EXPANDED COURSE DESCRIPTION

DANCE

School of the Arts, Media, Performance and Design
Dance Department
FA / DANC 4220 3.0 SECTION A
CHOREOGRAPHY
FALL 2018 / WINTER 2019

Last Modified Date: 09/07/2018

COURSE CALENDAR DESCRIPTION

Offers selected projects in choreography with an emphasis on interdisciplinary productions, and continued work on structure and form. Increased focus on the development of individual interests and style in choreography. Designed for highly motivated creative individuals. The course requires students to commit themselves to pre-performance and performance schedules related to productions of their work.

Lectures/presentations/performances. Prerequisites: For dance majors, a grade of B+ or higher in FA/DANC 3220 3.00 and permission of the Instructor. This course is open to other qualified third- or fourth-year Fine Arts students by permission of the department.

Choreography 4220 is designed to facilitate the participant’s individual and collective journey through the choreographic process from conception through creation and rehearsal to production and evaluation. The course is experiential and aims to stimulate creative thinking through research, physical practice, observation, analysis, discussion and documentation as the means to investigate and address contemporary choreographic issues. Developing creative strategies, furthering skills and enhancing overall choreographic craft are the basic aims of the course. Choreographic projects will be performed as part of *Dance Innovations, Fierce*

*November 21-23, 2018 in The McLean Performance Studio Theatre (Studio F), Accolade East Building.

*detailed tech/performance schedule below

Prerequisite: for dance majors, a grade of B+ or higher in FA/DANC 2225/26 and permission of the course director. This course is open to other qualified third or fourth year AMPD students by permission of the course director only.

TOPICS AND CONCEPTS

The creation and rehearsal of projects is primarily accomplished outside of class meeting times. Classes themselves include guided explorations of creative practices designed to stimulate creative thinking and facilitate the development of strategies for realizing finished choreographic projects. Within a safe and
nurturing environment exploration and learning is both independent and collaborative. The course emphasizes movement invention, form and structure as the foundation out of which content organically emerges.

Classes include guided physical explorations of improvisation and task-based techniques as a means to generate and develop signature movement material. Developing, organizing, editing and structuring material is guided throughout the course. Opening and honing perception- what we see- how we speak and write about choreography is developed and practiced through class work. The course entails research into all aspects of dance production including the use of sound/music, lighting, costuming, props and sets, the preparation of program information and artist biographies. The use of sound/music is a focus of the course; where and how to find and access sound and its integration is guided by the course director. Guided by the course director, participants organize and undertake an audition for dancers. Writing skills are enhanced through assigned written tasks including title, piece description, house programme credits and notes, FOH bios, LX design proposals and additional technical and publicity materials associated with Dance Innovations. Verbal and written tasks will be assigned throughout the term. As a means of enhancing creative practice, participants are encouraged to take advantage of Dance Department activities and Toronto’s vibrant contemporary dance scene, to see as much performance as possible and to become familiar with the work of choreographers that resonates and inspires.

During the period prior to performances beginning November 13 and during performance days through November 23 students – all choreographers and participating dancers and performers – MUST be available to participate in technical/lighting, dress rehearsals and performances as scheduled.

Dance Innovations tech/performance schedule - McLean Studio

Nov 13-16: 6pm-10:30pm: LX Levels (schedule TBC)
Nov 17: [Saturday]: 10am-6pm, LX Levels [cont'd.] + afternoon Tech/Dress (schedule TBC)
Nov 20: 6pm-11pm, Dress Rehearsal (Series A: 7pm, B: 8.30pm)
Nov 21: 6pm-11pm, Opening Performance (Series A 7pm, B 8.30pm)
Nov 22 + 23: 6pm-10pm, Performances (curtain series A 7pm, B 8.30pm)
Nov 23: 6pm-11pm, Closing Performance + load-out

Participants will complete, rehearse and stage a work of contemporary dance choreography; duration of finished choreographic projects not to exceed five minutes. Choreographers are strongly discouraged from performing in their own work and are responsible for limiting their participation in the works of others. As regular showings and discussion of work-in-progress is an essential part of in-class coursework, it is highly recommended that choreographers work with dancers who do not have conflicting classes. Should a participating dancer have to miss another class, her/his instructor will require one week’s notice in advance for approval.

Participants are expected to arrive in choreography class dressed for rehearsal, warm and prepared to move as classes may include physical practice as well as discussion and writing. Participants are strongly advised to maintain a notebook specific to Choreography 4220; notebooks and writing instruments are essential in every class. Explorations and assignments may bridge two or more classes rendering attendance, awareness, reflection and documentation crucial to the advancement of creative and compositional skills. Participants are responsible for any missed information. A five minutes choreographic project requires a minimum of ten creation/rehearsal hours outside of class meetings. Creation/rehearsal hours should be dated and logged in choreographer’s notebook with brief notes describing objectives and outcomes of each meeting.

Guided by the course director, participants will organize and conduct an audition for dancers within the first two weeks of the term (to be discussed in class). Choreographers will enter a written agreement with the dancers with whom they are working. Choreographers are responsible for arranging and coordinating their
own rehearsal times outside of class time (please consult your student handbook for studio booking information). The use of music/sound will be researched and discussed in class and the course director must approve final selection. Choreographers are encouraged to seek out opportunities for using live music.

Participants will prepare and submit program information for their work to the course director, technical director and program designer as directed. Dates are included below. These are firm deadlines. Details will be discussed in class. All assignments must be completed on time. Choreographers must complete their pieces by the time of their technical/lighting rehearsal. Choreographers are responsible for supplying a performance-quality copy of the audio for their project. Details will be discussed in class.

Choreographic projects will be performed as part of Dance Innovations from November 21 – 23, 2018 in the McLean Performance Studio in ACE. Two programs will be presented:
Series A 7pm, B 8.30pm

Choreographers and their dancers must be available to attend all technical, dress rehearsals and performances. Lighting rehearsal schedule is TBC. Choreographers are responsible for ensuring that they attend their scheduled lighting rehearsal during the week of November 13 – 17. Dress rehearsal schedule is to be confirmed. Dress rehearsal is mandatory for all participants and will take place Nov 20.

All choreographers are expected to assist in and contribute to the production of Dance Innovations as a means of developing practical technical knowledge. Choreographers will work collaboratively. Warm-up classes for dancers may be scheduled before dress rehearsals and performances and will be organized and lead by class participants. Schedule TBC.

**Recommended Viewing:** Participants are encouraged to take advantage of York University’s diverse and extensive SOUND and MOVING IMAGE Library (SMIL) located on the main floor of Scott Library, to view videos and DVD’s and to research and listen to sound recordings. iTunes can be downloaded free of charge and is a recommended resource for researching/accessing sound. YouTube is another valuable and freely accessible resource.

**Recommended Reading:**

*Let the Elephants Run: Unlock Your Creativity and Change Everything*, David Usher, Anansi, 2015
*Form without Formula, A Concise Guide to the Choreographic Process*, Patricia Beatty, Dance Collection Danse 1999
*Jean-Pierre Perreault: Choreographer*, Dance Collection Danse 1992
*Chasing the Tale of Contemporary Dance, Parts I and 2*, Carol Anderson, Dance Collection Danse 1999/2002
*The Dance Current*, (limited copies available at the Department office), selected articles available at www.thedancecurrent.com
*In the Blink of an Eye: A Perspective on Film Editing*, Walter Murch, Silman-James Press 2001
*A dictionary of theatre anthropology: the secret art of the performer*, Eugenio Barba, Routledge, 2006
*The Responsive Body, A Language of Contemporary Dance*, Brian Webb editor, Banff Centre Press 2002
*Dancers talking dance: critical evaluation in the choreography class*, Larry Lavender, Human Kinetics 1996
LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Course learning objectives: Develop and deepen an understanding of creative process as it relates to contemporary choreography and dance production through the creation, development, rehearsal and staging of an original work of contemporary choreography. Open perception and enhance choreographic and dance production skills. Develop the ability to articulate in relation to the art form, verbally and in writing. The exploration and development of innovative movement and expression in contemporary choreography is a focus of the course.

Specific objectives of the course: Develop strategies for conceptualizing, creating, developing, directing and staging an original work of contemporary choreography. Enhance choreographic skill through the creation and development of innovative movement material, forms and structures. Develop an enhanced understanding of the relationship of sound/music and, other design elements, to choreography and dance production. Open and enhance perception and develop critical skills and the ability to speak and write about choreography. Develop an understanding of the importance of collaboration within the choreographic and production processes through a professional, ‘company’ experience. Enhance choreographers' means of communicating with dancers, designers, publicists and audience members. Develop organizational skills and the ability to work ‘to deadline’ and under pressure.

GRADED ASSESSMENT

Students will receive an unofficial midterm evaluation prior to the final drop date of November 9, 2018. Midterm evaluation provides a guide to students’ course progress and is worth 15% of Final Grade. Work is weighted for marking as follows:

50% class practice: includes attendance, punctuality, involvement, generosity, participation and contribution. Openness to new approaches, application of new ideas in creative process, concentration and professionalism. Participation in physical explorations, discussions and written assignments. Collaboration and contribution to the overall ecology of the class. Involvement and contribution to the production of Dance Innovations.

15% writing assignments: includes project description, program information/notes, bio. Quotes must be cited and all other writing must be in the student’s own words.

15% Midterm Evaluation

20% final movement project: choreographers should aim to challenge their own preconceptions and preferences, to enter new creative territory, utilize tools and ideas researched and presented in classes to develop their contemporary dance project, and aim for clarity and originality in their choreography.

*CChoreographers and all dancers who take part in performances are required to pay the department’s Participation Fee.

Class Schedule: The class schedule will be fluid, flexible and progressive in nature based on individual and over all class needs and progress. We will begin with introductions, ‘practicalities’ and a discussion of individual projects and expectations. Classes may include physical practice; participants should be physically warm and prepared to move. Classes will allow time for writing.

Classes will include explorations of improvisation and task-based techniques, creation of movement material and the development of movement phrases. Opening and developing perception, ‘ways to begin’, organizing and editing material will be guided. Classes will include finding form and structure, exploring relationship, enhancing dynamics and overcoming obstacles. Communicating through movement, discovering content, rehearsing and directing work will be covered. Choreographers will be required to show and discuss their work-in-progress throughout the term and should expect to receive and provide critical feedback as an essential component of class time. Elements related to the production of Dance Innovations- audition process, contracts, titles/piece description, bios, house program information, sound, costumes/props, lighting
and etc. will be discussed in class. To take full advantage of the expertise in our department you may have other guest faculty, graduate students or guest teachers in this course (TBA).

Please make note of the following dates/deadlines (subject to change):

September 6: first class meeting and practicalities: review course outline, discuss expectations, questions, set audition date/time for DI dancers, review audition process

September 11 + 13: create/rehearse DI audition, get the word out

September 18: conduct DI audition (TBC)

September 20: choreographers to discuss/cast DI performers for individual projects, create rehearsal schedules, physical practice

September 25 + 27: discuss projects/concepts, ‘ways to begin’, bios, piece descriptions, physical practice

September 27: 1st draft bios due (to be discussed/edited in class), 1st draft of proposed title/piece description due

*Octoberber 2 + 4: student rehearsal time [to be discussed/organize]

*October 16: student rehearsal time [to be discussed/organize]

October 18, 23, 25, 30, Nov 1: showings of works-in-progress + feedback

October 23: PROGRAM INFORMATION DUE (use format in Department Production Handbook. Email program information to perfcomm@yorku.ca clearly identify name of piece, choreographer’s name, series A or B in email heading)

Nov 6 + 8: RUN OF PIECES FOR LX DESIGNERS during these two class meetings [TBC]

November 8: TECHNICAL INFORMATION DUE to Wesley Mckenzie wesley.a.mckenzie@gmail.com (a form to complete and return by email will be provided), AUDIO DUE

Nov 10: 10am-6pm: Load-in (choreographers/performers not called)

Nov 13-16: 6pm-10:30pm: LX Levels (schedule TBC)

Nov 17: [Saturday]: 10am-6pm, LX Levels [cont’d.] + afternoon Tech/Dress (schedule TBC)

Nov 20: 6pm-11pm, Dress Rehearsal (Series A: 7pm, B: 8.30pm)

Nov 21: 6pm-11pm, Opening Performance (Series A 7pm, B 8.30pm)

Nov 22 + 23: 6pm-10pm, Performances (curtain series A 7pm, B 8.30pm)

Nov 23: 6pm-11pm, Closing Performance + load-out

November 27 + 29: course post mortem, wrap party

ADDITIONAL INFORMATION

Important University Sessional Dates (classes start/end dates, reading/co-curricular week, add/drop deadlines, holidays, etc.): http://registrar.yorku.ca/enrol/dates/

York University Grading System:

Grading, Assignment Submission, Lateness Penalties, and Missed Tests:
The grading scheme for courses conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.) An average piece of work in university is about a C+ or B. Grades go up or down from there depending on the attention and effort applied as well as evidence of tangible change.

The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter, or Summer Term, and 30% for full year courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

Assignment Submission/Lateness Penalty:
Proper academic performance depends on students doing their work not only well, but on time. Assignments must be received on the due date specified and are to be handed in at the beginning of class. No electronic submissions will be accepted. Assignments received later than the specified due date will be penalized one-half letter grade per day. There are exceptions to this lateness penalty for valid reasons such as illness, compassionate grounds, etc. but require supporting documentation (e.g. a doctor’s letter).

N.B. Final course grades may be adjusted to conform to Program or School grades distribution profiles. Once final grades have been posted, the full breakdown will be available and can be discussed in an appointment with the Course Director or Chair of the department.

"20% Rule":
No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Last date to drop a full year (Y) course without receiving a grade: **February 8, 2019**
Last date to drop a Fall term (F) course without receiving a grade: **November 9, 2018**
Last date to drop a Winter term (W) course without receiving a grade: **March 8, 2019**

Course Withdrawal Period: (withdraw from a course and receive a grade of “W” on transcript)
Last date for full year (Y) course: **February 9 to April 3, 2019**
Last date for Fall term (F) course: **November 10 to December 4, 2018**
Last date for Winter term (W) course: **March 9 to April 3, 2019**

Please note that financial deadline dates differ from add/drop deadlines.

Department of Dance Studio Dress Requirements:
In order to give students the best possible guidance in Contemporary Ballet and Modern studio dance classes, teachers must be able to see the entire body. Postural alignment and joint and muscle use cannot be corrected in these classes if loose or bulky clothing hide the body. World Dance and other dance forms we teach may require specific footwear, props, and/or other clothing options. Please make sure to check your outlines for each of your studio dance classes for the specific dress requirements and the details each teacher will require.

The general requirements are:
• Form fitting clothing that covers torso and legs should be worn. Bring close-fitting warmer clothing and socks for cold days. (No loose-fitting or ragged clothing unless specified).
• Hair must be worn off the neck and face for Ballet, and back and off the face for Modern. Tight buns are not recommended for Contemporary/Modern as they may impede floorwork.
• Students can wear leotard and tights (any solid colour), and ballet slippers for Ballet and bare feet for Modern.
• Please be considerate of your fellow dancers; avoid long fingernails and jewellery (including piercings, watches, earrings, necklaces, bracelets, and large rings). Ensure hair-wear is secure.

Department of Dance Studio Use Regulations:
• There is absolutely no food or drink (other than water) permitted in the studios.
• Leave street shoes and boots in the cubbies outside the studio or preferably, in your locker. If you must bring street shoes and boots in to the studio, please place them inside a bag. Grit and dirt brought into the space pose a safety hazard for dancers (particularly for those working barefoot) in addition to damaging the floor surfaces. NO BARE FEET in the Dance Department hallways, stairs, elevators, or bathrooms. Bring indoor flip-flops or slippers to go from studio to studio.
• Do not prop the studio doors open by using the deadbolt, the mirror curtain, or anything that blocks the studio entrance.
• Please return studio furniture to its rightful place according to the floor plan posted by the door in each space.

Department of Dance Video Guidelines:
The Department of Dance has developed these guidelines in order to raise awareness of expected behaviour regarding recording/videotaping curricular work, and to foster a culture of respect for intellectual and creative property, as well as for individual privacy.

While the Department recognizes the democratizing effect of the internet, the Department requests that students do not post curricular work publicly to the internet, unless by express permission of the Chair of the Department, and waivers signed by all concerned. Work is to be shared only via private file-sharing access. This applies to documentation made by the Department and/or by individual students for their own archives.

Department of Dance Guidelines For Scented Products:
York University endeavours to provide an indoor environment that supports the University community at work and study. Some people experience severe health problems from exposure to chemicals contained in scented products including aftershave lotions, hair spray, deodorants and fragrances. In consideration of those who are affected by such chemicals, use unscented products only.

Department of Dance Guidelines For Physical Demands of the Program:
Courses in the Department of Dance may include elements that are physically demanding. Prior injuries can be aggravated by strenuous exercise so check with your physician and inform the Course Director before beginning the course. Be sure to share with the Course Director any changes in your injury or health that may affect your participation.

Courses in the Department of Dance may also include the possibility/likelihood of human contact (i.e., correction of alignment or technical execution as well as the possibility of collision with colleagues). Students uncomfortable with the use of touch are requested to relay feelings to the Course Director as soon as possible.

Department of Dance Guidelines For Safety and Wellbeing:
Should an accident occur in studio, there is a very clear protocol for reporting. This information is posted in every studio. Faculty members and staff are well versed in the protocol. For the various minor issues that
come up in your day-to-day life as a dancer, it is recommended that you carry a well-stocked personal first aid kit in your dance bag. Programs Assistant Flannery Muise and faculty member Claire Wootten are the department’s certified first-aid reps.

Department of Dance Attendance and Participation Policy:
Students are expected to participate in every dance class, both studio and lecture courses. Under exceptional circumstances they may miss, without penalty, half the number of classes per term as the class meets in the week. (i.e., If your class meets two times a week, you may miss ONE class over the entire course without penalty.)

For studio classes that meet one (1) time per week:
• Absences or early departures in excess of 1 per term can result in a grade deduction of 4% per occurrence.
• Partial class participation beyond 1 class per term results in a 2% grade penalty.
• Non-participation beyond 1 class per term results in a 4% grade penalty.

For studio classes that meet two (2) or more times per week:
• Absences or early departures in excess of 1 per term can result in a grade deduction of 2% per occurrence.
• Partial class participation beyond 1 class per term results in a 1% grade penalty.
• Non-participation beyond 1 class per term results in a 2% grade penalty.

For all classes:
• In the event of an absence or limited participation, all missed material is to be learned prior to returning to class.
• In the event of an injury or illness preventing full participation for more than 1 class in a term, it is the student’s immediate responsibility, in consultation with the Course Director, to devise a plan for make-up work. The sooner this is done, the less stress you will experience from the uncertainty of the situation. If you are injured or ill, obtain and submit a hard copy doctor’s note. The doctor’s note will allow you to arrange for appropriate make-up work. Grade penalties can still apply, but the documentation assists in gauging the amount of penalty and make-up work needed.
• As detailed in the Injury Guidelines in the Department of Dance, students must complete a minimum of 60% of the studio work to receive course credit.
• Finally, in consideration of all participants, if you are ill, stay home and/or see your healthcare provider. You will recover faster and, should your illness be contagious, you will have shown others consideration by limiting their exposure. Do NOT come to class if you are ill!

Department of Dance Technical Evaluation Policy:
It is the Department’s responsibility to ensure that every dance major experiences optimal training and educational conditions. This is especially important in physical practice where safety is a pedagogical imperative. To that end, all students enrolled in dance technique courses (i.e. Contemporary Modern and/or Contemporary Ballet) participate in technical level evaluation at the beginning of the Fall term. Dance faculty conduct evaluations in a traditional group class setting. Students who have successfully completed the pre-requisite courses, have maintained an appropriate level of fitness, and have continued with technical training over the spring and summer months normally proceed to the next level. It must be noted that a satisfactory grade in the pre-requisite course does not guarantee placement in the next level of technique. Some students may be required to remain at the previous level to safely develop additional technical skill. Extended illness, injury, or insufficient technical skill are some of the factors that lead to such a decision.

The study of dance as a physical and artistic practice requires a commitment to year-round technical training, body conditioning, and cross training. Students are, therefore, expected to independently seek out
and maintain an appropriate training regimen all 12 months of the year.

**York University Academic Senate Policies and Information:**
All students are expected to familiarize themselves with the Policies and Regulations information which can be found on the 2017/18 Academic Calendars page:

We recommend carefully reviewing all three sections: About, Degree Requirements, and Faculty Rules. Important information is explained here including the Policy on Academic Honesty, Academic Responsibility and Student Responsibility, and Academic Standing. Further details are available on the Secretariat Policies website, http://secretariat-policies.info.yorku.ca/, which covers the following topics:

- Academic Accommodation for Students with Disabilities:
- Religious Accommodation:
- Code of Student Rights and Responsibilities:
- Academic Honesty:

**STUDIO COURSES ONLY:**

**Professionalism and Classroom Etiquette:**

Professionalism is an attitude—much more than the act of receiving money for your work. It is about having confidence and pride in your work with a willingness to contribute to the group. These guidelines will also help you attain autonomy and professional capacity.

- Address all your personal care issues before class begins. This includes doing a bathroom run, filling your water bottle, and having a supply of tissues. You should not need to leave the studio during class unless you are experiencing a personal emergency.
- Please participate in helping to prepare the studio space for dancing in advance of the class start time to ensure a timely beginning.
- Please stand and cease all preparatory/warm-up activities when the Course Director or special guest indicates the start of class.
- Whether a correction is given to an individual or the entire class, all students are expected to apply the correction to their own work.
- When working in pairs or small groups, aim to stay focused on the given task and be prepared to direct your attention back to the group quickly in order maintain the classroom pace. Respect and support your peers by staying focused. This means that there are times when one must put aside personal feelings and frustrations to maintain an optimal work environment.

**Musicians and Music:**

Dancing involves two artistic practices—music and movement. Our Departmental musicians are an invaluable part of our York dance community. Show your respect by acknowledging their presence, gratitude through positive feedback, silence when they play and applause at the end of class. Please be sure not to block the musician’s view when waiting at the side. The musician must be able to see the dancers moving in the space at all times. Should our regular musician be away, kindly exercise patience and respect to both the Course Director and the new musician. Should we be without a live musician, work to adapt to the use of silence and/or recorded music as a valuable opportunity to work on other related areas of your dance practice.

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

Moodle @ York University