

THDN 130-90: JAZZ DANCE TECHNIQUE 1

Fall 2020 TR 1:15-2:35 Zoom

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COURSE DESCRIPTION

Introduction to skills that build the body's technical and expressive range. Exploration of basic jazz dance techniques and theories, with emphasis on the development of form and style. Investigation of movement as artistic expression.

COURSE OBJECTIVES

- 1) To gain a greater awareness of the body and its ability to move.
- 2) To work on strength, flexibility, coordination, and rhythm.
- 3) To increase knowledge of dance vocabulary and technique.
- 4) To combine movement with music to explore counting and phrasing within dance.
- 5) To begin putting combinations of movement together to form choreographic excerpts.

COURSE REQUIREMENTS

Students are required to actively participate in every class. Attendance contributes greatly to grade determination. Although the ability to perform the techniques is important, I am most interested in the effort behind the work, both in class and as exhibited in the other assignments.

Students will be responsible for a mid-term and final project. Each of these assignments will require the student to choreograph a short portion of material to be shared. Specific requirements of the projects will be explained upon assignment.

In addition, each student is responsible for viewing **two dance performances** and submitting a 2-3-page reaction to each. Links to the performance should be included. They are due by Oct 1st and Nov 5th

OR

You may submit a **3-5-page research paper** on a topic related to jazz dance, due by Oct 22nd More specifics will be explained upon assignment.

COURSE GRADING

1) Effort, Attitude, Attendance, Progress.....	50%
2) Papers.....	10%
3) Midterm Project.....	20%
4) Final Project.....	20%
	100%

COURSE CALENDAR

Thursday, September 24 - Midterm Project Assigned
Thursday, **October 8** - Midterm Project Due
Thursday, October 29 - Final Project Assigned
Thursday, **November 12** - Final Project Due

ACADEMIC SUPPORT

Trinity College is committed to creating an inclusive and accessible learning environment consistent with the Americans with Disabilities Act. Like many things, the need for disability accommodations and the process for arranging them may be altered by the COVID-19 changes we are experiencing and the safety protocols currently in place. Students with disabilities who may need some accommodation in order to fully participate in this class are urged to contact the Student Accessibility Resource Center, as soon as possible, to explore what arrangements need to be made to assure access.

If you have approval for academic accommodations, please notify me by the end of week two of classes. For those students with accommodations approved after the start of the semester, a minimum of 10 days' notice is required. Please be sure to meet with me privately to discuss implementation.

Student Accessibility Resources can be reached by emailing Lori.Clapis@trincoll.edu or SARC@trincoll.edu.

ACADEMIC INTEGRITY

In accordance with the Trinity College Student Integrity Contract, students are expected to abide by the highest standards of intellectual honesty in all academic exercises. Intellectual honesty assumes that students do their own work and that they credit properly those upon whose work and thought they draw. It is the responsibility of each student to make sure that he or she is fully aware of what constitutes intellectually

honest work in every examination, quiz, paper, laboratory report, homework assignment, or other academic exercise submitted for evaluation in a course at Trinity College. (Trinity College Student Handbook, p. 13)

Several courses in the Theater and Dance Department require students to attend performance events during the semester and to submit reflection papers in response to those performances. Students who are taking more than one Theater and Dance course during the same semester should know submitting the same performance reflection paper to two different classes constitutes an act of academic dishonesty and is subject to severe penalty.

WRITING ASSIGNMENTS

Although you will not be attending live performances, the following information still applies to your writing assignments:

Guidelines to writing about dance for performance papers:

- Evaluate and critique what you see based on specific, relatively objective criteria. Ask yourself what the choreographer is attempting to accomplish/communicate. How is the choreographer using dance to do this? Does the work accomplish/communicate what it set out to do?
- Do not write in the first person, and please do not use the words incredible, amazing, unbelievable, or awesome.
- Rather than writing about what you liked or didn't like, consider that a well-conceived and well written evaluation will make that clear.
- Do not write that you didn't know what to expect when you entered the theater. That is not as important as what you saw, how you saw it, and how it was communicated.
- Use examples to support your observations. Look at the choreography, the quality of the movement (how it is accomplished), the use of groups/solos, the use of space, the relationship between the music and the dance, the lighting design, the idea and feelings it portrayed.
- Use both metaphor and concrete descriptions. Assume that the reader has not seen the dance. Make the reader see what you saw.
- If you are comparing two dances, choose one aspect of the choreography, music, theme etc., that is common to both dances. Do not describe one dance and then the other, the end. That's two mini-papers side by side, not a comparison. For example, you could describe two very different dances which were both about relationships, or compare two dances that both used props, or a

solo with a group dance focusing on how the space was used. Discuss the dances in relationship to each other.

In writing your papers for Jazz:

Be specific about how the performance may or may not relate to elements that are discussed in our course. Questions to be answered may include:

- How was musicality and rhythm incorporated in the performance?
- Did the movement include seamless transitions?
- Were the performers dynamic? Did they relate to each other and or the audience?
- How were elements such as lighting, costumes, and set pieces used to support the themes/messages of the piece
- Did the performance exhibit movement specific to the jazz technique? If so, give examples.

If you choose to submit a 3-5 page research paper rather than the performance reviews, please let me know your proposed topic before starting your research. Some ideas may include looking at elements of the history of jazz (ex. its evolution from its roots in African Dance), researching one of the "Jazz Masters" (early teachers who developed their own style within jazz), or focus on a specific dance company or performer. Pick someone or something that interests you and be sure to list your sources!