COURSE CALENDAR DESCRIPTION

Once a student's MFA dance thesis proposals in contemporary choreography has been accepted, the MFA student is required to present their choreographic research as part of an on-going discourse into the creative research and into the specific theoretical questions the student has undertaken. There will be a minimum of three (3) qualifying work-in-progress showings for both the students required I AM research and the required proscenium stage research for a total of six (6) practicums. These qualifying practicums will be set-up and organized by the MFA program at least a month in advance of each presentation.

Once a student's MFA dance thesis proposals in contemporary choreography has been accepted, the MFA student is required to present their choreographic research as part of an on-going discourse into the creative research and into the specific theoretical questions the student has undertaken. There will be a minimum of three (3) professional qualifying work-in-progress showings for the students required I AM research and the student's required proscenium stage research: for a total of six (6) practicums. Organized in conjunction with first year MFA choreography courses, these six work-in-progress practicums are designed to support student's practice-based research as an on-going process/discourse that infuses and informs the student's creative methodologies, theoretical questions and practical necessities of mounting original choreography as academic research. These professional practicums will also aid the student in honing a language that can communicate their creative methodology and staged outcomes with the theoretical, historical and cultural contexts they are required to articulate in their extended essays and documentation.

INSTRUCTOR(S)

TBD

SPECIAL FEATURES

GS / DANC 6003 0.0
Contemporary Choreography Professional Qualifying Practica
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)

Special Features
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.

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

The course is pass / fail, a form of evaluation selected to accommodate artistic investigation at an advanced level within the academic environment. Standing in the course will reflect the Course Directors’ evaluation of the students depth of reflection and artistic propositions, quality of work executed, ability to articulate and explain their process; understanding of the historical and theoretical material presented, and ability to relate that material to an overall understanding of the medium and aspects of students’ practice; willingness to explore and take genuine risks work as an artist; and evidenced amount of time, effort, and thought given to coursework. Feedback will predominantly be provided in class through structured critiques.

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.

ADDITIONAL INFORMATION

Choreographic Assignments
Two choreographic assignments occur before reading week. 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.

Thesis Work In Progress Critiques
Second year MFA students’ present their thesis work twice as part of work-in-progress showings. Subsequent peer critique of the work in development supports students’ practice-based research as an ongoing process. Peer discourse and commentary informs and challenges creative methodologies, theoretical research and eventually the practicalities of mounting original choreography as academic research. Dates: October 31st and November 21st.

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.

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.

Artist Talk
Students present an artist talk outlining their research past to present. This talk serves to establish language to connect creative methodology and staged work with the theoretical, historical and cultural elements that inform their academic research. The ability to distill conceptual motivation in creative work into concrete language and propel and assist to define an artist’s career. Students may use excerpts of the selected choreography, Power-Point presentations, videos / DVDs, and have access to the Internet. The presentations occur on November 7th - maximum twenty minutes with time for discussion afterwards.

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

Moodle @ York University