: Attendance and Participation 40% Assessment is on-going</p> <p>Taking class is not a passive process. Taking technique class goes beyond showing up; there must be evidence of deep consideration and critical engagement. Evidence of both in-studio effort and a robust home practice beyond weekly studio meetings or asynchronous classes should be clear and obvious. It is expected that you will deeply consider the nature of jazz by moving from the inside out. Bring</p>

mind and body to the process as well as informal and formal research to expand your knowledge by searching out images of the dancing jazz body.

It is highly recommended that you also engage in a reflexive practice and keep a class journal. Please bring your journal to weekly classes and the elective midterm interview.

Do refer to your journal when reflecting on new insights and research questions. As well this document could assist with the self-evaluation process. A class journal can be used to document exercises, music selections, artist profiles, community resources and most importantly, your musings related to the quality of your work: your change, progress and evidence of physical/corporeal development. A home practice of listening to jazz music will be expected. Do be an active learner and continuously monitor your progress, development, and embodiment of class material.

During COVID it is imperative that you engage in considerable self-care and appreciation for the circumstances by being a sensitive and thoughtful participant relative to your peers and the health and safety protocols. Please do take stock daily of your health state to avoid the spread of COVID.

As mentioned in “course schedule” classes are considered equivalent to assignments; please see comments below on missed classes. One note: if you show up late for class three times, this will be counted as a full absence. Please refer to the Undergraduate Calendar E.3 Attendance for details.

Assignment 2: Skill Development 30%

Assessment is on-going

Your change, progress, and development over the course of the term should be evident. You may need to express verbally the growth you may experience that is not evident. An appreciation for the idiom should be made apparent and manifest throughout each week and the duration of the course. Responsiveness to instructor feedback and distinct change and development should be evident. The course material is distinct and expectations for style development, personal expressivity, choreographic interpretation, accurate performance of movement phrases, new co-ordinations, and bold improvisation practices with idiom specific artistry, befitting an elementary/intermediate level dancer, should be clearly recognizable. **Students will be assessed on an ongoing basis in class and will also be videotaped periodically for the purposes of assessing technical/skill and style growth and development.**

Assignment 3 (Midterm Project): the performance of an IMPROVISED/DEvised dance solo project, using an article in a periodical/journal or chapter in a book as inspiration for an embodiment of ideas. You can express yourself with new vocabulary or authentic vocabulary. This embodiment of jazz dance will be improvised and guided by the music chosen and/or the ideas and civic issues of the day when your music selection was recorded.

The nudge you find may be in a poem by Langston Hughes or a photograph of a major venue or a specific dancer. You may be inspired by a podcast, a musical theme, an historic event, or the emotional performance of an artist. It might be the general spirit of 40's jazz dance or a glance into the future of jazz dance. You

	<p>might recite lyrics from a vocal jazz classic/jazz standard. The details of this experience will be unpacked during in-studio discussions revealing what jazz might be or may be in the future. This project should be expressed with innovative flare, a playful spirit and some vocalization/spoken word.</p> <p>Weight: 15%</p> <p>Due Dates: Feb 14, 16 and 18</p> <p><u>Final Project:</u> Group Jazz History Project (with movement aspect)</p> <p>Assessment Method: Rubric will be provided on D2L for oral group jazz presentations</p> <p>Description: A short oral presentation based on textual research, visuals/video viewing and reference to early jazz – either minstrelsy or Vaudeville.</p> <p>Weight: 15%</p> <p>Due Date: March 28, 2022</p> <p>Projects will be presented in-person unless circumstances require us to move online.</p>
Assessment expectations	<p><u>Guidelines for Submitting Assignments:</u> N/A</p> <p><u>Missed or Late Assignments:</u> N/A</p> <p><u>Attendance and Participation Expectations:</u> Please refer to the Undergraduate Calendar E.3 Attendance for details.</p> <p><u>Expectations for Writing:</u> Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.</p> <p>FOR GRADED DANCE STUDIO COURSES</p> <ul style="list-style-type: none"> • A significant part of your grade is based on participation. Participation means not only showing up for class, but also attending to the material at hand with effort and engagement. • With regard to participation, classes are considered equivalent to assignments. Thus, more than <u>3</u> absences per term will have an adverse effect on your final grade. • If you miss more than one week of classes, your final grade will begin to drop by as much as 10% per missed class. • If you miss more than two weeks of classes, you have the potential to fail the course. • If you show up late for or leave early from class, this will be counted as half an absence. • If for some reason you are feeling unwell during class time (unless it is due to COVID-19 symptoms), a substitute form of participation may be arranged; however, <i>you may not obtain this privilege more than once</i> and you will receive half an absence. • For studio courses, if you opt out of full participation and choose to sit for a portion of the class, this will be counted as non-participation and will be marked as half an absence.

	<p>Students are responsible for any and all material missed during an absence. In the event of a COVID-19 diagnosis and/or required isolation, arrangements for remote access to missed material will be made.</p>												
<p>Grading scale</p>	<p>The following numerical rubric will be applied:</p> <table border="0" data-bbox="500 331 1071 472"> <tr> <td>A+ 97.6-100</td> <td>A 92.6-97.5</td> <td>A- 90-92.5</td> </tr> <tr> <td>B+ 87.6-89.9</td> <td>B 82.6-87.5</td> <td>B- 80-82.5</td> </tr> <tr> <td>C+ 77.6- 79.9</td> <td>C 72.6-77.5</td> <td>C- 70-72.5</td> </tr> <tr> <td>D+ 67.6-69.9</td> <td>D 62.6-67.5</td> <td>F 0-62.5</td> </tr> </table> <p>F.1.Grading System and Transcripts of the Calendar: https://www.ucalgary.ca/pubs/calendar/current/f-1.html.</p> <ul style="list-style-type: none"> • A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations. • The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy. 	A+ 97.6-100	A 92.6-97.5	A- 90-92.5	B+ 87.6-89.9	B 82.6-87.5	B- 80-82.5	C+ 77.6- 79.9	C 72.6-77.5	C- 70-72.5	D+ 67.6-69.9	D 62.6-67.5	F 0-62.5
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<p>Guidelines for Zoom Sessions</p>	<p>Zoom is a video conferencing program that will allow us to meet at specific times for a “live” video conference, so that we can have the opportunity to meet each other virtually and discuss relevant course topics as a learning community.</p> <p>To help ensure Zoom sessions are private, do not share the Zoom link or password with others, or on any social media platforms. Zoom links and passwords are only intended for students registered in the course. Zoom recordings and materials presented in Zoom, including any teaching materials, must not be shared, distributed or published without the instructor’s permission.</p> <p>The use of video conferencing programs relies on participants to act ethically, honestly and with integrity; and in accordance with the principles of fairness, good faith, and respect (as per the Code of Conduct). When entering Zoom or other video conferencing sessions (such as MS Teams), you play a role in helping create an effective, safe and respectful learning environment. Please be mindful of how your behaviour in these sessions may affect others. Participants are required to use names officially associated with their UCID (legal or preferred names listed in the Student Centre) when engaging in these activities. Instructors/moderators can remove those whose names do not appear on class rosters. Non-compliance may be investigated under relevant University of Calgary conduct policies (e.g Student Non-Academic Misconduct Policy). If participants have difficulties complying with this requirement, they should email the instructor of the class explaining why, so the instructor may consider whether to grant an exception, and on what terms. For more information on how to get the most out of your zoom sessions visit: https://elearn.ucalgary.ca/guidelines-for-zoom/ .</p> <p>If you are unable to attend a Zoom session, please contact your instructor to arrange an alternative activity for the missed session (e.g., to review a recorded session). Please be prepared, as best as you are able, to join class in a quiet space that will allow you to be fully present and engaged in Zoom sessions. Students will be advised by their instructor when they are expected to turn on their webcam (for group work, presentations, etc.).</p> <p>The instructor may record online Zoom class sessions for the purposes of supporting student learning in this class – such as making the recording available for review of the session or for students who miss a session. Students will be advised before the instructor initiates a recording of a Zoom session. These recordings will be used to support student learning only and will not be shared or used for any other purpose.</p>												

Academic Accommodation	<p>It is the student’s responsibility to request academic accommodations according to the University policies and procedures listed below. The Student Accommodations policy is available at https://ucalgary.ca/student-services/access/prospective-students/academic-accommodations.</p> <p>Students needing an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS) in accordance with the Procedure for Accommodations for Students with Disabilities (https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf).</p> <p>Students who require an accommodation in relation to their coursework or to fulfill requirements for a graduate degree, based on a Protected Ground other than Disability should communicate this need in writing to their Instructor.</p> <p>SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.</p>
Academic integrity, plagiarism	<p>Academic Misconduct refers to student behavior which compromises proper assessment of a student’s academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor’s expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.</p> <p>For information on the Student Academic Misconduct Policy and Procedure please visit: https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Policy.pdf and https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Procedure.pdf. Additional information is available on the Academic Integrity Website at https://ucalgary.ca/student-services/student-success/learning/academic-integrity.</p>
Internet and electronic communication device	<p>The use of laptop and mobile devices is acceptable when used in a manner appropriate to the course and classroom activities. Please refrain from accessing websites and resources that may be distracting to you or for other learners during class time. Students are responsible for being aware of the University’s Internet and email use policy, which can be found at https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Electronic-Resources-and-Information-Policy.pdf.</p>
Intellectual Property	<p>Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.</p>
Copyright	<p>All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Material-Protected-by-Copyright-Policy.pdf) and requirements of the copyright act (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy https://www.ucalgary.ca/pubs/calendar/current/k.html.</p>
Freedom of Information and Protection of Privacy	<p>Student information will be collected in accordance with typical (or usual) classroom practice. Students’ assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.</p>
Student Support	<p>Please visit this link for important information on UCalgary’s student wellness and safety resources: https://www.ucalgary.ca/registrar/registration/course-outlines</p>