EXPANDED COURSE DESCRIPTION
DANCE
School of the Arts, Media, Performance and Design
Dance Department
FA / DANC 5501 3.0 SECTION A
INITIATING, FORMING* PERFORMING CRG’PHY I
FALL 2017 / WINTER 2018

Last Modified Date: 09/20/2017

COURSE CALENDAR DESCRIPTION
This course explores a variety of creative approaches to developing, structuring and editing movement. Through individual and collaborative research, the student develops a personal choreographic voice and explores the cultural and aesthetic questions arising from their choreographic research. Core requisites: GS/Danc 5300 3.0 and GS/Danc 5325 3.0. Required of MFA students.

INSTRUCTOR(S)

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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tr>
<td>Callison, Darcey B W</td>
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<td><a href="mailto:callison@yorku.ca">callison@yorku.ca</a></td>
<td>York Ext. 22463</td>
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SPECIAL FEATURES

Office Hours, Thursday 3:30 to 4:30 pm (please make an appointment)

Special Features
This course focuses on the theatrical crafting needed to devise, edit, hone and perform choreographed theatrical events. This studio-course builds on the experiences of the students enrolled and explores the interface between specific choreographic projects, movement studies and theoretical questions: designed for participants to practice choreographing and analyzing contemporary choreography.

TOPICS AND CONCEPTS

The studio course offers a variety of opportunities for students to devise and consider how choreography is formed, edited, refined and performed as contemporary theater. A central topic is the ‘idea’ of kinesethesia and how this idea informs choreography in order to produce meaning(s) and to engage audiences. Asserting that the body and movement are the choreographer’s primary creative materials, the course considers how staging choreography is informed and/or changed by the environment of the stage and the choreographed relationships created between objects, costumes, technology, music/sound and between each performer. Acknowledging that mounting theatrical and choreographic productions are collaborative processes, students will engage collaboratively with other creative personalities to create, produce, mount and perform original choreography.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

The purpose of the course is to prepare MFA Dance students for thesis research and to assist Grad students from various disciplines, to include the corporal body and choreography as meaningful components of their research and/or creative projects.

GRADED ASSESSMENT
The success or failure of a creative project is subjective. Students and the prof. will work together to agree on a set of criteria for evaluating the choreographed projects presented in this course. However, a rigorous attention to detail, a willingness to think/see differently, an ability to reinvent established notions of beauty, theatre, the physical, musicality and imagery are integral choreographic skills for both dance researchers and artists. As well, it is essential for working choreographers/researchers to hone their skills for understanding, and reimagining how physical, theatrical and original choreographic content are interpreted or situated within both cultural and historical contexts. Participation, Attendance, Communication, Leadership, Patience and Kindness are expected and essential characteristics for all successful Grad Level study. These skills and characteristics inform all aspects of the student’s evaluation from day to day participation to their thoughtful completion of all assignments. For example, required readings and viewings do not have a specific evaluation assigned to them however students are expected to fully prepare each reading and viewing for in-class discussion.

Required Reading

Access to additional texts and a full schedule for required readings is available on the course Moodle page. Students will need to use their York University Passport account and if there is any issues accessing Moodle or downloading articles please contact Computing at York or ithelp@yorku.ca for assistance.

EVALUATION
Choreographic Assignments: 45%
Presentation | Crafting Kinesthetic Engagement: 10%
Annotation Assignment: 10%
Final Choreography and Public Showing: 20%
Final Paper: 15%

Choreographic Assignments: throughout the first ten weeks of the term there are weekly or bi-weekly choreographic assignments leading up to the Final Choreography and Public Showing assignment. These initial choreographic assignments are the primary focus for the term. The exact number of assignments depends on how each choreographic project unfolds; and what seems to be wanted and needed. The focus of these assignments is the imaginative assembling, editing, developing, honing and refining of the materials or questions involved in order to craft dynamic theatre. All assignments will be created outside of class time and presented live in class to be witnessed and reviewed. Before work begins on an assignment it will be thoroughly discussed and a set of criteria devised. Short writing projects may be associated with specific assignments if and/or when the need arises. 45%

Presentation / Crafting Kinesthetic Engagement: a twenty-minute presentation focusing on the kinesthetic crafting of a specific, internationally recognized choreography: suggested choreographies are listed below.

*The prof. must approve the student’s selected choreography.*

Pina Bausch: Café Muller (Sound and Moving Images Library [SMIL] DVD and YouTube)
Pina Bausch: *Rite of Spring* (SMIL DVD and YouTube 1/4 to 4/4)
William Forsyth: *One Flat Thing Reproduced* O1/03, 02/03 and 03/03 (YouTube)
Martha Graham: *Appalachian Spring* (SMIL DVD and YouTube)
Merc Cunningham: *Points in Space* (SMIL LINK)
Merc Cunningham: *Beach Birds for Camera* (SMIL LINK)
Yvonne Rainer: *Trio A – The Mind is a Muscle* (SMIL DVD and YouTube)
Trish Brown: *Set and Reset* (SMIL DVD, YouTube excerpts only – would have to use DVD)
George Balanchine: *Four Temperaments* (SMIL DVD and YouTube O1/03, 02/03 and 03/03)
George Balanchine: *Serenade* (YouTube)
Michel Fokine: *Petrushka* (SMIL DVD Paris Dances Diaghilev Version only and on YouTube)
Vaslav Nijinsky: *Rite of Spring* (SMIL DVD Joffrey Ballet Version and on YouTube 1/3 to 3/3)
James Kudelka: *Four Seasons* (York’s Sound and Moving Images Library)
Crystal Pite: *Dark Matters* (SMIL’s On The Boards TV)
Kurt Jooss; *The Green Table: A Dance of Death in 8 Scenes* (Sound and Moving Images)
Eduard Lock: *La La La Human Steps/Human Sex* (SMIL DVD and YouTube 1/16 to 16/16)
Gweneth Lloyd: *Shadow on the Prairie* (SMIL DVD only)
Paul Taylor: *Explanade* (SMIL DVD and YouTube /1/5 to 5/5)
Mark Morris: *Dido and Aeneas* (SMIL DVD, SMIL LINK)

Focusing on *kinesthesia*, select three or four moments/actions that are a reasonable representation of the choreography’s primary movement themes: (i.e. 1. an opening action, 2. a contrasting phrase, 3. a transition, 4. a final/concluding action). In other words, the three/four actions should represent how kinesthetic ideas are introduced, revisited or reinvented in the choreography. First, collect the quantitative data for each action: what happened, who did it, when, where, how? Utilizing the quantitative data, discuss how the choreographer, designers, composers etc. used, supported or challenged the data to produce kinesthetic interactions and empathy with the audience. How is *kinesthesia* crafted in the choreography? The written component of this assignment is a handout, which provides a brief introduction to the historical moment the choreography was devised (30 words/pros) and support materials for the ideas that are expanded on in the presentation (point-form is acceptable). Plus, a short bibliography of resources used to research the presentation. Maximum two (2) pages including bibliography: pages should be numbered and the student name on each page. The handouts can be as creative or as formal as the student deems appropriate: remembering that the class is part of an academic institution. Send .pdf of handout to callison@yorku.ca by 6 pm on **Sunday Oct. 29th**. All handouts will be uploaded to course Moodle page for everyone to access, print and bring to class. **Presentation scheduled for Monday, Oct. 30th. 10%**

**Annotation Assignment:** Susan Foster Leigh, *Choreographing Empathy: Kinesthesia in Performance*: available at York’s Bookstore or on Amazon.ca. It is assumed that this annotation exercise is a practical extension of the notes and thoughts students are already writing as part of their graduate study. The book includes an Introduction plus four chapters. This short / concise annotation should include:
- Who is the author? (20 words pros)
- What happens in the book? (30 words pros)
- Outline the primary points that you as a choreographer/researcher can imagine utilizing in this course, or in your future research as an interdisciplinary, collaborative theatre artist/choreographer. Be sure to clearly allocate and annotate the Introduction and each of the four chapters (about 50 words each: may be written in point form), (about 250 words)
- Conclusion or final thoughts about book’s content and usefulness to you as an academic artist and/or reflect on any gaps in the author’s reasoning. (50 words pros) **About 350 words, double-spaced, Times New Roman, Font size 12.**

No title page. Bibliography only if necessary. Make sure pages are numbered, that your name is on each page and that your document is stapled together (top left corner).

**Due in class (hard copy) and .doc copy to callison@yorku.ca on Monday, Nov. 6th 10%**

**Final Choreography and Showing:** for approximately one and a half weeks at the end of term (beginning Tues. Nov. 28th) the course will work with members of the *York Dance Ensemble* toward an informal studio showing with an invited audience. All MFA students are required to fulfill this assignment. If other students (non-MFAs) are not able to commit fully to this assignment, they may choose the ‘*Alternative Final Assignment Option*’ outlined below, which does not involve YDE members or a public showing.
This Final Choreography and Showing assignment requires students to work collaboratively organizing the schedules for all involved, arranging rehearsal spaces, writing a program, running the technical requirements for the event, arranging the order of the showing, organizing run-throughs or feedback sessions, as well as choreographing a primary contribution. This assignment emphasizes creative collaboration and it is essential that all YDE members be meaningfully involved. Please note: you will be working with undergraduate dance students who have end of term exams, final papers and classes that must be accommodated. The choreographic intentions for this assignment will be fully discussed in class on (or before) Mon. Nov. 27th.

Week #1: Tues. Nov. 28th to Thurs. Nov. 31st: YDE meets 4:30 to 8:30 Fri. Dec. 1st: YDE meets 3:00 to 7:00 pm.

Weekend: Sat. Dec. 2nd and Sun. Dec. 3rd: One weekend rehearsal may be negotiated with the YDE dancers working with you.

Week #2: Monday Dec. 4th: Final day of classes and therefore YDE members will not be available during the day. Potentially an evening rehearsal might be arranged with your dancers. However, our class will meet as usual on Mon. @ 1:00pm for updates (please bring video your last rehearsal’s run-through) and for non-MFA students who’ve selected the Alternative Final Assignment Option. Tues. Dec. 5th: Morning warmup class lead by MFAs. Rehearsals continue for the day. Wed. Dec. 6th: Morning warm up class lead by MFAs, final rehearsals and final showing with invited audience @ 3:00 pm, Studio A.

After the performance, on Wed. Dec. 6th, write a short reflection paper outlining the outcomes of your choreographic contribution, its relationship to the idea of kinesthesia and conclude by outlining what aspects of your choreographic process or crafting skills you intend to grow, deepen or reinvent. Three pages max., Double Spaced, Font 12, Times New Roman, MLA style. Due by noon on Monday, Dec. 11th. Please send a .pdf file and a .doc file to callison@yorku.ca 20%

*Alternative Final Assignment Option (for non-MFA students only): that is a separate assignment, not negotiable or linked in any way with the above assignment. Using a single publication from Routledge’s Performance Practitioner Series, review the foundational artists’ history and creative process and choreograph a solo utilizing that artist’s creative techniques (not more than 5 minutes). The prof. will lend a copy of one of his Performance Practitioner books (Robert Lapage, Pina Bausch, Anna Halprin or Mary Wigman). The presentation of your solo includes a short introduction to the artist you’ve researched (max. 4 min.). To be presented in class on Monday Dec. 4th. This assignment concludes with a short essay analyzing how the selected theatre artist or choreographer works with the idea of kinesthesia, what you hope to retain from the experience of working with their techniques and conclude by outlining what aspects of your work as a dance/theatre creator you intend to grow, deepen or reinvent. Max. five (5) pages including a bibliography. No title page, Times New Roman, Front 12, Double Spaced: be sure to numbered pages and that your name on each page. Send .pdf and .doc files to callison@yorku.ca by noon on Monday Dec. 11th. 20%

Final Paper:
Dance MFA students: write a course outline with week by week class objectives for a second-year choreography class at York University. Twelve weeks, 25 students, meeting for two-hours twice a week. The course focuses on introducing creative processes and improvisations for devising original movement vocabulary and crafting the original movement vocabulary into complete choreographed phrases/statements. The philosophy of the course is that movement speaks for and about itself, and that the use of music, text, sound, narrative, costume or character are not necessary (and often distracting) when emphasizing the power and potential of movement. The course must include readings and at least two short writing assignments. Enrolled in the 2nd year choreography course are students with some studio-experience choreographing for competitive genres and students with no choreographic experience. At least four students in the class will
claim they’ve never improvised before and several will have trained primarily in no-western cultural dance forms. All students will have completed first year technique (ballet and modern) at York University. This assignment will be fully discussed with Dance MFA student in an additional meeting, outside class time.

**Other Grad Students** may select to write a course outline if they wish. If not that, they are to select one theme, concept or idea discussed in class and write an academic paper. Ideally this paper could be presented at a conference on movement for the stage. For example, the student may want to focus on a chorographic genre and discuss what ‘originality’ means in that genre. This paper will be discussed as the term progresses.

**MFA students** (20 pages main paper) the paper should include an introduction and a conclusion written in pros but, point-form may be used in other sections. Also, MFAs are required to include 3 short annotations of primary texts (max. 50 words each). Annotations are single spaced and placed under the books entry in the bibliography. Plus, a Title Page, an Abstract Page (50 words) and a Bibliography. Times New Roman, Font 12, Double Spaced, MLA style: make sure pages are numbered, that your name is on each page and that the papers is stapled together. (maximum 24 pages)

**MA students** (10 pages main paper), plus a Title page, an Abstract page (50 words) and a Bibliography of works sited. Times New Roman, Font 12, Double Spaced, MLA style: make sure pages are numbered, that your name is on each page and the pages stapled together. (max. 14 pages)

**PhD students** (14 pages main paper) plus a Title Page, an Abstract Page (50 words) and a Bibliography of works sited. Also, PhD students must include 3 short annotations (50 words each). Annotations are single spaced and placed under the books entry in the bibliography. Times New Roman, Font 12, Double Spaced, MLA style: make sure pages are numbered, that your name is on each page and the pages stapled together. (max 18 pages)

**Due by noon on Thursday January 4th**: first day of winter classes, (late papers will be penalized 5% per hour). Early delivery of final paper is acceptable and encouraged. Hard copy delivered to ACE Room #317, if prof. is not in office please slide under door and email him to confirm the paper has been delivered and on same day send .doc copy to callison@yorku.ca 15%

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Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.

Moodle @ York University