



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
DNCE 313 – Elementary Jazz Dance II/
DNCE 413 – Intermediate Jazz Dance II
Winter 2017

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| Instructor Office Email Office Hours | Michèle Moss CHD 527 mmoss@ucalgary.ca By appointment |
| Day(s),time(s) and location of Class | MWF 10 am –11:50 am KNA 163 (Dance Studio) |
| Out of class activities | Attendance at (1) community jazz events is required |
| Learning resources: required readings, textbooks and materials | Text Books not required but highly recommended– <i>Jazz Dance: Roots and Branches</i> edited by Guarino & Oliver and/or jazz historian Mark Gridley’s, <i>The Concise Guide to Jazz</i> WEAR Jazz shoes -soft jazz shoes or jazz sneaker required |
| Prerequisites | DNCE 313: Dance 311 or equivalent, or audition. DNCE 413: Dance 411 or equivalent, or audition. A course audition is required if the prerequisite course was not completed in the term immediately preceding this course. See the SCPA Auditions website for further details: http://scpa.ucalgary.ca/studentsalumni/auditions#cadance |
| Supplementary fees | This course requires a supplementary fee of \$117.00 per student to be paid at registration. |
| Course description | DNCE 313: Further elementary study of the techniques of jazz dance. DNCE 413: Further intermediate study |
| Course learning outcomes | By the completion of this course, successful students will be able to: <ol style="list-style-type: none"> 1. To express a dynamic connection to jazz music while dancing 2. To develop an understanding and appreciation of dance in general and its function for the human spirit and community life 3. To display an understanding of the nature of daily practice as a dancer and the teacher within themselves by demonstrating curiosity, leadership, self -motivation and commitment to the moment. Growth and development will be evident 4. To demonstrate the style of movement distinctive and indicative of jazz dance by embodying the rich history and tradition of jazz dance, and music through the performance of set vocabulary with evident style and accuracy 5. To demonstrate an improved strength of body, coordination and ability to execute all parts of class such as warm-up, centre practice, across the floor combinations and longer historical dances, choreographies and improvisation structures 6. To develop an appreciation of the complex, intricate and unique connection between jazz dance and jazz music. 7. To reveal embodied personal expression through improvisation and to understand its importance in jazz dance and music. 8. To Identify different types of jazz music, song structures, music terminology, phrase counting, creating new rhythms and subdivision of time 9. To memorize and perform set movement vocabulary 10. To demonstrate an understanding of jazz dance as an art form and social dance |

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| | <p>activity, exploring a range of movement styles within jazz.</p> <p>11. To demonstrate an improved technical base, rhythmic sophistication, physical strength and stamina, flexibility and coordination. The discipline of centre practice AND improvisation will be emphasized. Emphasis will be on music/rhythm-based work and will emphasize footwork and the distinctive whole-body accentuations indicative of jazz dance</p> <p>12. To engage in cooperative learning and self-teaching in order to identify and understand their own learning styles</p> |
| Course schedule | <p>Weekly embodied research into the nature of jazz through technique class.</p> <p>No classes: Reading Week February 20-24, 2017 Week of Mainstage 2017 week -special activities TBA</p> <p>It is recommended (but not required) to keep a class journal.</p> |
| Assessment components | <p>Students will be assessed on an ongoing basis in each and every class and will also be videotaped periodically for the purposes of assessing skill development.</p> <p>1. Assignment: Embodied midterm research project Value: 20% of final grade Due Date: Proposal due: February 03, 2017 Presentation: February 13 and 17, 2017 Type: Group mid-term improvisation structures for classic jazz or Blues tunes directed by one student. Description: Mid-term research project presented as group presentation lead by one student director. Each class member will pick a tune and map it noting the form of the composition, the spirit and feel as well as introduce the artist how the composition fits into the history of jazz or Blues. Focus on compositions that sit squarely into the jazz/Blues genre and note the flavour of the various eras, the luminaries and style elements of the specific era/tune you have chosen. You will then direct classmates to participate in your structure in much the same way as we do in class –a “fast and dirty method” that guides them with movement ideas that match the tune/era/style and identify solos, duets, trio and ensemble sections, for example. You may identify other aspects such as “the bridge”, “coda”, chord progressions, the story, time signature, the “head”, the rhythm, the melody, the tone and texture. See http://www.outsideshore.com/1992/12/11/jazz-fundamentals/ Marc Sabatella article-“ Jazz Fundamentals”.</p> <p>2. Assignment: Embodied midterm research project Performance with UCalgary Jazz Orchestra directed by Jeremy Brown, March 1, 2017 with special guest Joseph Morris. Performance in UT and rehearsal TBA with full orchestra in days leading up to March 1. Written one-page self-evaluation will be undertaken following this event. Value: 20% of final grade Due Date: March 1, 2017 Description: Students will reflect on the experience and note epiphanies and lessons learned. N.B. Students unable to participate will undertake another project agreed upon by student and myself.</p> |

3. Assignment: Jazz Dance Performance/Reflection paper-

JULIET & ROMEO

JANUARY 18 – 28, 2017 – EVENING PERFORMANCES 8PM,

MATINEE PERFORMANCES 2PM

DJD DANCE CENTRE – 111 12 AVE SE

Due Date: one week after event.

Value: This assignment is not graded, but failure to complete the assignment will affect your final grade.

Description: Attend **DJD** performance and submit a short written reflection with a ticket or program. Submit ticket and a short 400 word, double-spaced, traditionally formatted academic reflection paper one week after the show discussing your experience of the event/work and revealing your growing understanding of jazz music and dance.

N.B. We can organize a group of 10 to attend dress rehearsal at a reduced rate; volunteer needed to organize.

Criticism in the arts is not only a way to describe what you have seen: it is also a road to insight. The critical act, the task of trying to articulate what is before us, is also a way of discovering what is there. – Eliot Eisner

4. Assignment: Final project

Value: 10% of final grade

Date: December 3, 5, 7 and 10, 2017

Length of project 3-5 minutes

Details: Choose a piece of jazz music to reframe one of our class exercises or choreographies. This that reflects your taste, new understandings and creative powers in a solo, duet or group work. The work should contain some reference to class material and an element of improvisation.

5. Embodiment of class material-mid-term/final-progress and development

Value: 30% of final grade

6. Daily class participation and attendance

Value: 20% of final grade

The *Desire2learn* system will be used for general communication, some discussion, class announcements and project information.

Taking class is not a passive process. It is highly recommended that you keep a class journal and bring to weekly class and optional 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, and musing related to the quality of your work/progress and development.

Students will be asked to harness and synthesize all physical and creative resources in order to engage with the material and create a personal and dynamic studio experience. *Dancing from the inside out!*

Authentic and modern-jazz, Latin-jazz and Afro-jazz will be explored as well as other contemporary urban jazz dance styles.

Due to the mixed level of this class, studio work will require some collaborative learning; in this way students will need to be self-motivated and willing to engage in

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| | <p>occasions that require some self-teaching or peer-teaching, all the while exercising both patience and generosity.</p> <p>As per your registration you will be expected to meet the development level of either 300 (Elementary) or 400 (Intermediate) work.</p> <p>It should be noted that skill acquisition moves beyond traditional understandings of <i>technique</i>, moving beyond imitation to include performative/expressive essences, rhythmic sophistication, bold improvisation and creation. Expressivity and making the music visible will be central for the spectrum of jazz styles we will explore- from authentic to contemporary. Development of an understanding of the historical context related to jazz and its development over time will be emphasized. This somatic historicity will be explored through music studies, skill development and improvisation; these are central to the jazz experience and will be emphasized.</p> <p>Jazz dance is especially varied and detailed –without a single syllabus/approach it has many expressions evident curiosity and work ethic are central. It is highly recommended that you find a book, a selection of music, a website, or a radio show to bring the topic of jazz dance into greater focus. In this way you will make your growing knowledge of the topic evident in your studio work and contribute to in-studio discussions with greater confidence by referencing these resources. Do take class body, mind and spirit and demonstrate systematic growth. Elements such as; ability to focus, stay concentrated, robust and dynamic physical shaping, “groundedness” and relationship to floor as in pliant feet and hunkered stance, rhythmic sophistication and ability to demonstrate subdivision of time and swing, rugged individuality and dynamic flashes of the spirit must be present. Preparation is vital and an ability to track and internalize class corrections and generally engage in reflection and refinement is important.</p> |
| <p>Assessment expectations</p> | <p><u>Guidelines for Submitting Assignments</u> Reflection paper will be submitted directly to me during class time only.</p> <p><u>Criteria That Must Be Met To Pass</u> Attendance is imperative for an experiential/embodied/practical course. A state of engagement should be evident and progress and development apparent. Daily class requires students to participate in all discussions and to assume responsibility for physical and mental commitment to the material presented in class, and to achieve levels of development beyond mere attendance. Taking class is an active process.</p> <p>A = superior performance Excellent attendance and participation, indeed perfect- 100% effort and consistency. Clear application and integration of class/studio feedback. Fearless exploration of physicality and expression. High level of concentration. Outstanding self-awareness. Ability to change/great improvements. STUDENT STRIVES FOR NEW INSIGHTS, GROWTH AND NEW WAYS OF UNDERSTANDING.</p> <p>B = Good Excellent attendance and participation Displays initiative, applies class feedback. Strives to be fearless in explorations. Integrates and demonstrates commitment to class material. Demonstrates improvement of abilities. Good self- awareness.</p> <p>C = Good attendance and good effort but possibly inconsistent effort. Inconsistent application of feedback. Limited or tentative in explorations and improvement of abilities. Weak self -awareness.</p> <p>D = Poor or inconsistent attendance or work effort. Incomplete or unfulfilled class work. Late assignments, lack of commitment or self-initiative.</p> |

Expectations for Writing:

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.

Expectations for Attendance and Participation:

Please refer to the Undergraduate Calendar E.3 Attendance for details.

FOR GRADED DANCE STUDIO COURSES

- 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 1, 2, or 3 (fill in based on how many times the class meets per week) 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, a substitute form of participation may be arranged; however, *you may not obtain this privilege more than once* 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.
- Students are responsible for any and all material missed during an absence.
- If you sustain a significant injury during the term that will impact your participation for longer than a week's worth of classes and if this injury is verified by a medical practitioner's note, your case will be submitted to the Dance Division Committee to address your situation.

Grading scale

For the course as a whole, letter grades should be understood as follows, as outlined in the section F.2 Undergraduate Grading System of the Undergraduate Calendar for 2016-2017:

| Grade | GPA | Description |
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| A+ | 4.00 | Outstanding. |
| A | 4.00 | Excellent – superior performance, showing comprehensive understanding of subject matter. |
| A- | 3.70 | |
| B+ | 3.30 | |
| B | 3.00 | Good – clearly above average performance with knowledge of subject matter generally complete. |
| B- | 2.70 | |
| C+ | 2.30 | |
| C | 2.00 | Satisfactory – basic understanding of the subject matter. |
| C- | 1.70 | Receipt of a grade point average of 1.70 may not be sufficient for promotion or graduation. (See individual undergraduate faculty regulations.) |
| D+ | 1.30 | |

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| | <table border="1"> <tr> <td>D</td> <td>1.00</td> <td>Minimal pass - marginal performance; generally insufficient preparation for subsequent courses in the same subject.</td> </tr> <tr> <td>F</td> <td>0</td> <td>Fail - unsatisfactory performance or failure to meet course requirements.</td> </tr> </table> <p>The following numerical equivalencies will apply:</p> <p>GRADING SCALE</p> <table> <tr> <td>A+</td> <td>96 - 100</td> <td>C+</td> <td>66 - 70</td> </tr> <tr> <td>A</td> <td>91 - 95</td> <td>C</td> <td>61 - 65</td> </tr> <tr> <td>A-</td> <td>86 - 90</td> <td>C-</td> <td>56 - 60</td> </tr> <tr> <td>B+</td> <td>81 - 85</td> <td>D+</td> <td>51 - 55</td> </tr> <tr> <td>B</td> <td>76 - 80</td> <td>D</td> <td>46 - 50</td> </tr> <tr> <td>B-</td> <td>71 - 75</td> <td>F</td> <td>below 46</td> </tr> </table> | D | 1.00 | Minimal pass - marginal performance; generally insufficient preparation for subsequent courses in the same subject. | F | 0 | Fail - unsatisfactory performance or failure to meet course requirements. | A+ | 96 - 100 | C+ | 66 - 70 | A | 91 - 95 | C | 61 - 65 | A- | 86 - 90 | C- | 56 - 60 | B+ | 81 - 85 | D+ | 51 - 55 | B | 76 - 80 | D | 46 - 50 | B- | 71 - 75 | F | below 46 |
| D | 1.00 | Minimal pass - marginal performance; generally insufficient preparation for subsequent courses in the same subject. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| F | 0 | Fail - unsatisfactory performance or failure to meet course requirements. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A+ | 96 - 100 | C+ | 66 - 70 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A | 91 - 95 | C | 61 - 65 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A- | 86 - 90 | C- | 56 - 60 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| B+ | 81 - 85 | D+ | 51 - 55 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| B | 76 - 80 | D | 46 - 50 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| B- | 71 - 75 | F | below 46 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Academic accommodation | <p>Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); 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 ucalgary.ca/access/. Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor.</p> <p>The full policy on Student Accommodations is available at ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Academic integrity, plagiarism | <p>The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar (ucalgary.ca/pubs/calendar/current/k-2.html) and are reminded that plagiarism-- Using any source whatsoever without clearly documenting it—is an extremely serious academic offence. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people’s words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3rd Floor) if you have any questions regarding how to document sources.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Student misconduct | ucalgary.ca/pubs/calendar/current/k.html | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| FOIP | ucalgary.ca/secretariat/privacy | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Emergency evacuation | <p>Assembly points for emergencies have been identified across campus. THE PRIMARY ASSEMBLY POINT FOR CRAIGIE HALL IS THE PROFESSIONAL FACULTIES FOOD COURT. For more information, see the University of Calgary’s Emergency Management website: ucalgary.ca/emergencyplan/assemblypoints</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Internet and electronic communication device | <p>elearn.ucalgary.ca/category/d2l/ ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app</p> <p>The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor’s policy regarding the use of electronic communication devices in the classroom, you may be asked to leave the classroom; repeated abuse may result in a charge of misconduct. No audio or video recording of any kind is allowed in class without explicit permission of the Instructor.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Safewalk | 220-5333 anytime. ucalgary.ca/security/safewalk | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Students’ union and ombudsperson contacts | <p>Student Union: su.ucalgary.ca/about/who-we-are/elected-officials/ Faculty of Arts reps: arts1@su.ucalgary.ca; arts2@su.ucalgary.ca; arts3@su.ucalgary.ca; arts4@su.ucalgary.ca Graduate Student’s Association: ucalgary.ca/pubs/calendar/grad/current/graduate-students-</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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| | association-gsa-grad.html Student Ombudsman: ucalgary.ca/ombuds/contact |
| Midterm and final examination scheduling | Final examinations may be scheduled at any time during the examination period (12-22 December for Fall 2016 term; 15-26 April for Winter 2017 term); students should therefore avoid making prior travel, employment, or other commitments for this period. If a student is unable to write an exam through no fault of his or her own for medical or other valid reasons, documentation must be provided and an opportunity to write the missed exam may be given. Students are encouraged to review all examination policies and procedures: ucalgary.ca/registrar/exams/deferred_final |
| Deferrals of exams/term work | It is possible to request a deferral of term work or final examinations for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with your advisor if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines. ucalgary.ca/registrar/exams/deferred_final ucalgary.ca/pubs/calendar/current/g-6.html ucalgary.ca/pubs/calendar/current/g-7.html |
| SCPA Claim Your Seat Program: Student Guidelines | <ol style="list-style-type: none"> 1. The Claim Your Seat (CYS) program, funded by the Students' Union Quality Money, allows all University of Calgary students to attend on-campus School of Creative and Performing Arts (Dance, Drama and Music) events free of charge. 2. Depending on the performance, there is a limited number of seats available for CYS. There is not a guarantee that tickets will be available for all CYS patrons for every performance, based on audience size, demand, etc. 3. CYS tickets are a privilege. If a student receives a ticket to attend a performance, it is expected that they will respect the value of the admission and attend the performance. 4. Process for students: On the date of the performance, from 45 minutes prior to 15 minutes prior to the performance start time, they arrive to the CYS table next to the Box Office and show their Unicard. If students arrive after 15 minutes prior to the performance start time, they can go to the Box Office and purchase a ticket at the student rate. Students should not go to the Box Office unless they are purchasing a ticket. 5. If students have a course requirement to attend a performance for a specific date, access to the tickets will be communicated by the instructor to University Theatre Services prior to the event. The best guarantee for a free ticket is to arrive early, up to 45 minutes prior to the performance start time. 6. Respect for the Front of House and theatre staff, performers and fellow patrons is an absolute requirement. Failure to comply with this will lead to being asked to leave the venue and could result in the revoking of CYS privileges. |
| Academic standing | ucalgary.ca/pubs/calendar/current/f.html |
| Campus security | 220-5333. Help phones: located throughout campus, parking lots, and elevators. They connect directly to Campus Security; in case of emergency, press the red button. |
| Copyright | It is the responsibility of students and professors to ensure that materials they post or distribute to others comply with the Copyright Act and the University's Fair Dealing Guidance for Students. Further copyright information for students is available on the Copyright Office web page (library.ucalgary.ca/copyright). |
| Faculty of Arts program advising and student information resources | <p>For academic advising, visit the Arts Students' Centre (ASC) for answers about course registration, graduation checks, and the 'big picture' on programs and majors. Drop in at SS102, email at ascarts@ucalgary.ca or call at 403-220-3580. You can also visit the Faculty of Arts website at arts.ucalgary.ca/undergraduate which has detailed information on common academic concerns.</p> <p>For academic success support, such as writing support, peer support, success seminars, and learning support, visit the Student Success Centre on the third floor of the Taylor Family Digital Library (TFDL), email them at success@ucalgary.ca or visit their website at ucalgary.ca/ssc/ for more information or to book an appointment.</p> <p>For enrolment assistance, including registration (add/drop/swap) changes, paying fees, and navigating your Student Centre, contact Enrolment Services at 403-210-ROCK [7625], by email at futurestudents@ucalgary.ca or visit them at the MacKimmie Block 117.</p> |

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| Course outlines for transfer credit | It is possible that you will be asked for copies of this outline for credit transfers to other institutions or for proof of work done. It is the student's responsibility to keep these outlines and provide them to employers or other universities when requested. Please ensure that outlines of all the courses you take are kept in a safe place for your future reference. Departments/Programs do not guarantee that they will provide copies. |
| Letter of permission | If you wish to study at another institution while registered at the U of C, you must have a letter of permission. You can submit your request through your Student Centre at MyUofC. Students must have the Letter of Permission before they take the course at another school. Failure to prepare may result in no credit awarded and could result in suspension from the faculty. |
| Undergraduate associations | DUS: Drama Undergraduate Society, CHC 005 uofcdus@gmail.com MUS: Music Undergraduate Society, CHF 219 undmusic@ucalgary.ca |