COURSE CALENDAR DESCRIPTION

Various frameworks for the study and description and documentation of human movement may be offered, e.g., Laban Movement Analysis or Motif Writing. Lecture-discussion, movement work, readings, field study and individualized projects.

INSTRUCTOR(S)

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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
<td>Cash, Susan</td>
<td>Sec. M / SEMR / W</td>
<td><a href="mailto:scash@yorku.ca">scash@yorku.ca</a></td>
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SPECIAL FEATURES

GS/DANC 5300 3.0
METHODS AND MATERIALS FOR MOVEMENT OBSERVATION
Winter 2019

Course Instructor: Susan Cash (Associate Professor Dance) 416-736-2100, ext 22125, office 301C, scash@yorku.ca

Office Hours: Mondays before or after class by appointment

Time and Location: Monday 1:00 – 4:00 PM, ACE Studio A (203)

Expanded Course Description

This course is designed for graduate students doing research in areas where movement is a factor such as dance, theatre, sport, physical therapy, anthropology, ethnomusicology, psychology or folklore studies. It is also applicable to students wishing to expand their choreographic abilities. The course work emphasizes the theories of Rudolf Laban known as Laban Movement Analysis (LMA). LMA is an embodied modality for observing movement and refining understanding of one’s own and other’s movement qualities and preferences. Students will observe and analyze movement in the studio, in fieldwork situations, studio and on videotape. They will develop a vocabulary for movement description using the components of movement in Body, Effort, Space and Shape (BESS). Practical movement assignments, observations, discussions, readings and writing exercises are included in the course.

Studio Delivery: Be prepared to be moderately physical every class, including moving into and out of the floor. Students will write, read, watch, listen, practice and discuss most every class.

Experiential Education is the primary mode of learning in this course, which involves substantial embodied practice and reflective learning components, along with peer-to-peer learning.
Attire: Every class will have some movement work, including moving into and out of the floor. Comfortable active-wear is recommended, (soft, stretchy, loosely fitted, with long sleeves, long pants and socks) is recommended. Please come to class dressed appropriately. Washrooms/change rooms are available in the building.

TOPICS AND CONCEPTS

Required Texts:

Optional Texts: The following two titles will be used extensively also, but they are expensive to purchase. They are on reserve in Scott Library under the course number 5300.

Course Schedule may be adapted as the course proceeds
Jan. 7 - How can we analyze movement? Who are Laban and Bartenieff?
Introduction, overview of course content and assignments, history and framework
Read: Dell 3-9: Intro to describing movement and very brief genealogy
Newlove 10-18: On Laban

229-59: Bartenieff Fundamentals: Basic 6 and through 12
Hackney 1-29: On Returning to Fundamental Patterns

Jan. 14 - What is Laban Movement Analysis (LMA) and Bartenieff Fundamentals?
Record improvisation sequences, introduction to the body mode, hand in log #1
Read: Dell 75-87: Body Parts, Body Attitude;
Hackney 217-219: Body & Sequencing

Bartenieff 205-13: On Walking

Jan. 21 What underlies all movement patterns?
Read: Newlove 165 -167

Optional: Hackney Chapter 6

Jan. 28 – How does Space manifest itself in movement?
Read: Dell 68-74: Spatial Orientation
Newlove 23-61: Space and Notation
Optional: Bartenieff 23-31: Intro to Kinesphere, Levels, Directions, Planes, Cycles
Hackney 223-229: Space

Feb. 4 – What is the quality of movement?
Introduction to Basic Effort Qualities, hand in Annotated Bibliography
Read: Dell 11-35: Effort
Newlove 62-65: Dimensional Scale; 112-128: Effort Elements

Optional: Bartenieff 49-57: Intro to Basic Effort Elements

Feb. 11 CLASS PRESENTATIONS
Presentations and hand in Partner Projects

Feb. 18 – 22 READING WEEK – No classes

Feb. 25 - Effort Continued
Optional: Any of the previous required and optional readings. Catch up or read forward.

Mar. 4 - Basic Effort Actions and Combinations
Hand in log #2
Read: Newlove 73-80: Diagonal Scale; 129-167: 8 Basic Effort Actions
Dell 113-116: Symbols for Effort States
Newlove 215-218: Incomplete Efforts; 219-222: 6 Modes (States);
185-201: Incomplete Efforts; Four Drives

Optional: Bartenieff 59-63: States and Drives; 71-79: Rhythm and Phrasing

Mar. 11 - Modes of Shape Change and Shape Qualities
Read: Dell 42-58: Shape (Modes of Shape Change; 65-66: Symbols for Effort/Shape; 118-120: for Shape Flow (detail)

Optional: Bartenieff 85-90: Intro to Affinities of Body, Space and Effort; 101-25: Tensions and Counter Tensions
Hackney 221-23: Shape

Mar. 18 – How does it all interrelated?
Overall Review, Questions, Discussion, working time
Read: Any of the previous required and optional readings.

Optional: Bartenieff 29-42: Scales; 90-93: Effort Affinities in Scales

Mar. 25 In Class Final Presentations
Apr. 1 In Class Final Presentations

BIBLIOGRAPHY


LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Statement of Purpose
The purpose of this course is to assist students in the exploration and development of Laban Movement Analysis (LMA) as an intersubjective/relational research method for graduate-level movement-based research. The course material is presented and developed through an experiential approach, developing embodied theory through practical activities, observations, reflective discussions and writing. Students will be able to embody the basic LMA vocabulary and recognize it in others through observation/witnessing. Students will be able to verbally articulate, reflect upon, analyse and evaluate their own and others’ movement experience and expression. Studio classes will include practice, presentation, personal reflection, observation and verbal articulation of skills, concepts and experiences. Assignments will include physical practice, observation logs, partner work, written analyses, formal presentations and reports/essays. Students will gain an experiential understanding of the analytical framework of LMA and insight into its application as a research method.

Specific Learning Objectives
Students will be able to:
Analyse various forms of live movement or video, using LMA categories of analysis and terminology appropriately
Demonstrate LMA concepts in personal movement practice
Adapt new knowledge to articulate effective description, analysis and synthesis of movement preferences/patterns
Integrates LMA as an intersubjective/relational research method for one’s own movement inquiry

GRADED ASSESSMENT

Movement logs, in-class discussion/observation skills & participation 15%
Annotated Bibliography15%
Mid-Term partner project movement sequence 30%
Final Movement analysis and written report 40%

Assessment Descriptions

Assignments
To understand LMA concepts they must be experienced as well as observed. Each class will include opportunities for movement experiences, observation, and discussion of theoretical concepts. Participation in all aspects of the class is expected. Presentations will be given on the days indicated.

Movement Observation Logs (2) Jan. 14 & March 4
Students will complete 2 independent movement observation logs as follows: a dated entry, primary LMA focus, subject of observation (i.e. specifics around dance, sport, pedestrian, other), public url/link if doing online observation, and a short paragraph or series of bullet points (max 200 words, 1 page double-spaced). Entries for each log will focus on the topics studied in class. More detail about the content will be discussed in class. Logs are graded on a complete/incomplete basis. Logs and in-class discussion will form part of the 15% participation grade for the course. (Typed, double-spaced, 1 page MAX).

Annotated Bibliography Feb. 4
Students will create a short annotated bibliography of 3 sources (books or articles that use or discuss LMA and/or its applications), ideally related to their own area of research. At least one source per student will be
selected from the course bibliography (but may not include the 5 course texts which comprise required and recommended assigned readings in the course syllabus). The other chosen sources may be from the rest of the course bibliography or from independent research. (*All sources must involve LMA). For each source (listed as sub-headers in MLA bibliographic format), students will create one double-spaced paragraph entry (approx. 200 words) addressing the core argument or contribution to the field, format/style of presentation of information, major topics addressed, in what types of research the material could be useful/relevant, an overall critical comment on the source, and a short critical comment on the source's value or relevance to their research specifically. (Typed, double-spaced, 3 pages MAX)

MA/PHA/MFA Mid-Term Partner Project Movement Sequence: Feb. 11
On **Mon. January 14** each student will be recorded moving in a 30 second improvised sequence of movement that is done on the spot on the day either of pedestrian or dance movement. Students will work in partners to observe, analyze and document their two movement sequences using the theory that has been learned to date. The midterm will consist of a joint fifteen-minute oral presentation analysing both movement sequences. The presentation should also include a brief reflection from each partner on the process and personal experience of observation and analysis. More details to come.

**Deliverables:**
Submit a 1-page maximum point-form summary of your observations of your partner’s movement sequence. Use categories and terms already learned in the course thus far.

AND
Submit a 3-page (double-spaced) essay commenting on your observation process, key observations and reflection on the experience of observation/analysis

Review the recording as often as necessary studying your subject’s movement in the following categories:
1. Main action sequences (list main events and map general space)
2. Body Attitude (habitual and maintained ways of moving)
3. Initiations (where in the body do movements start)
4. Sequencing in the body (simultaneous, successive, sequential)
5. Use of personal space or kinesphere (reach space etc.)
6. Basic Efforts used
7. Discuss your findings with your partner

MA/PHA/Final Movement Analysis and Written Report: March 25 & Apr. 1
Record an individual (with their permission, to be discussed with course director) in some type of movement activity (dance, sport, everyday life) or find an existing source online or otherwise recorded. The subject should be moving for 2-3 minutes (full body view) and you should have the opportunity for repeated viewing.

You must submit the url/link, Dropbox link or a USB drive copy of the recording with your assignment.
In addition to the categories listed above for the Mid-Term Partner Project assignment, you should also examine the movement in terms of the following categories:
1. Modes of Shape Change (how the body adapts to space; state preferences)
2. Effort and shape qualities (state preferences)
3. Overall movement preferences and Phrasing

**Deliverables**
Plot the sequence and document your observations using LMA language (and appropriate symbols), and description or drawings as needed. Synthesis in a summary statement (typed, double-spaced 5 pages MAX –
essay form) what your subject’s movement preferences and your own experience of observation have been. The essay portion of the assignment should focus equally on 1. Providing a critical synthesis of your subject’s movement preferences/movement signature/style and patterns/phrasing (not a restatement of the detailed analysis), and 2. Discussing and reflecting on your own process of observation, experiences and discoveries with respect to your own movement preferences and overall understanding of LMA as a research method in relation to your own research.

Each student will make a ten-minute oral presentation summarizing their subject’s movement preferences and what you learned and hand in your observations and essay.

**MFA Final Movement Analysis and Written Report: March 25 & Apr. 1**

Students will choreograph a short solo (2-3 minutes) exploring one of the major LMA themes (discussed at the beginning of this term). Record the work so you can watch it multiple times. Illustrate your observations in a creative chart/outline form. The chart should include how the theme is manifested through the categories studied in this course.

You must submit the url/link, Dropbox link or a USB drive copy of the recording with your chart.

In addition to the categories listed above for the Mid-Term assignment, you should also examine the movement in terms of the following categories:

1. Modes of Shape Change (how the body adapts to space; state preferences)
2. Effort and shape qualities (state preferences)
3. Overall movement preferences and Phrasing

**Deliverables**

Each student will make a ten-minute oral presentation that would include executing their solo, then summarizing the elements that relate to the theme and hand in the illustrated chart.

In your presentation you should discuss your movement preferences within the context of the theme and your experience of observing your own solo. Your comments in the presentation should be 1. Providing a critical synthesis of your movement preferences/movement signature/style and patterns/phrasing (not a restatement of a detailed analysis), and 2. Reflecting on your own overall understanding of LMA as it pertains to your choreographic research.

**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. 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.

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.

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:
http://calendars.students.yorku.ca/2018-2019/policies-and-regulations/academic-policies-and-regulations/academic-accommodation

Religious Accommodation:

Code of Student Rights and Responsibilities:

Academic Honesty:

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

Moodle @ York University