

**Intermediate 12-14 (w/ ballet) Practicum**

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Jazz Pedagogy

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## Teaching synopsis

### **Setting/Background:**

This class is designed for 12-14-year-old intermediate jazz dancers who take ballet twice a week. Most dancers in the class have been taking jazz technique classes for 5 years. This class meets once a week every Tuesday from 6:00-7:15 pm after their hour-and-a-half ballet class. It is currently the end of January 24th meaning they are halfway through the school year and very familiar with the format of the class. It takes place at a pre-professional studio that has competition opportunities for dancers. Teachers should take into account when teaching that students this age are most likely going through puberty and growth spurts. This is important because it affects the way they dance and control their bodies.

### **Goals/Objectives:**

The long-term goals of this class include understanding levels, proper jazz lines, developing a sense of space, and the ability to quickly reverse across-the-floor combinations with explanation. To better understand the use of levels, the teachers plan to implement more floorwork into both center combinations and across the floor, with a specific focus on smooth and controlled transitions. It is important that the students are provided with the proper tools to fully understand proper jazz lines. The teachers will enforce visual self-teaching through the use of the mirror, as well as kinesthetic learning by encouraging self-guided discussion and application. In order to develop a strong sense of space, in-class choreography will begin to consist of many more directional changes and the use of all areas of the room. The students will be given 2 minutes to reverse combinations on the left by themselves, and assistance will be

provided by the teachers if needed. By the end of the school year, the students should feel better prepared for the expectations of an advanced class. A short-term goal/objective for the class given today is the focus on different dynamics and the application of them to our previously stated long-term goals for the school year.

**Classroom Management:**

In order to best manage a 12-14-year-old intermediate jazz class, the teachers will have set basic rules that the dancers will have a full understanding of by this point in the year. Students will be expected to arrive on time to class and manage their time well on water breaks. The understanding is that they start by finding a spot in the center ready for warm-up. The set rules are phones should be silenced and in their backpack and you raise your hand if you have a question. The students will have the option to change into jazz clothes (decently tight-fitting) to make them feel ready to take jazz class. To avoid dancers becoming distracted by their peers the dancers will be asked to find a new spot for warm-up every couple of weeks. If two or more students have a difficult time adding to the productive learning environment they will be asked to separate themselves so they are better able to focus. To gain the attention of the class, the teacher will use the quiet signal which is the teacher claps twice and the students respond with 2 claps.

## LIST OF MUSIC

- Warming Up Mind and Body: “House On Fire: by Mimi Webb
- Isolations and medium stretches: “Rhythm Nation” by Janet Jackson
- Deep floor stretches & strengtheners: “On Top of the World” by Stephen Day and “Rock With You” by Michael Jackson (3:40)
- Strengthening and endurance: “Summertime” by DJ Jazzy Jeff & The Fresh Prince
- Progression #1: “Grow As We Go” by Ben Platt and Sara Bareilles
- Progression #2: “Breakaway” by Kelly Clarkson
- Progression #3: “Clap Your Hands” by LeoSoul
- Progression #4: “Ain’t Your Mama” by Jennifer Lopez
- Center Combination: “My Oh My” by MAJOR.

ISOLATIONS AND MEDIUM STRETCHES

**Name of music and artist:** “Rhythm Nation” by Janet Jackson

**Meter:** 4/4

**Type of exercise:** Warm Up (Isolations & Medium Stretches)

**Goal:** Understand sharp verses controlled isolation without moving other parts of the body as well as understanding the proper placement of medium stretches.

**Starting position:** Facing the mirror in //second position arms DBS\*see notes\*

**Imagery:** For the arms in second isolations I want the students to imagine their shoulder blades touching and then someone pulling their arms away from their bodies. This will help them with their jazz lines throughout the class. In their // runners lunges I want the students to think there is a string attached to the end of their heel and their front leg pulling in opposite directions as they stretch.

**Notes:** For all of the isolation the legs stay in an engaged 2nd position, knees slightly bent, neutral pelvis, strong core and back, and arms engaged DBS..

Measure	Counts	Movement	Arms	Head	Misc.
0	1-8, 1-8, 1-8,	Intro			

1	1-2, 3, (4),	Engaged neutral pos. // 2nd	Engaged reaching DBS hands behind legs	Head isolation down slow, Neutral frwd sharp, hold	
2	5-6, 7, (8),			Head isolation back slow, Neutral frwd sharp, hold,	“Be gentle stretching head back”
3	1, 2, 3, 4,			Head isolation down, Neutral frwd, Head isolation back, Neutral frwd,	All movements are now sharp
4	5-8	Repeat measure 3			
5	1-2, 3, (4),			Isolation SR w/ profile to mirror slow, Neutral back to mirror sharp, Hold,	

6	5-6,  7,  (8),			Isolation SL w/ profile to mirror slow,  Neutral back to mirror sharp  Hold,	
7	1,  2,  3,  4,			Isolation SR w/ profile to mirror  Neutral back to mirror  Isolation SL w/ profile to mirror  Neutral back to mirror	
8	5-8	Repeat measure 3			
9	1-2,  3,  (4),			Facing mirror head tilts to R slow  Returns to neutral sharp  Hold,	
10	5-6,			Facing mirror head tilts to L slow	

	7,  (8),			Returns to neutral sharp  Hold,	
11	1,  2,  3,  4,			Facing mirror head tilts to R  Returns to neutral  Facing mirror head tilts to L  Returns to neutral	
12	5-8	Repeat measure 5			
13-14	1-8			Head roll starting down to R	
15-16	1-8			Head roll starting down to L	
17	1,  2,  3,		Arms STR 2nd reaching out  shoulder blades pull into each other  Shoulder blades separate reaching arms		



	4,		out Shoulder blades pull into each other		
18	5-8	Repeat measure 15			
19-20	1-8	Repeat measure 17-18			
21	1, 2, 3, 4,		Small circle frt to back w/ arms STR palms flexed, Repeat, Repeat, Repeat,		“Shoulders are down pressing into our back”
22	5-8	Repeat measure 17			
23	1, 2, 3, 4,		Small circles back to frt w/ arms STR palms flexed, Repeat, Repeat, Repeat,		
24	5-8	Repeat measure 19			
25	1-2,		Shoulder roll back,		“Really try to isolate just

	3-4,		Shoulder roll back,		your shoulders”
26	5-6, 7-8		Shoulder roll back Shoulder roll back		
27	1-2, 3-4,		Shoulder roll fwd Shoulder roll fwd		
28	5-6, 7-8,		Shoulder roll fwd Shoulder roll fwd		
29	1-2, 3, (4),	Isolate rib cage fwd slow, Rib cage returns to neutral sharp, hold,			When isolating your ribs your hips do not move and you stomach is engaged
30	5-6, 7, (8),	Isolate rib cage backward slow, Rib cage returns to neutral sharp, Hold,			
31	1, 2, 3, 4,	Isolate rib cage fwd, Rib cage returns to neutral, Isolate rib cage backward, Rib cage returns to neutral,			

32	5-8	Repeat measure 31			
33	1-2, 3, (4),	Isolate rib cage to R slow, Rib cage returns to neutral sharp, hold,			
34	5-6, 7, (8),	Isolate rib cage to L slow, Rib cage returns to neutral sharp, Hold,			
35	1, 2, 3, 4,	Isolate rib cage R, Rib cage returns to neutral, Isolate rib cage L, Rib cage returns to neutral,			
36	5-8	Repeat measure 35			
37	1-4	Slow circle rib isolation R			
38	5-8	Repeat measure 37			
39	1-4	Slow circle rib isolation L			
40	5-8	Repeat measure 39			
41	1-2,	Isolate hips frwd slow,			Shoulders stay level as you isolate the hips and

	3, (4),	hips returns to neutral sharp, hold,			nothing else moves
42	5-6, 7, (8),	Isolate hips backward slow, hips returns to neutral sharp, Hold,			Core stays engaged as you isolate to the back
43	1, 2, 3, 4,	Isolate hips frwd, hips returns to neutral, Isolate hips backward, hips returns to neutral,			
44	5-8	Repeat measure 43			
45	1-2, 3, (4),	Isolate lifting R hip slow, hips returns to neutral sharp, hold,			
46	5-6, 7, (8),	Isolate lifting L hip slow, hips returns to neutral sharp, hold,			
47	1,	Isolate lifting R hip,			

	2, 3, 4,	hips returns to neutral, Isolate lifting L hip, hips returns to neutral,			
48	5-8	Repeat measure 47			
49	1-4	Slow hip circle isolation R			
50	5-8	Repeat measure 49			
51	1-4	Slow hip circle isolation L			
52	5-8	Repeat measure 51			
53	1-4		Arms breath out to 2nd and reach up to cross in front of body		1:58 in music
54	5,  6-8,	Legs turn out in wide 2nd pos. and pli�e  Relax into stretch	Forearms find inside above knees and push legs out into stretch	Facing mirror	
55-56	1-8	Hold stretch	Hold		
57-58	1-8	From 2nd position STR L leg side	HOG	Facing mirror	Both legs should be turned out and knee should be over the toes keeping bent leg heel on the ground

59-62	1-8, 1-8	Gracefully rotate to runners lunge to the R and hold stretch	HOG	Head should be in line w/ spine	Rotate into runners lung w/out lifting hips
63-64	1-8	Lift hips up to // 4th frwd stretch gracefully	HOG		
65-66	1-8	Plié back L leg and flex R foot and stretch	HOG		
67-68	1-8	STR L back leg lower R foot to flat on floor and stretch in // 4th	HOG		
69-70	1-8	Plié back L leg and flex R foot and stretch	HOG		
71	1-4	STR L back leg lower R foot to flat on floor and stretch in // 4th	HOG		
72	5-8	Slowly slide L back in // runners lunge	HOG		Knee should be over heel on bent leg
73	1-4	Turn out front foot and lower back knee to floor	Elbows should be on floor		
74	5-8	Hold stretch			
75-76	1-8	Hold stretch			
77	1-4	Turn front leg // sit up and grab L foot w/ R hand for quad stretch	L HOG R holding back foot in stretch		
78	5-8	Hold stretch			
79-80	1-8	Hold stretch			
81	1-4	Release back foot			

82	5-8	Twist body to back of the room into pretzel stretch R on top of L and bend body over legs in stretch	HOG reaching in frt towards back wall		
83-84	1-8	Hold stretch			
85-86	1-8	Hold stretch			
87	1-4	Untwist back to runners lunge	HOG		
88	5-8	Turn out runners lunge to 2nd pli� stretch w/ L leg STR	HOG		
89-90	1-8	Slowly shift to L leg bent and R leg STR in turned out runners lunge and hold stretch	HOG		3:17 in music in shift to left side on lunges
91-120		<b>Repeat measures 59-88 to the L</b>			
121-end	1 min of music	Hold plank position facing the side	On elbows		They should be able to see their form in the mirror and fix

## DEEP FLOOR STRETCHES:

- Song #1: “On Top of the World” by Stephen Day (4:00)
- Song #2: “Rock With You” by Michael Jackson (3:40)
- Will include:
  - Deep stretches of the hamstrings, quads, and hips;
    - Legs in front (hurdler’s stretch), straddle w/ side stretches, butterfly, legs crossed, jazz split, laying on back spinal twists and more hamstring/quad stretches, full split right and left.

## STRENGTHENING AND ENDURANCE:

- Song: “Summertime” by DJ Jazzy Jeff & The Fresh Prince (4:30)
- Will include:
  - Strengthening abdominal area (transverse, rectus, oblique, lateral muscles), and upper body (chest, biceps, triceps)
    - Sit ups w/ feet on floor, sit ups w/ legs raised table top // to floor, bicycle, plank on elbows, side plank L & R, 8 push up on knees (focusing on correct placement), triceps push ups, as well as glute exercises.

## TRANSITION:

- Students can go get a quick sip of water and meet at SL ready to go across the floor.



PROGRESSION #3

**Name of music and artist:** “Clap Your Hands” by LeoSoul

**Meter:** 4/4

**Type of exercise:** Across the Floor

**Goal:** The goal of this progression is to focus on the sharp dynamics with the use of strong jazz lines, a deep pli , and levels.

**Starting position:** Starting in 2 line on SL ready to travel to SR w/ R tendu to DS R corner arms in 2nd

**Imagery:** I want the students to imagine each time I tell them to slice their arms it is as if their arms are knives and they are slicing through jello as well as their battement and “X” jump.

**Notes:** Students will go 2 at a time and the next group will not start until 1st group has finish all four 8 counts.

Measure	Counts	Movement	Arms	Head	Misc.
0	1-8, 1-8	Intro (hold starting position 1st group)			
1	1-3,  4,	3 step turn in FA to DS R corner  Touch L foot DS L w/ R foot FA	Open 2nd-close 1st-hold  Arm slice out to 2nd	Spot SR	Sharp foot and arms on 4

2	5-7, 8,	3 step turn in FA to DS L corner  Touch R foot DS L w/ L foot FA	Open 2nd-close 1st-hold  Arm slice out to 2nd	Spot SR	Sharp foot and arms on 4
3	1-2, 3-4,	BC RXBL  Battement R leg in relevé	Slice down from second to sides  High "L" arms R arm in 2nd L arm STR up		
4	5, 6, & 7  &, 8	Step R frt  Step L frt traveling frwd  Step R frt turned out plié  "X" pos. 2nd jump away from mirror  Land on L foot, step RXBL	Arms slice DBS  relaxed DBS  Relaxed DBS  Arms in high "V" finishing "X" position  Slice down STR R in frt of body STR L arm behind	Spot back of room	Body facing away from mirror    Land in deep plié w/ body pitched frwd
5	1, 2,	Uncross legs turning over R shoulder to face mirror on relevé in 2nd  2nd relevé facing mirror lifting up	R arm slice STR up L arm reaching STR down  R arm slice STR		"Reach up"

	3, 4,	Plié in 2nd weight over R leg  hold	down L arm slice STR up  L arm slice STR down crossing in frt of body  hold	Look down  hold	“Up Up down should be big level change”
6	5, &-6, 7, 8,	Hold  BC RXBL deep plié  Step R to SR for prep  Single Inside turn R,	Hold  Slice out to 2nd jazz line  Prep arms R 1st L 2nd  Close to 1st, arms slice down	Look up to SR    Spot SR	“Body stays at same level as before for BC”
7-8	1, 2-&-3, 4-&-5, 6, &, 7,	Step L foot down frt  Triplet step R relevé-L relevé-R plié  Triplet step L relevé-R relevé-L plié  Run R traveling SR  Run L traveling SR  Passé R tuck L jump facing mirror	  Slice R up-hold-slice DBS  Slice L up-hold-slice DBS  Relaxed  Relaxed  STR in frt palm up	    Face SR  Face SR  Spot mirror	

	&, 8,	Land on L foot, Step R foot to 2nd	in scooping action	Finish facing mirror	
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**REPEAT ENTIRE COMBINATION TO THE LEFT TRAVELING FROM SR TO SL**

**\*teacher should walk them through progression reversed to left\***

CENTER COMBINATION

**Name of music and artist:** “My oh My” by MAJOR.

**Meter:** 4/4

**Type of exercise:** Culminating Activity

**Goal:** To focus on dynamics (contrasting smooth vs. sharp) while maintaining proper technique and clean transitions.

**Starting position:** 4 eight counts of improv, combo begins facing DS (be ready by 7,8)

**Imagery:** Students should use the imagery given to them from the across the floor progressions to help them understand the differing dynamic of the center combo. Students should remember the sharp knife imagery of cutting through jello for sharp movements. As well as the imagery of a flag rippling in the wind for the softer dynamics.

Measure	Counts	Movement	Arms	Head	Misc.
1	1-2,	Step on R DS to flick L leg in parallel attitude,	L arm pushes forward from shoulder at a dw angle leading with fingertips	Straight forward	
	3-4,	Step on L DS to flick R in parallel attitude,	R arm pushes forward from shoulder at a dw at a downward angle leading with fingertips		

2	5-6,	Step to 2nd with R leg heel popped body roll uw,	Up through second to high “v”		Hips slightly angled to DS L corner
	7,	Slight plié to shift weight to R foot,	Cross in front of chest		Hips back to DS
	8,	Brush L leg to flick XBR,	Hands flick out to the side elbows bent	Look to SR	“Rebound”
3	1,	Step L to plié 2nd,	Engaged at side		
	2,	Bring R leg into // relevé facing DS R diagonal,	ewh both arms straight above head		
	3, 4,	BC in 2nd (R, L),	Shampoo arms front to back		
4	5-6,	Outside R fan kick L leg in plié,	Engaged at side	Look over L shoulder	Milk the fan kick
	7,	Step R to 2nd,			
	8,	Touch L ball together to R facing DS R diagonal,	Shoulders hit forward elbows bent at sides (optional snap)	Look DS	“HIT”
5	1-2,	Step on L plié to développé R tendu front,	L ewh straight up R engaged at side		Maintaining DS R diagonal
	3-4,	Step on R plié to développé L flick front,	R ewh straight up L engaged at side		(similar step different dynamic)
6	5,	Step L back,	R arm melts down to side	Natural	

	6, 7, 8,	Step R back to begin turning body to face US, Jazz // 2nd facing US, Twist upper body over R shoulder in R lunge,	Hands on side of head Throw down	Head roll to the R Look over R shoulder	Head roll includes upper body
7	1-2, 3, 4,	Step L relevé straight leg drag turn over L shoulder R pointed in back, Step DS on R, Step DS on L for // prep,	R comes up through 2nd to straight above head L in jazz 2nd R comes front in extended 1st (low "L")	Spot DS	
8	5-6, 7, 8,	Single en dehor // R turn Step DS on R to relevé 4th, Squat down with R knee up,	1st position Shoot up straight above head with jazz hands, Hands on floor,	Spot DS Look up Look down	Optional double (very fast)
9	1-2, 3, 4,	Sit on L seat to roll to face SR sitting on bottom with knees bent feet pointed, Kick R leg up, Kick L leg up,	Hands on floor behind you	Looking DS	

10	5-7, 8,	Cross L over R to stand up facing US L in front Pivot to face the DS L corner bringing L to feet together // FA	Natural Freedom of arms!	Neutral Looking DS	Sharp dynamic of arms with a rebound
11	1, 2, 3-4,	Step R to DS L corner, Step L to DS L corner, R croisé saut de chat	1st position High "L" arms R arm up L in jazz 2nd	Straight Forward Looking DS	
12	5, 6-7, 8,	Step L to 2nd Single en dehors R pencil turn in relevé with R leg extended and pointed to the front with slight open to 2nd at end of turn facing DS, Step out of turn on R facing DS	Prep arms of choice 1st position to slap sides of legs on 7 Melt down	Spot DS	This is your prep!
13	1-2, 3, 4,	Drag back step L tendu frt // R, Step back R in plié, Step back L into lung w/ both knees bent body // to floor	L arm breathes up as body twists with R being back shoulder L arm starts to melt down L hand touch ground		Weight is even between feet
14	(5), 6,	Hold Step L fwd in plié and body lifts to a neutral pos.,	Swing down to frwd RXFL		



	7, 8,	Cut R under L in FA as L quickly hits // passé, Step L passé down R foot FA,	slice down on diag from crossed pos.  Arms by sides		
15	1-2, 3-4,	Step R on relevé dragging L foot in tendu 2nd  BC LXBR	Arms breath from sides up to 2nd  Float down to L arm frt of body R arm behind body		Breath up  Body has slight contraction w/ torso twisting to SR
16	5, 6, & 7, 8,	Step L foot turned out to SL  Inside drag turn w/ R foot // cou-de-pied,  Small jump in feet together //,  Jump to wide second //,  hold	Prep R arm 1st L arm 2nd  cross in frt close to body  Slice down by sides  hold  hold	Spot frt      Lift chin quick with rebound down	“Turn over L shoulder”      “Like you you are saying what’s up”

**ABBREVIATION KEY:**

Ast- at same time

DBS- down by side(s)

Diag- diagonal

DS- downstage

DW- downward

Ewh- elbow wrist hand

FA- forced arch

Frt- front

Frwd- forward

HOG- hands on ground

L- left

Pos.- position

R- right

SL- stage left

SR- stage right

US- upstage

UW- upward

XBR or XBL - crossing back of right/left

XFR or XFL - crossing front of right/left

1st - first, first position

2nd - second, second position

4th - fourth, fourth position

// - parallel

**WORK CITED**

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