

Dance Workshop: Jazz Studio I
THE 281 Fall 2018
Block 3
Black Box/Kimmel Theater, Armstrong Hall
Alvon Reed, Dance Artist-in-Residence
Class Times: MWF 9:00am-12:00pm;TTH 9:00am-11:00am
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Office Hours: MTWTh 1:00-3:00pm or by appointment

Course Description:

Students will explore the roots of jazz dance from its humble beginnings to its contemporary form. Jazz has its roots in African and European dance traditions. These traditions range from African American vernacular dance to influences of modern and classical ballet. The styles of jazz dance to be investigated in this course include commercial, lyrical, contemporary, Latin and funk. Class will focus on warm-up, diagonal exercises and center combinations to increase technical efficiency, build strength, stamina, improve aptitude for choreographic retention, and increase spatial awareness. Although this course is primarily studio based, additional work will include readings, discussions, and video viewing.

Required text and materials:

No required text; materials will be provided by the instructor.

Cornell College Educational Priorities and Outcomes:

Jazz Studio supports the Educational Priorities and Outcomes of Cornell College with an emphasis on Knowledge and Communication.

Course Objectives/Outcomes:

At the conclusion of the block, students will learn and develop proficiency in:

- Executing beginning and intermediate movement concepts in jazz dance, including terminology and choreography development (Knowledge)
- Developing scholarship within jazz dance and its relation to African Diasporic movement aesthetics (Knowledge)
- Demonstrating an aptitude for choreographic retention (Knowledge)
- Identifying and maintaining personal and environmental space (Knowledge)
- Demonstrating and understanding basic music fundamentals (Knowledge)
- Moving with a deeper sense of artistic intention in technique and performance (Knowledge)
- Increasing body awareness, coordination, flexibility, strength and conditioning (Knowledge)

- Engage in discussing dance in a clear and concise fashion (Communication)

Attendance:

Since this course is only 3 ½ weeks long, you are expected to be on time and attend all classes. In the event of extenuating circumstances, you will be allowed to miss (1) class without penalty. For each additional absence, your grade will be reduced one letter. For example, a final grade of A would be reduced to a B with two absences; C with three absences; D with four absences; and F with five or more absences. It will be your responsibility to obtain any missed information, as the instructor will not spend class time reviewing material you missed due to an absence. Extraordinary circumstances will be dealt with on a one-to-one basis as needed and at the instructor's discretion.

Tardiness:

Tardiness counts, too. **Remember, if you're early, you're on time. If you're on time, you're late!** If you arrive to class at its start time, it will count as being tardy. If you arrive to class more than 10 minutes late, you will forfeit your ability to participate in class. Students sitting out will be required to take notes and turn them into the instructor at the end of class. It will be the students' responsibility to hand their notes to the instructor. Notes not received will count as an absence. Arriving late/tardy to class a second time will count as an absence.

Excused absences will ONLY be allowed for the following circumstances:

- Emergency or death within your immediate family
- A documented illness
- Representing the college at a planned event (Football games, musical concert, etc.) Students involved in any college sanctioned activity must inform the instructor on the first day of class. **NO EXCEPTIONS!**

Participation:

Participation is essential for progress and success in this course. Class time will be used for technical development, learning choreography, course readings and in-class discussions. Credit will be given for participation, effort, progress and successful completion of all course assignments and projects. Examples of participation include:

- Preparing your mind and body through self-warmup for all in-class activities prior to the start of class
- Maintaining a positive attitude
- Taking risks and trying new movement
- Working to your full potential
- Actively contributing to the success of the course

Studio Rules/Class Etiquette:

Dance is an art form that is highly discipline oriented, requiring both physical and mental attention. It is of the utmost importance to respect your peers and instructor at all times. Here are some additional guidelines to aid you in helping the class run smoothly and having a positive and successful learning experience in this course:

- Use the restroom before class begins.
- No one should ever be sitting in the classroom; there is always something to review.
- Practice/Observe new information at least FIVE times before asking a question.
- Cell phones will not be permitted in the classroom. Turn it off!
- No gum, food, or drink allowed (with the exception of water).
- Corrections are a common occurrence in dance. Often times, corrections will be directed toward one person. These corrections should also be seen as shared corrections. In other words, even if the correction is directed toward someone else, it may also apply to you. Watch, listen and apply all corrections accordingly.
- DO NOT walk on the marley flooring in your street shoes!

Dress:

We will engage in daily physical activity geared at movement exploration, vocabulary expansion and deepening your knowledge jazz dance. Please make sure your clothing allows you to move freely. It is highly recommended that you wear athletic clothing or pants that are above the ankle. Baggy clothing is not acceptable for dance class. Students who are not properly dressed will be asked to return to their dorm, change their clothes, and marked late. Below are the dress requirements for this course:

Women: Women are required to wear comfortable, black form fitting clothing with black or tan jazz shoes. **Socks and booty shorts will NOT be permitted.** Women are required to wear their hair in a ponytail for each class session.

Men: Men are required to wear black tank top or fitted black t-shirt, black shorts, sweats with compression shorts and black or tan jazz shoes. **Socks and booty shorts will NOT be permitted!** Men with long hair are required to wear their hair in a ponytail for all class sessions.

Injury:

Dance is a highly active and physically demanding art form. Because of this, it is extremely common for students to sustain injuries. If you sustain an injury of any kind, it is highly recommended that you visit the school nurse or an athletic trainer on campus to have your injuries properly assessed. Students with minor injuries will be allowed sit out (1) class session and required take notes on the lesson for that day. It will be the students' responsibility to turn notes into the instructor at the end of class. Notes not received at the end of class will forfeit credit for that class session. Students with severe

injuries that persist more than two class sessions should withdraw completely from the course.

Use of Tactile Teaching:

Because dance inherently involves physical movement and requires a particular emphasis on alignment and bodily positioning, it is often necessary to physically adjust students' bodies accordingly. If for any reason being physically adjusted is not a part of your learning process or makes you feel uncomfortable, please inform the instructor on the first day of class.

Grading:

This is a studio based, process oriented class. Your work will be graded on an on-going basis by assessing your individual skill, progress, investment and contribution to the overall course experience.

Skill and Development	300pts
Attendance/Participation/Effort	250pts
Free write exercise (50pts each)	100pts
Choreography Showings (2 showings 75pts each)	150pts
Concert Attendance (2 Concerts 25pts each)	50pts
All in-class choreography (choreography, warm-up and diagonal exercises)	300pts
Research/Composition Project (150pts each)	300pts
Total	1450pts

The grading scale for this course is as follows:

1400-1301=A	1300-1201=A-	1200-1101=B+
1100-1001=B	1000-901=B-	
900-801=C+	800-701=C	700-601=C-
600-501=D+	500-401=D	
Below 400=F		

Course Assignments:

Concert Attendance (Knowledge): To have a well-rounded dance experience in this course, you will be required to attend **TWO** performances this block. **For each attended performance, you will need to bring the program with your ticket stub attached. Proof of concert attendance is due on Friday of the subsequent week.** Below is a list of performances from which you can choose:

RENT (Required)

October 25, 26, 27 at 7:30pm

October 26, 27 at 2:00pm

Kimmel Theatre

Cornell College

Iphegenia

Nov 01, 2018 to Nov 11, 2018

David Thayer Theatre, University of Iowa, Iowa City

Students Tickets are \$10 and can be purchased at the box office

Thursday, November 1, 2018 - 8:00pm

Friday, November 2, 2018 - 8:00pm

Saturday, November 3, 2018 - 8:00pm

Sunday, November 4, 2018 - 2:00pm

Thursday, November 8, 2018 - 8:00pm

Friday, November 9, 2018 - 8:00pm

Saturday, November 10, 2018 - 8:00pm

Sunday, November 11, 2018 - 2:00pm

Ailey II

November, 4 6:00pm

Englert Theater, Iowa City

Tickets \$15-\$35; \$15 student tickets can be purchased at the box office

Dance Video Viewing (Knowledge and Communication):

Every Friday of each week, we will observe a series of choreographic works geared toward expanding your knowledge, understanding and increasing your appreciation of jazz dance. Dance Video Viewing will function as an in-class assignment which will include discussion and analysis.

Observation Notes (Communication):

If you are sitting out due to illness or a minor injury, you will be required to take notes on the lesson for that class session. These notes are not simply repeating what took place

in class that day, but more of an opportunity for you to locate yourself in the material being learned. Things to consider in the note taking process:

Practice/Observations: Look for specific movement elements learned/we are studying each week. Observe your peers in class and consider how it relates to you own personal development. You may also acknowledge performances you've seen online, live performance, television, etc.

Applications: Discuss how you applied information learned in class to your development/performance.

Questions: What are some of the questions you have about the technique you are learning? How are these practices changing or not your outlook on dance or performance?

Free-write (Communication):

During the block you have two opportunities to engage in the writing process. The free-write will be used to assess your understanding of the materials learned in and outside of the classroom.

Late work policy:

Late work of any kind will not be accepted. NO EXCEPTIONS!

Final Exam (Three Parts; Knowledge & Communication):

Part I

This portion of the exam will consist of performing all in-class choreography, diagonal exercises and warm-up.

Part II

For this portion of the exam, you will be responsible for creating an original dance composition in which you deepen your investigation of fundamental concepts learned in jazz dance. As you begin your choreographic process, please consider choreography you have learned in class, and choreographers you have researched for additional inspiration.

This final composition must be a minimum of 3 minutes and no more than 5 minutes in length. For this composition, you may choose to create a solo, duet or group work. Students involved in a duet, trio or group composition are still responsible for creating their own individual choreography. In other words, your participation in another person's composition does not count as your composition.

There will be two drafts due before your final showing. Your first draft will be due on **Thursday, November 1**. Your second draft will be on **Thursday, November 8**. Your composition must demonstrate the following:

- Application of learned skills and concepts
- Clear artistic intention
- A clear beginning, middle and end
- Performance quality and personal investment to work
- Creative exploration and risk.
- Evidence of effort, time and work both inside and outside of class.

Please be advised: An additional caveat to this project is that you are only allowed to use jazz music for your composition.

Part III

You will give a 10 minute presentation on a major jazz dance figure. Use this presentation as an opportunity to ground yourself in the literature about your figure, and to create a dynamic and original presentation.

You will need to select your dance figure by Friday, October, 26.

Below is a list of jazz choreographers, musicians and institutions from which to choose:

Ragtime, Bebop and Contemporary Jazz Musicians:

Louis Armstrong, Art Tatum, Dizzy Gillespie, Charlie Parker, Charles Mingus, Duke Ellington, Benny Goodman, Thelonious Monk, John Coltrane, Miles Davis, Bud Powell, Ella Fitzgerald, Billie Holiday, Dave Brubeck, Bix Beiderbeck, Benny Carter, Count Basie, Nat King Cole, Art Blakely, Bill Evans, Sarah Vaughn, Bessie Smith, Cannonball Adderley, Alice Coltrane, Max Roach, Lil Hardin Armstrong, Peggy Leigh, Marian McPartland, Etta James, Pete Fountain, Ethel Waters, Sweet Emma Barrett, Nancy Wilson, Cab Calloway, Mel Torme, Ray Charles, Manhattan Transfer

Jeff Kashiwa, Gregory Porter, Dee Dee Bridgewater, Diana Krall, Esperanza Spaulding, Marcus Miller, Herbie Hancock, Donald Byrd, Incognito, Gerald Albright, Dianne Reeves, Roy Ayers, Liquid Soul, Regina Carter, Geri Allen, Amy Winehouse, Aretha Franklin, Cecile McLorin Salvant, Damani Phillips, Maria Schneider, Akua Dixon, Steve Turre, Al Jarreau, George Benson, Wynton Marsalis, Cyrille Aimee, Nicole Henry, Joe Sample, Michael Bublé

Classic to contemporary jazz artists, choreographers and institutions:

Jack Cole, Bob Fosse, Sue Samuels, Lynn Simonson, Donald McKayle, Katherine Dunham, Matt Mattox, Luigi, Gus Giordano, Jerome Robbins, Twyla Tharp, Lester Horton, Joe Tremaine, Mia Michaels, Travis Wall, Gwen Verdon, Michael Bennett, Michael Peters, Alvin Ailey, Talley Beatty, Jawole Jo Zollar, Bob Boross, Josh Bergasse, Frank Hatchett, Paula Abdul, Fred Benjamin, Gwen Verdon, Lindy Hop, Whitey's Lindy Hoppers, Earl "Snake Hips" Tucker, The Four Covans, Joel Hall, Joe Lanteri, Rick Odums, Ronald K. Brown, Kyle Abraham, Buck and Bubbles, The Cotton Club, Chita Rivera, Debbie Allen, The Savoy, Anne Reinking

Video Recording:

For the purposes of assessment, your final exam will be recorded. This tool provides the instructor the time and opportunity to fully evaluate your development throughout the block. Please be advised that recorded materials will not be placed on any social media platform.

15-Day Drop Policy:

In order to be eligible for the 15 day drop, students must have been present at every class session, have completed all assignments and have proven significant efforts to be successful in daily readings/assignments, group/solo assignments, quizzes and tests. Eligibility for the Drop Policy must be discussed in advance with the professor and is left to the instructor's discretion.

Academic Honesty Expectations:

Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Compass, our student handbook, under the heading "Academic Policies – Honesty in Academic Work."

Students with Disabilities:

Students who need accommodations for learning disabilities must provide documentation from a professional qualified to diagnose learning disabilities. For more information see cornellcollege.edu/disabilities/documentation/index.shtml Students requesting services may schedule a meeting with the disabilities services coordinator as early as possible to discuss their needs and develop an individualized accommodation plan. Ideally, this meeting would take place well before the start of classes. At the beginning of each course, the student must notify the instructor within the first three days of the term of any accommodations needed for the duration of the course.

Class Schedule:

Week 1 Oct. 22-26	Class Topic/Assignment Due
Day 1	Jazz Movement Exploration: Classic Jazz Technique and Choreography 9:30-12:00
Day 2	Jazz Movement Exploration: Classic Jazz Technique and Choreography

	9:00-11:00
Day 3	Jazz Movement Exploration: Classic Jazz Technique and Choreography; Choreography Workshop 9:00-11:00 & 1:00-3:00 Assignment: Read Article, <i>The African Origins of an American Art Form</i>, Takiyah Nur Amin
Day 4	Jazz Movement Exploration: Classic Jazz Technique and Choreography 9:00-11:00
Day 5	Jazz Movement Exploration: Classic Jazz Technique and Choreography; Dance Appreciation Day 9:00-12:00 Assignment: Read, <i>What is This Thing Called Soul</i> Chapter 2: The Black Church, Stefon Harris interview by Damani Phillips DUE: Chosen Jazz dance figure for final presentation
Week 2 Oct. 29-Nov. 2	Contemporary and Lyrical Jazz
Day 6	Jazz Movement Exploration: Contemporary and Lyrical Jazz Technique and Choreography 9:00-11:30 & 1:00-2:30 (Guest Lecturer, Dr. Damani Phillips)
Day 7	Jazz Movement Exploration: Contemporary and Lyrical Jazz Technique and Choreography 9:00-11:00
Day 8	Jazz Movement Exploration: Contemporary and Lyrical Jazz Technique and Choreography 9:30-12:00
Day 9	Jazz Movement Exploration: Contemporary and Lyrical Jazz Technique and Choreography First Composition Draft Due 9:00-11:00
Day 10	Jazz Movement Exploration: Contemporary and Lyrical Jazz Technique and Choreography 9:30-12:00

Week 3 Nov. 5-9	Latin Jazz & Jazz Funk
Day 11	Jazz Movement Exploration: Latin Jazz and Jazz Funk Technique and Choreography 9:30-12:00
Day 12	Jazz Movement Exploration: Latin Jazz and Jazz Funk Technique and Choreography 9:00-11:00
Day 13	Jazz Movement Exploration: Latin Jazz and Jazz Funk Technique and Choreography 9:30-12:00
Day 14	Jazz Movement Exploration: Latin Jazz and Jazz Funk Technique and Choreography Second Composition Draft Due 9:00-11:00
Day 15	Review Day 9:30-12:00
Week 4 Nov. 12-14	Finals Week
Day 16	Dance Final Part I (All in-class Choreography) 9:30-12:00
Day 17	Dance Final Part II (All Choreography Projects) 9:00-11:00
Day 18	Dance Final Part III (All Presentations)/Course Evaluations 9:00-12:00