EXPANDED COURSE DESCRIPTION
DANCE
School of the Arts, Media, Performance and Design
Dance Department
FA / DANC 2225 3.0 SECTION A
CHOREOGRAPHY
FALL 2019 / WINTER 2020

COURSE CALENDAR DESCRIPTION
Introduces the study of the basic principles of dance composition; both practical movement studies and analytic/critical work will be employed to explore the creative process and to begin to develop the craft and skills of choreography. Required of dance majors seeking the BFA degree. Prerequisites: FA/DANC 1205 3.0, FA/DANC 1206 3.0, FA/DANC 1215 3.0 and FA/DANC 1216 3.0 or permission of the Instructor. Corequisite: Current enrolment in dance technique, or permission of the department.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
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<tbody>
<tr>
<td>Lee, Susan</td>
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SPECIAL FEATURES
This course explores the creative process, including many methods and approaches to choreographing dance. It will provide an introduction to the basic dance compositional skills and principles through various investigatory approaches including, improvising, composing, viewing, discussing, reading, and writing.
At the core of this course are improvisations, tasks, and games designed to stir the imagination, and to facilitate the exploration and development of a personal and “original” movement vocabulary. Original referring to “of its origin.” In other words, a vocabulary that begins with one’s self as the site of inquiry or starting point. This is work that is not imitative or directly derivative. From this source material, we will work with various elements, including body, action, time, space, energy, shape, effort and form to design short dance initiatives.
It is required and beneficial for students to be open to new experiences and alternative approaches, as well as constructive criticism. Information and feedback will be offered to the individual and the class as a whole, and students are expected to apply this to their practice. Coming to class with an appetite for movement and creative expression will be an asset and students are encouraged to ask questions and to partake in discussions.
Students need to arrive for class warm and prepared to collaborate with one another. Bring your notes, journal and a pen to each class. Students’ compositional presentations may be video-recorded as a tool for evaluation. Students will be expected to spend time outside of class on creative tasks and written work. Studio space may be booked through the office.
TOPICS AND CONCEPTS

Students are encouraged to experience this course as a vehicle for movement research and invention. Focusing on the body as an expressive instrument, through various movement studies, the dancer will begin to articulate a personal choreographic voice. The in-class experiential work will serve as a basis for dance initiatives, and the work presented should demonstrate an understanding of the concepts explored in class. Students will work individually and together on projects, gaining an understanding of the collaborative element of dance creation. This course will provide a foundation for those wishing to pursue choreography or art-making.

Much of the class time will be devoted to practical work, including improvisation, choreographic tasks and movement exploration. Short dance studies will be presented frequently, in addition to the discussion of compositional tools, readings, viewings, and writing. Students will have some time to work on compositional projects in class and are expected to devote time outside of class to their creative observations, research, and rehearsals (students have 2 hours of private studio time available to book per week). A large part of this course is experiential as a means to investigate contemporary choreographic issues, strategies, and craft.

Required Reading
Students will be reading the following text over the Fall term:

Form Without Formula. A Concise Guide to the Choreographic Process by Patricia Beatty (refer to bibliographic information below). This book has been ordered for this class and can be found in the York Bookstore.

Students will be assigned readings during the term sourced from the following list:


The Dance Current, Toronto - monthly magazine: includes articles on local and national dance - copies available at the Department office. Select articles and reviews available at www.thedancecurrent.com

LIST OF LEARNING OUTCOMES AND EXAMPLES OF BREADTH, DEPTH OF KNOWLEDGE,

By the end of this course students will be able to:

• commit to a dynamic, embodied, safe and efficient dance practice

• locate the fundamentals of the creative process in the making of dance and explain their own varied and specific processes

• increase the potential for imagination, artistic expression and creativity

• develop a strong foundation toward the pursuit of further choreographic and artistic endeavours
Knowledge of methodologies
By the end of this course students will be able to:
- expand one’s ability to discuss verbally and write about the creative process, including specific methodologies
- identify and describe their own motor learning process to cultivate a metacognitive awareness of how they learn including an awareness of core cognitive competencies: concentration, memory, processing speed, logic, auditory and visual perception
- identify, analyze, integrate and interpret the elements of dance (including body, action, space, time, energy) within the wider context of choreography and performance

Application of Knowledge
By the end of this course students will be able to:
- carry out personal feedback and implement new knowledge into class discussions effectively
- efficiently and mindfully apply feedback from peers and instructor to creative work
- develop the ability to distill movement, solve creative problems and shape dances
- demonstrate the ability to retain and apply specific and collective feedback to movement projects as they evolve over the semester

Communication skills
By the end of this course students will be able to:
- develop the ability to think critically and articulate verbally on movement choices
- contribute to in-class discussions and in partner-learning situations, analyzing and assessing another’s artwork through the practice of the Liz Lerman Critical Response Process
- discuss, interpret and articulate clearly on dance concepts through the submission of written work

Awareness of limitations of knowledge
By the end of this course students will be able to:
- differentiate and evaluate their cognitive and meta cognitive processes through journaling, reflective writing and collaborating with others
- design and apply appropriate process and performance aims which will develop an awareness of their physical limitations and thus develop a safe and efficient movement practice
- value the purpose of honing one’s awareness of limitations of knowledge

Autonomy and professional capacity
By the end of this course students will be able to:
- demonstrate new approaches, learning strategies, artistic expression and problem-solving methods
- develop a welcome response to new concepts, vocabulary and ideas
- exemplify professional conduct at all times with peers and course director
- contribute to a positive learning space and support peers in attaining collective and individual goals

GRADED ASSESSMENT
As embodied knowledge is illustrated through physical execution, all physical practice courses are assessed primarily through studio class work. To that end, students are assessed in the following categories weighted as indicated:

20% Breadth, Depth of Knowledge
Movement Projects 1 & 2 (introductory projects). These first two studies are focused on engaging deeply in the creative process, developing clarity in one’s choreographic work and applying compositional ideas and
tools experienced in class. There is an emphasis on creativity, innovation, integrity and attention to detail. Students will receive an outline and grading scheme for each project with follow-up feedback.

**Project 1 Presentations:** September 24 & 26  
**Project 2 Presentations:** October 24 & 29

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**10% Knowledge of Methodologies**

a) Students are required to read *Form Without Formula: A Concise Guide to the Choreographic Process* by Patricia Beatty and respond in essay form. Additional readings will be assigned and should be incorporated and cited within the paper. Outline to be provided in class – worth 5% of final grade.

**Paper Due: November 14**

b) Students are required to attend 2 free performances:

1) *gravity/grace/fall* by Carol Anderson at York’s Glendon Campus (free shuttle from main campus) – October 3 at 3:30pm.

Transportation details: shuttle at 2:30pm (students in 2nd year ballet will be excused early) from in front of Vari Hall. Students headed back to campus afterward will catch 4:30pm shuttle at Glendon and be back to York main campus by 5:15pm.

2) *DIP (Dance Independent Project) - Choreographing Indigeneity* in McLean Performance Studio (F) – October 10 during class time

In-class discussions in subsequent classes will follow these performances.

Students need to take notes during or directly following the performances to assist in the follow-up discussion.

Participation in the discussion is heavily encouraged. Attendance at performances and participation in discussion make up 5% of final grade.

A deduction of 2% is taken from the final grade for those who miss a required performance*

*Students must see course director asap if they need to see an alternative performance due to scheduling.

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**20% Application of Knowledge**

Movement Projects 3 & 4 (further evolution of compositions developed through introductory projects).

These last 2 studies are also focused heavily on process, clarity of intention, and choreographic tools, and now with a more specific focus on effective application of personal feedback and class discussions, structure and craft discussed in class, specificity and creative rigor.

The ability to profit from criticism and observation of movement presentation deadlines will weigh heavily into one’s success. Students will receive an outline and grading scheme for each project with feedback.

**Project 3 Presentations:** November 19 & 21  
**Project 4 Presentations:** December 3 (final class – open showing with other section of course + invited guests)

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**15% Communication Skills**

Evidenced by strong verbal skills, collaborative in-class work, partner-learning, participation in discussions, feedback, and clearly conveying ideas/communicating with an audience through one’s choreographic work.
15% Awareness of Limitations of Knowledge
Demonstrated by consistent note-taking/journaling of the in-class/in-process experience and awareness of one’s limitations of knowledge.

Process Notes will be submitted for each of the first 3 movement projects.
Due: 1 week after each choreographic project showing. Guidelines will be given in class.
This component is focused on one’s limitations, progress, and developing a better understanding of the creative process. Students are encouraged to notate components of their creative work over the term. A separate journal or notebook is required for this component.

20% Autonomy and Professional Capacity
Demonstrated by full and consistent physical and cognitive engagement resulting in a high-quality of in-class work; effective problem-solving; strong physical commitment; self-directed learning which brings about tangible change; consistency in work habits and motivation; respect for peers and instructor; a generous spirit consistently applied to class practice; willingness to take risks; and creative rigor.

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).
**Missed Tests:** Students with a documented reason for missing a course test, such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Instructor. For exams, time and date of a make-up test will be arranged with the instructor. Further extensions or accommodation will require students to submit a formal petition.

**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 3, 2020
**Last date to drop a Fall term (F) course without receiving a grade:** November 8, 2019
**Last date to drop a Winter term (W) course without receiving a grade:** March 13, 2020

**Course Withdrawal Period:** (withdraw from a course and receive a grade of “W” on transcript)
**Last date for full year (Y) course:** February 4 to April 5, 2020
**Last date for Fall term (F) course:** November 9 to December 3, 2019
**Last date for Winter term (W) course:** March 14 to April 5, 2020

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 into 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 2019/20 Academic Calendars page:
http://calendars.students.yorku.ca/2019-2020/programs/dance

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:


York provides services for students with disabilities (including learning, mental health, physical, sensory, and medical disabilities) needing accommodation related to teaching and evaluation methods/materials. These services are made available to students in all Faculties and programs at York University. Students in need of these services are asked to register with Counseling & Disability Services as early as possible to ensure sufficient advance notice so that appropriate academic accommodation(s) can be provided. You are encouraged to schedule a time early in the term to meet with each professor to discuss your accommodation needs. Please note that registering with disabilities services and discussing your needs with your professors is necessary to avoid any impediment to receiving the necessary academic accommodations to meet your needs. (https://counselling.students.yorku.ca/)


York University is committed to respecting the religious beliefs and practices of all members of the community, and making accommodations for observances of special significance to adherents. Should any of the dates specified in this syllabus for an in-class test or examination pose such a conflict for you, contact the Course Director within the first three weeks of class. Similarly, should an assignment to be completed in a lab, practicum placement, workshop, etc., scheduled later in the term pose such a conflict, contact the Course Director immediately. Please note that to arrange an alternative date or time for an examination scheduled in the formal examination periods (December and April/May), students must complete an Examination Accommodation Form, which can be obtained from Student Client Services, Student Services Centre or online at https://w2prod.sis.yorku.ca/Apps/WebObjects/cdm.woa/wa/regobs


- Academic Honesty: http://calendars.students.yorku.ca/2019-2020/policies-and-regulations/student-conduct/academic-honesty

- Academic Integrity Site: http://www.yorku.ca/academicintegrity

- Academic Integrity Tutorial: https://www.yorku.ca/tutorial/academic_integrity/
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 to 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