Experience the ways of analyzing movement with a focus on Laban Analysis, various notation systems and/or Effort/Shape Analysis with an emphasis on developing movement observation and research skills. Prerequisite: FA/DANC 2320 3.00 or by permission of Instructor.

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INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
</tr>
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<tbody>
<tr>
<td>Cash, Susan</td>
<td>Sec. A / STDO / F</td>
<td><a href="mailto:scash@yorku.ca">scash@yorku.ca</a></td>
<td></td>
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</tbody>
</table>

SPECIAL FEATURES

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

**Office hours:** Tuesdays after class, or by appointment

**Time and Location:** Tuesday 1:00 – 4:00 PM studio A (203)

This course introduces the student to the theory and practice of Laban/Bartenieff Movement Analysis (LMA) as a language for movement observation. Developing movement-specific language is explored in this course for seeing and communicating as dancers, choreographers, scholars, administrators, researchers, curators, educators, writers etc. Experiencing Laban’s components of Body, Effort, Space, and Shape (BESS) engages the student in a physical, creative and skill developing understanding. The weekly practice of Bartenieff Fundamentals will support the students’ own physical awareness in achieving a greater ability for movement observation.

**Experiential Education:** Experiential learning through embodied movement will be the primary mode in developing articulate observation skills in diverse situations.

**Studio Delivery:** Be prepared to be moderately physical every class which will include moving into and out of the floor.

**Attire:** Every class will have some movement work. Wear comfortable clothes in which you can move easily. Active-wear for fitness/exercise (soft, stretchy, loosely fitted, with long sleeves, long pants and
socks) is recommended. Please come to class dressed appropriately.

**Organization of the Course:** This is a studio-based specialized studies course that will range from the physically demanding to the intellectually challenging. It will involve creative movement, reflection, readings, guests, field trips, research, presentations and written/applied projects. There will be times for listening, writing, physical experiment, discussion, interaction and working with your peers.

**TOPICS AND CONCEPTS**

**Course Text / Readings:**
The following **required** text will be a valuable addition to your personal dance reference library. Can be purchased in the bookstore or on-line and will be on reserve in Scott library:

*Everybody is a Body* by Karen Studd & Laura Cox (2013) in bookstore, online, and on reference in Scott library

Additional readings may be assigned or recommended during the course.

**LIST OF LEARNING OUTCOMES AND EXAMPLES OF**

**Statement of Purpose**
The purpose of this course is to assist students in developing a method and language for describing, visualizing, interpreting and documenting human movement through the embodied practice and study of Laban Movement Analysis (LMA) which draws upon related fields of anatomy, kinesiology and basic psychology.

By the end of this course students will be able to achieve the following specific learning objectives in the areas of:

**Breadth, Depth of Knowledge**
identify describe, interpret and document how the human body moves using the four LMA components of Body, Effort, Shape and Space (BESS);
recall, select and synthesize related fields of human anatomy, kinesiology and psychology in relation to LMA as a documenting tool;
adopt thorough observation skills that are non-biased, open and adaptable across race, class, gender, and ability by being aware of one’s own movement predispositions.

**Knowledge of Methodologies**
compare and contrast LMA theories and approaches and historically situate as key LMA movement pioneers that have made this method of describing, visualizing and interpreting human movement a thriving and valuable practice within the Western contemporary dance community;
identify and acknowledge LMA’s inherent strengths as a method for documenting human movement but also its potential weakness;
express and advocate for the importance of embodied learning when engaging with LMA theories and methodologies.
Application of Knowledge
apply LMA theories and methodologies to create a theoretically sound framework for analyzing, describing, visualizing and interpreting human movement that is non-biased across age, gender, race, class and ability; demonstrate with confidence foundational LMA skills using the four LMA components of Body, Effort, Shape and Space (BESS).

Communication Skills
advocate LMA as an effective method for observing, describing, notating and interpreting human movement to enhance communication and expression in everyday and professional life; develop communication and movement skills to effectively communicate one’s observations in verbal and written form.

Awareness of limitations of knowledge
identify, describe, document and assess one’s own movement predispositions and limitations; identify, describe, document and assess peers’ strengths and limitations in movement.

Autonomy and professional capacity
exhibit effective problem-solving capabilities in analyzing human movement in professional and everyday life; exemplify professional conduct in all learning or working environments; develop self-directed, internally motivated learning skills in relation to MLA theory and practices; contributes in a meaningful way to in class discussions and forums; assumes responsibility and commitment for all written work and reflective papers by submitting course work on-time to the best of one’s ability.

GRADED ASSESSMENT
Assessment Descriptions:

Depth and Breadth of Knowledge 10% (5%+5%)
2 Field Observation Studies (TBA), Due Oct. 1, 5% & Nov. 19, 5%

Knowledge of Methodologies 10% (5%+5%)
2 Discussion forums and short Reflection papers on the readings and course content (further information TBA), Due Sept. 24, Nov. 5

Application of Knowledge 35% (15%-20%)
Part A Peer Partner Movement Analysis Project Due Oct. 22, 15%
Analyze your partner’s exercise or combination using the components of BESS that you have studied so far. Hand in an illustration of your observations.

Part B Final Creative Movement Analysis Project Due Nov. 26, 20%
Based on your analysis of your partner’s exercise devise a combination that you will demonstrate, lead and present that contributes to your partner’s moving potential

Awareness of Limitations of Knowledge 15% (5%+10%)
2 Body Maps will be done in class (further information TBA), 5%

Then and Now Final Paper – What are the differences you have observed about your own moving body through this course and this body map exercise? How did the peer partner movement analysis project and the final creative movement analysis project contribute to your insight about your own moving body and its predispositions to BESS? (500-word paper) Due Dec. 3, 10%

Communication 25% (10% +15%)

Part A present and discuss with your peers what you observed, Due Oct. 22 10%

Part B Using the content of the course speak to how it contributes to your partner’s moving potential, Due Nov. 26, 15%

Autonomy and Professional Capacity 5%

Based on the acquisition of the learning outcomes stated under Specific Outcomes including effective problem-solving capabilities when analyzing human movement in professional and everyday life; professional conduct in all learning or working environments; self-directed, internally motivated learning skills in relation to LMA theory and practices; offering meaningful contributions to in-class discussions and forums; completing all written projects to the best of one’s ability while exemplifying professional and ethical behaviour that respects all members of the LMA dance community by arriving on time, meeting your due dates, keeping up with readings, collaborating and being an active engaged participant in the health and well-being of the class environment.

Details about field studies, projects, papers and presentations will be discussed further in class.

Course Schedule (subject to change or rearrangement)

(Bring readings to every class, something for taking notes, loose paper and markers)

Please read at least the introduction by first class.

September 10 - How can we analyze movement? Who is Laban and Bartenieff?
Orientation, establishing a base-line of observation skills, in class Body Map #1 (TBA), read chapters 1, 2 & 3

September 17 - What is Laban Movement Analysis (LMA) and Bartenieff Fundamentals?
Introduction to the Body component, record partner exercise, read chapter 4, 5 & 6

September 24 – What underlies all movement patterns?
Discussion Forum and Reflection, Read chapter 7 & 8

October 1 – How does Space manifest itself in movement?
Introduction to the Space components, Field Observation Study #1 due, read chapter 11

October 8 – What is the Quality of Movement?
Introduction to basic Effort qualities, some class time to work on Peer Project, read chapter 9

October 15 – Study Week – No classes

October 22 – Peer Partner LMA Project Presentation in class

October 29 – What is the Quality of Movement?
Basic Effort Actions and Combinations

November 5 — What constitutes Shape in movement?
Introduction to Modes of Shape change and Shape Qualities,
Discussion Forum, Read chapter 10

November 12 – How is it all interrelated?
Read chapter 12

November 19 – What do we know so far?
Review. some class time to work on final projects, in class Body Map #2 due,
Field Observation Study #2 due

November 26 – Presentations
Final in class creative LMA project

December 3 – It’s a Wrap!
Feedback, discussion, hand in Then and Now Paper, do evaluations for the course

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 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)

<table>
<thead>
<tr>
<th>Course Type</th>
<th>Withdrawal Dates</th>
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<tbody>
<tr>
<td>Full Year (Y)</td>
<td>February 4 to April 5, 2020</td>
</tr>
<tr>
<td>Fall Term (F)</td>
<td>November 9 to December 3, 2019</td>
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<tr>
<td>Winter Term (W)</td>
<td>March 14 to April 5, 2020</td>
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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 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/](http://secretariat-policies.info.yorku.ca/), which covers the following topics:

- Academic Integrity Tutorial: [https://www.yorku.ca/tutorial/academic_integrity/](https://www.yorku.ca/tutorial/academic_integrity/)
- University Secretariat: [http://secretariat.info.yorku.ca/senate/](http://secretariat.info.yorku.ca/senate/)

### 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 a 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.

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

*Moodle @ York University*