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 2018 / WINTER 2019

Last Modified Date: 09/06/2018

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. Prerequisites: GS/DANC 5300 3.00 and GS/DANC 5325 3.00. Required for MFA students.

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)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Olafson, Freya</td>
<td>Sec. A / STDO / F</td>
<td><a href="mailto:olafson@yorku.ca">olafson@yorku.ca</a></td>
<td>York Ext. 88688</td>
</tr>
</tbody>
</table>

SPECIAL FEATURES

GS / DANC 5501 3.00 F A
Initiating, Forming and Performing Choreography I
Fall: 2018, ACE 203 | Wednesday 10:00 to 1:00 pm and Thursday 10:00 - 1:00

Course Director: Freya Björg Olafson | #315 Accolade Building East | Olafson@yorku.ca
Office Hours: Wednesday 12:30 to 2:30 (please make an appointment)

This course explores diverse creative approaches to the development, structuring and editing of movement. Individual and collaborative research requires students to expand and refine their creative process through reflection on the aesthetic, social, cultural, and political questions arising from choreographic praxis.

TOPICS AND CONCEPTS

This studio course provides the opportunity for students to devise, research and reconsider how choreography is formed, edited, refined and performed. Time and space are primary choreographic materials, activated frequently through the use of movement and the body to produce meaning(s) and engage viewers. Throughout the term students reconsider how staging choreography can be informed by the relationships structured through overlap of objects / props, clothing / costumes, technology / technique, music / sound and performers / audience. Students are challenged to develop their conceptual praxis. Class discussion, assigned readings, video viewings, and written commentary are essential to the course format and basic to creative reflection and strategic research. Class viewing of historic and contemporary performance works supports and provides direction for studio exploration and integration of theory and praxis.
Classes are scheduled two days per week for three hours. The class meets every Wednesday. Thursday is open studio for course participants to work and/or document active research. If the course director determines additional time for critiques or a guest speaker is necessary, then a mandatory Thursday classes is scheduled with advance notice provided.

Required Reading


Access to additional texts and a full schedule for required readings is available on the course Moodle page. Students need to use their York University Passport account. If there are any issues accessing Moodle or downloading articles please contact Computing at York or ithelp@yorku.ca for assistance. Moodle is the primary platform for receiving grades and communication about course content. Students are responsible to ensure they are receiving course communication through both email and Moodle.

Note: The syllabus is subject to change and may be amended over the course of the semester. Students are notified of changes in class - these are reflected on the course website. Specific assignments and due dates as well as schedules for presentations are updated weekly and subject to change dependent on class progress.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

The purpose of the course is to prepare the first year MFA dance students for thesis research, support the second year MFA dance students in the development of their praxis / thesis research as well as assist graduate students from varied disciplines, to include the corporeal body as material and choreography as methodology in their research and/or creative projects.

GRADED ASSESSMENT

Student participation and progress is evaluated by the following criteria: depth of reflection and artistic propositions, quality of work executed, ability to articulate individual process; understanding of historical and theoretical material presented, ability to integrate history and theory to both an overall understanding of the medium and aspects of individual practice; willingness to let go of self-limiting perceptions in artistic process; and clear evidence of sustained focus, effort, and thought applied to coursework. A rubric for assessment of choreographic and written assignments is available on the course website. Feedback is regularly provided in class through structured critiques.

Additional Information
40% Choreographic Assignments
15% Reading Response Prompts
15% Presentation - Expanded Field of Choreography
10% Participation / Attendance
10% Artist Statement
10% Final Paper - Reflexive Essay

Choreographic Assignments: Four choreographic assignments are the major focus for the term. Assignments are created predominantly during the Thursday Open Studio and presented in class to be witnessed and critiqued. Each assignment is thoroughly discussed in class, and examples offered prior to initiation of studio work. Themes and methods for the term include: working with materials / objects introducing ideas from
sculpture and visual art practice, proposing and enacting choreographic scores, working with found
movement sources, documentation as concept, and remixing / editing. Critique dates and assignment details
are posted on the course website. (4 x 10%) 40%

Reading Prompts: Each student is responsible to present three prompts in response to weekly assigned
readings. Prompts are an opportunity to generate theoretical discourse and thereby deepen our understanding
and connection to the readings, as well as expand and refine what it means to research. Students are expected
to connect or contest the texts ideas in relation to choreographic practice:

Quote: Analyze the text and its larger context (historical, art-historical, biographical, social, political,
cultural). Then select a substantive or impactful quote from the assigned text.
Comment: Once a generative quote from the text is selected unpack its meaning and examine it critically.
Develop a written commentary in response to the quote. Why it is of interest? Why might one disagree? How
does it resonate with your work or ideas? How does it connect with other work you are familiar with?
Question: Devise a question in relation to the quote and your commentary to both prompt and sustain class
dialogue and engagement with the text.
Quote, Comment, Question - Prompts are submitted on Moodle prior to class for all to read online.
Subsequently, they are read aloud in class to incite conversation and dialogue. One prompt per student on any
of the following dates: September 12th, September 26th, October 17th, October 31st or November 21st -
three prompts required in total.
(5% each) 15%

Artist Statement
An essential document to establishing a solid praxis; an artist statement weaves theoretical understanding
with creative practice. Writing an artist statement is challenging but essential to situate and substantiate the
arc of one’s praxis. Details and examples are provided in class and on the course website. Initial draft due
September 12th, with a subsequent update and revision at end of semester – length 1 to 2 pages. Final artist
statements are read aloud during the last class on November 28th.
10%

Expanded Field of Choreography
Presentation: Focusing on expanded ideas of choreography, each student is responsible to select, introduce
and explore a choreography or dance event that challenges preconceived ideas of choreographic praxis.
Research, introduce, discuss and critique the specific work, in order to provoke questions / discussions with
the class. Students may use excerpts of the selected choreography, Power-Point presentations, videos /
DVDs, and have access to the Internet. Students may choose to contextualize the event / choreography within
the era in which it was generated and / or include a historic overview of the politics, values, and cultural
point-of-view(s) the selection addresses or challenges. Research questions may include: What impact does
the work have on our understanding of dance as an art form? What might this work reveal about dance values
today? Was there a movement vocabulary, physical sensibility or embodied knowing promoted or relied
upon by the choreographer? What choreographic concerns are central within the work i.e.: use of time, space,
opposition of materials, relationship between performers and / or audience? Is the choreography situated
within scholarly international dance discourses, if so, how? How does the selected performance fit into the
history of the artists’ development? The presentation should be max twenty minutes with time for discussion
afterwards. Course director must approve the selected choreography; some suggested works are listed on the
course website.

Presenters prepare a written component to accompany the presentation. Provide a brief introduction to the
context of the selected choreography and include support materials for the ideas within the presentation.
Provide a bibliography of resources used to research the presentation. Maximum two pages including
bibliography; pages should be numbered and the student name on each page. Upload the document to
Moodle by 6 pm on Tuesday November 5th. Presentations are scheduled for Wednesday, November
7th.
Reflective Essay - Choreographic Development

Each student will write a self-reflexive essay identifying outcomes of the choreographic explorations throughout the term. Reflecting on past choreographic work, articulate shifts in process that occur through the choreographic assignments. Integrate course readings and/or viewings into the essay to frame and articulate the development of choreographic praxis. Identify areas in both praxis and/or creation skills to grow, deepen or reinvent. Both students’ revised artist statements and reflective essay should show evidence of insight and agency, specific to the evolution of their individual choreographic practice and connect with the course material. Although written in first person this is an academic essay. Three to Five pages max., Double Spaced, Font 12, Times New Roman, MLA style. Due by 5pm on Thursday, Nov. 29th. Please upload the file to Moodle. note: keep process notes throughout the term / each assignment to assist this reflexive process.

10%

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