

Bergen Community College  
Division of Arts, Humanities & Wellness  
Department of the Performing Arts

Course Syllabus

**Jazz Dance DAN 105**

Date of Most Recent Syllabus Revision: May 22, 2014  
Course Typically Offered: Fall \_\_\_ Spring \_\_\_ Every Semester X Other \_\_\_  
Syllabus last reviewed by: BCC General Education Committee \_\_\_\_\_  
Curriculum Committee \_\_\_\_\_

**Basic Information About Course and Instructor**

Semester and Year:  
Course and Section Number: DAN 105-001  
Meeting Times and Locations:  
Instructor:  
Office Location:  
Campus Phone:  
Departmental Secretary: Barbara Bliss  
Department Email: [bbliss@bergen.edu](mailto:bbliss@bergen.edu)  
Office Hours: by appointment  
Email Address: [jdishuk@bergen.edu](mailto:jdishuk@bergen.edu) or [janette13dance@gmail.com](mailto:janette13dance@gmail.com)

**Course Description**

**Jazz Dance** is a study of various styles, techniques, and vocabulary in the idiom of Jazz dance. 2 labs, 1 credit  
No prerequisites and/or co-requisites.

**Student Learning Objectives:** As a result of meeting the requirements of this course, students will

1. Be able to recognize, identify, and demonstrate the technique and movement elements fundamental to Jazz dance (i.e., body placement, strength, flexibility, coordination, sequencing, rhythm, style) and the various styles of Jazz presented as influenced by the many great jazz dancers/choreographers (e.g., Jack Cole, Bob Fosse, Luigi, Gus Giordano, Jerome Robbins, Katherine Dunham, Matt Mattox, Gwen Verdon, Josephine Baker, Gene Kelly, Twyla Tharp, Lynn Simonson, Michael Jackson, et.al.)
2. Understand and develop a working vocabulary and movement repertoire in Jazz dance terminology and technique.
3. Develop a stylistic approach to Jazz dance and an appreciation for the history and future of this dance form as a technique and performance art.
4. Gain knowledge and understanding of the historic influences of the many styles of Jazz on the evolution of dance and present their research on a prominent Jazz dancer/choreographer in written, didactic, and choreographic demonstration.
5. Attend the Ars Nova/Electronica concert and an off-campus jazz dance performance/production and write a performance review paper in response to each.

**Student Learning Outcome Assessments:** In support of the above-mentioned goals, each student will be assessed as follows

1. Through active participation in class warm-up, across the floor, and learned combinations/choreography, in-class discussions, out-of-class practice, written assignments/examinations, and research presentations, students will demonstrate their acquired knowledge of and ability to recognize, identify, and demonstrate proper jazz technique and style.
2. Through consistent attendance, active participation in class, consistent out-of-class practice, written exam, and discussion, students will demonstrate their acquired understanding and working vocabulary in jazz terminology and developing movement repertoire in technique.
3. Through consistent attendance, active participation, video viewing, and out-of-class practicing, student will demonstrate a stylistic approach to jazz and appreciation for the history and future of jazz as a technique and performance art.
4. Through independent research, written handout, oral presentation, and physical demonstration, student will gain knowledge and understanding of, and present their

research on a prominent jazz dancer/choreographer and their style or choreography.

5. Through written submission, students will discuss their experience attending and personal review of the Ars Nova/Electronica concert and off-campus jazz/theatre performance.

## Course Content

**Jazz Dance** – This course is designed to introduce students to the various elements of Jazz Dance – the history, terminology, technique, core dance/movement/performance concepts, and prominent dance figures and styles – and for students to experience all of these elements through dancing, observation, research, discussion, and choreography. The teaching goal is to increase student’s knowledge and understanding of the various elements as well as support the student in developing his/her own artistry in the realm of Jazz dance.

## Technological Literacy

Technological literacy and/or information literacy is a key component to this course. Students will be required to view video clips online as well as through the BCC Library’s Dance Data Base.

## Course Texts and/or Other Study Materials

**Required:** No text is required for this course.

**Supplemental:**

- *Dance Magazine, The New York Times (dance section)*
- Agassi, Andre. *Open An Autobiography*. New York, New York: AKA Publishing, 2009.
- Albright, Anne Cooper & Gere, David. *Taken By Surprise, A Dance Improvisation Reader*. Middletown, Connecticut: Wesleyan University Press, 2003.
- Blom, Lynne Anne & Chaplin, L. Tarin. *The Intimate Act of Choreography*. Pittsburgh, Pennsylvania: University of Pittsburgh Press, 1982.
- Franklin, Eric. *Dynamic Alignment Through Imagery*. Champaign, Illinois: Human Kinetics, 1996.
- Haas, Jackie Greene. *Dance Anatomy*. Champaign, Illinois: Human Kinetics, 2010.
- Hanna, Judith Lynne. *To Dance Is Human, A Theory of Nonverbal Communication*. Chicago and London: The University of Chicago Press, 1987.

- Humphrey, Doris. *The Art of Making Dances*. Princeton, New Jersey: A Dance Horizons Book  
Princeton Book Company, 1987.
- Kaltenbrunner, Thomas. *Contact Improvisation*. Oxford: Meyer & Meyer Sport, 2004.
- **Kassing, Gayle. *History of Dance, An Interactive Arts Approach*. Champaign, Illinois: Human Kinetics, 2007.**
- **Lihs, Harriet. *Appreciating Dance 4<sup>th</sup> edition A Guide to the World's Liveliest Art*. Hightstown, New Jersey: Princeton Book Company, 2009.**
- Madson, Patricia Ryan. *Improv Wisdom, Don't Prepare, Just Show Up*. New York, New York: Bell Tower, 2005.
- Morgenroth, Joyce. *Dance Improvisations*. Pittsburgh, Pennsylvania: University of Pittsburgh Press, 1987.
- Nachmanovitch, Stephen. *Free Play, Improvisations in Life and Art*. New York, New York: Penguin Putnam, Inc., 1990.
- Taylor, Jim & Taylor, Ceci. *Psychology of Dance*. Champaign, Illinois: Human Kinetics, 1995.
- **Scheff, Helene, Sprague, Marty, MrGreevy Nichols, Susan. *Exploring Dance Forms and Styles, A Guide to Concert, World, Social, and Historical Dance*. Champaign, Illinois: Human Kinetics, 2010.**
- Smith-Autard, Jacqueline M. *Dance Composition sixth edition*. London: Methuen Drama A&C Black, 2010.
- Tharp, Twyla. *Twyla Tharp The Creative Habit Learn It and Use It For Life*. New York, New York: Simon & Schuster Paperbacks, 2003.

**Suggested DVDs and Online Resources:**

- *First Position*. Dir. Bess Kargman. Sundance Selects, 2011. DVD
- *Jerome Robbins Something to Dance About*. Dir. Judy Kinberg. Kultur. DVD
- *Movement One*. Dir. Jesse Atlas. CLI Films, 2012. DVD
- *Pina*. Dir. Wim Wenders. Sundance Selects, 2011. DVD
- *Pina Bausch in Dancing Dreams*. Dirs. Anne Linsel, Rainer Hoffman. First Run Features, 2010. DVD
- [www.YouTube.com](http://www.YouTube.com)

## Grading Policy

The final grade in this course will be determined by a student's overall mastery of the subject matter as evidenced by attendance/active participation in class; out-of-class practice; practical or written midterm exam; completed assignments; quality classroom participation and responses; research presentation/demonstration, and performance review papers.

Attendance/Active Participation/Final Dance	50%
Midterm Exam	10%
Team Teach Presentation/Demonstration	20%
Performance Review Papers	20%
*Extra Credit	up to five(5) additional points

### **Criteria for Evaluation:**

#### ***Attendance:***

Attendance is mandatory. Student will be expected to arrive prepared (in proper attire and footwear) and ready to begin at the scheduled start time of class. Student should allow time to change for class and be in the studio or at the discussion table with cell phone off and all other items away, ready to begin. Chronic lateness and/or missed classes will negatively impact this portion of the student's grade and may affect overall grading. Missed classes may be made up in other BCC Dance Courses (Modern, Ballet, Dance Improvisation, Ballroom) with the permission of those instructors. Students will be allowed one (1) excused absence. Missed and makeup classes must be discussed with the instructor.

#### ***Active Participation:***

Student participation is a key component to the learning and evaluation process. Student is expected to be punctual and will receive an overall grade on the quality of their participation in class and evidence of out-of-class practice.

#### ***Final Dance Demo:***

Students will co-choreograph a group piece demonstrating creativity while using the technique fundamentals, concepts, and vocabulary covered during the course of the semester. The final dance demo will be presented as an open invitation in-class performance.

#### ***Written/Practical Exams:***

A written and/or practical exam will be given midway throughout the semester for student to demonstrate his/her acquired knowledge in Jazz terminology and technique. Student is responsible for being prepared and completing exams at the time it is given. If there is a conflict or missed exam, it is up to the instructor whether a makeup will be given or a lowering of the grade will result.

#### ***Team Teach Research Presentation/Demonstration:***

Student will present an assigned jazz choreographer or dance icon and the particular technique/style of that individual or company. Handouts for the class need to include a short biography of the prominent or founding dance figure/choreographer, the timeframe with a brief history of the style, its core movement concepts, a list of YouTube links or video resources for observation and review, and one particular piece of

choreography will be selected by the student to be presented to the class for in-class learning. Further details and guidelines will be discussed in class.

**Performance Review Papers:**

Student will be required to attend the Ars Nova/Electronica concert and/or live off-campus professional jazz dance/theatre performance and write a 3-5 page review/discussion paper about their experience. Ticket stub and program will be required and must be attached to the paper upon submission to receive full credit for the assignment. If there are no available performances to be attended during the semester, it will be decided between the instructor and students for an alternate venue for the assignment to be completed (i.e., internet or DVD presentation). Please let the instructor and class know of any performances you hear about so that others may attend and benefit from them as well.

*\*Academic Dishonesty:* For written assignments, students must cite 3 different sources in a MLA formatted bibliography. Acts of plagiarism in homework assignments, exams, or full length papers will not be tolerated. If plagiarism is detected, a failing grade will result.

**90-100 = A   86-89 = B+   80-85 = B   76-79 = C+   70 - 75 = C   65-69 = D  
E =Unofficial Withdrawal   W =Official Withdrawal   INC=Incomplete   0-64 = F**

## **Attendance Policy**

**BCC Attendance Policy:**

All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline. Attendance will be kept by the instructor for administrative and counseling purposes.

## **Bergen Community College Academic Policies**

### **Student and Faculty Support Services**

Bergen Community College is committed to academic integrity – the honest, fair, and continuing pursuit of knowledge, free from fraud or deception. Please review the college catalogue or student handbook for further information on this topic.

Bergen Community College has adopted an internal grievance procedure to provide for prompt and equitable resolution of complaints alleging any action prohibited by federal regulation implementing Section 504 of the Rehabilitation Act of 1973, as amended and the Americans with Disabilities Act of 1990 (ADA).

Please review the college catalogue for further information on this topic.

Bergen Community College is committed to providing its students and employees with an academic and work environment free from sexual harassment or discrimination. Please review the policy prohibiting sexual harassment in the college catalogue.

Please review the statement on acceptable use of BCC technology in the college catalogue.

Faculty are available to meet with students as requested and/or by appointment. Students are encouraged to seek out their faculty member for academic needs.

All students are encouraged to visit and use the BCC Library. There are electronic references in the area of dance available to our students.

Students are encouraged to use the student support services of the college including the Writing Center, the Tutorial Center, the Office of Specialized Services, ELRC, and the off-campus dance studio of Art of Motion Inc.

The Distance Learning Office – for any problems you may have accessing your online courses	Room C-334	201-612-5581 <a href="mailto:psimms@bergen.edu">psimms@bergen.edu</a>
Smarthinking Tutorial Service	On Line at:	<a href="http://www.bergen.edu/library/learning/tutor/smart/index.asp">www.bergen.edu/library/learning/tutor/smart/index.asp</a>
The Tutoring Center	Room L-125	201-447-7908
The Writing Center	Room L-125	201-447-7908
The Online Writing Lab (OWL)	On Line at:	<a href="http://www.bergen.edu/owl">www.bergen.edu/owl</a>
The Office of Specialized Services (for Students with Disabilities)	Room S-131	201-612-5270
The Sidney Silverman Library – Reference Desk	Room L-226	201-447-7436

### Course Outline:

**Note to Students:** This Course Outline and Calendar is tentative and subject to change, depending upon the progress of the class.

### Jazz Dance Course Outline

Week	Topic/Activity	Learning Objectives	Assignments/Events
1	Introduction to Course		
2	Intro to Class Format: warm-up, across the floor, choreography/combination Jazz Fundamentals: technique, vocabulary,	1, 2, 3	

	style		
3	Class set: warm-up, across floor, combo Jazz Fundamentals: tech, vocab, style Intro to Team Teach presentations/demos	1, 2, 3	
4	Class set; tech, vocab, style; dance history	1, 2, 3, 4	Team Teach 1
5	Class set; tech, vocab, style; dance history	1, 2, 3, 4	Team Teach 2
6	Class set; tech, vocab, style; dance history	1, 2, 3, 4, 5	Team Teach 3
7	Class set; tech, vocab, style; dance history	1, 2, 3, 4, 5	<b>*Ars Nova/Electronica papers DUE*</b> Team Teach 4
8	Class set; tech, vocab, style; dance history; review	1, 2, 3, 4	Midterm Exam or Review
9	Class set; tech, vocab, style; dance history; Begin prep for Final Dance Project	1, 2, 3, 4	Team Teach 5 Group choreography begins
10	Class set; tech, vocab, style; dance history; performance art	1, 2, 3, 4	Team Teach 6 Group choreography/rehearsal
11	Class set; tech, vocab, style; dance history; performance art	1, 2, 3, 4	Team Teach 7 Group choreography/rehearsal
12	Class set; tech, vocab, style; dance history; performance art	1, 2, 3, 4	Team Teach 8 Group choreography/rehearsal
13	Class set; tech, vocab, style; dance history; performance art	1, 2, 3, 4	Team Teach 9 Group choreography/rehearsal
14	Class set; tech, vocab, style; dance history; performance art	1, 2, 3, 4	Team Teach 10 Group choreography/rehearsal
15	Class set; tech, vocab, style, performance art	1, 2, 3, 4, 5	<b>*2<sup>nd</sup> Performance Review Papers DUE*</b> Class Dress Rehearsal
16	Class warm-up; rehearsal, performance	1, 2, 3, 4	<b>*Final In-Class Group Dance Presentation and Reception*</b>