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Fall 9-1-2007

### DAN 107A.01: Jazz Dance

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## Autumn 2007 Syllabus

### Course Description

In this course you will learn the fundamentals of Jazz Dance. 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.

Below I have listed some of the goals that I wish for you to achieve with this class.

- 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
- Learn ballet and jazz terminology from hand outs
- Condition, strengthen and stretch the all essential parts of the body needed for dance movement
- Condition, strengthen and stretch the mind to understand the art of dance
- Learn and understand the history of jazz dance and learn to appreciate all forms of dance
- Develop musicality and rhythm
- Develop mental and physical coordination
- Develop individual expression

### Requirements

General course requirements state that you must see three 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 one page, but no longer than two. 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 2:40pm. 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>.

**Dress Code** Half tops or shorts will no be allowed. No midriiffs 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 [mssladancer@yahoo.com](mailto:mssladancer@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>.

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!

# JAZZ I

## Heather Adams Autumn 2007

### 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 (some conspicuous object); 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).

**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 *bras 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. 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.

**plié** ["bent"]. Knee bends, done with the legs turned out. Normally the first exercise in a ballet class. *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).

**pique** ["to prick"]. A movement in which the dancer steps into *relevé* with a straight leg.

**chassé** ["chased"]. A step in which one foot literally chases the other foot out of its position; done in a series, to glide

**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. Assume your right foot is in front: left foot on half point; 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.

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

**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.

**tour en l'air** [turn in the air]. Complete single, double, or triple turn in the air, usually beginning from and ending in the **fifth position** (the feet are turned out and pressed closely together, the heel of the right foot against the toe of the left and vice versa). Performed almost exclusively by male dancers in ballet.

**tombe** [to fall] to fall onto one leg from the other – usually followed by a *pas de bourre*

## **Jazz Terms**

**isolations** Moving one part of your body at a time

**head roll** Roll the head.

**Dolphin/snake/Carlton/Body Roll** roll body starting from head down to feet – can reverse feet to head

**shoulder roll** Roll the shoulders.

**hip roll** Roll the hip.

**shimmy** Shoulder vibration (shoulder shaking type Brazil).

**contract contraction.** Is the action of contracting a muscle. Often in dance its referred to the abdominal contraction.

**release** Opposite of contraction. Releasing muscles from contraction.

**jazz walk** Walking straight in plié with shoulders in opposition.

**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 jambe 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.

**3 step turn** Turn to the side, taking three steps.

**stag leap** Grand jété with the front leg in plié.

**side leap** Dancer leaps to the side while facing front.