COURSE CALENDAR DESCRIPTION

Offers modern and contemporary dance technique for BFA dance majors. Ongoing training refines artistic expression, modern dance vocabulary, musicality and athleticism. Includes a theoretical component which may be written projects, oral presentations, and class discussions. Optional for all dance majors.
Prerequisites: FA/DANC 3216 3.00 and permission of the department.

INSTRUCTOR(S)

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<th>Name</th>
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<td>Hector, Syreeta</td>
<td>Sec. B / STDO / F</td>
<td><a href="mailto:shector@yorku.ca">shector@yorku.ca</a></td>
<td>York Ext. 22493</td>
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SPECIAL FEATURES

Through out this physical course, the students will learn a variety of modern contemporary dance forms that can be integrated into their performance, creative and teaching practices. The term oscillate between Limon and Graham principles along with flow work and improvisational methodologies. The course will also examine the hybridity of movement styles that live within contemporary dance today. The ability to critically think about and speak about dance is crucial as an artist and educator so participation in dance focused conversation and written assignments will be required.

TOPICS AND CONCEPTS

Classes will be based on the movement practices within national companies like Toronto Dance Theatre, and will touch on the movement qualities within American choreographers such as Martha Graham and Jose Limon. Body conditioning practices developed by Donna Krasnow and Irene Dowd will be highlighted and should be independently contoured to the student in order for them to undergo self directed practices. Movement material will be introduced and added on throughout the course so attendance will be crucial.
There may be special performances or workshops given during the class time by guest teachers (TBA).

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

The purpose of this course is to provide the student with a strong contemporary technical base for performance, teaching, and choreography. Through out the course, the student will be expected to confidently show the technical style within their body, as well as articulate movement qualities and actions in verbal and written form.

Specific Learning Outcomes for the Course:

Breadth and Depth of Knowledge:

Consistently demonstrate proper alignment, body awareness, coordination, articulation of the torso, legs and feet, integration of body moving, physical initiations, endurance, eye line, use of breath, flexibility,
performance qualities, and dynamics.
Detect, generate, and articulate reasons for musical form changes and rhythm changes.
Acknowledge the strengths and challenges within the physical body and performative body.
Contain the ability to translate, integrate, and adjust movement depending the given style.

**Application of Knowledge:**
Execute and consistently demonstrate the ability to pick up material fast and efficiently.
Recognize and consistently undergo artistic expression, athleticism and risk-taking within every exercise.
Practice attention to detail, physical commitment and critical personal assessment both in a positive and challenging light.
Construct self directed plans and goals to help the artist continue a career in education, performance or choreography.

**Knowledge of Methodologies:**
Contain awareness of various artists, performances, and workshops in connection to Toronto as well as the Toronto dance community.
Identify, analyze, and discuss movements within technical exercises in a contemporary dance manner.
Describe musicality, dynamics and identify the relationship that movement has to the music.

**Communication (Performance/ Written):**
(For details of Written Assignment see the Written Component Guidelines)
Be aware of and participate in meeting local contemporary artists, dance festivals, shows and workshops within the community.
Carry out positive and critical self evaluation before, during, and after class.
Interpret and internalize both group and individual corrections within the class.

**Professional Capacity/ Autonomy:**
Carry out proactiveness within the community in order to further develop new pathways of physicality, artistry and performance.
Generate skills acquired for auditions, workshops intensives and other various performance settings.
Master acting in a professional manner before, during and after class. This includes embracing corrections, suggestions from musicians and fellow educators.

**Awareness of Limitations of Knowledge:**
Undergo professional proactivity for injury and limitations.
Demonstrate self directed care for injury prevention before, during, and after the course is finished every day.
Apply concepts in order to improve physicality, flexibility and strength within the artist.

**GRADED ASSESSMENT**

**Written Component Guidelines - Due on/or before October 31st**
750 Words, 2 double spaced pages: MLA style
Choose one of the following subjects or people and respond to ALL of the following questions.
1. Please provide a brief introduction for the item, subject, performance, or person
2. Explain how they are connected to the dance community locally or on an international level
3. Explain why or how are they important to dance history and the future of dance
Presentation Assignment- Due on October 30th or October 31st depending on time. This presentation is a brief extension of your paper. Within three minutes please provide the class with information about the subject that you covered within your written assignment. You will have three timed minutes to give an overview of the subject, explain their connection to Graham, and detail why the topic or person is important to the future of dance. **It is crucial for you to choose important moments from your paper to share with the class.**

Topics and artists will be chosen during the review of the course outline during the first week of class. Each student must choose a different topic or person.

Jennifer Archibald, Peggy Baker, BouchardDanse, Michael Caldwell, Bill Coleman, Danny Grossman, Dusk Dances, Christopher House, David Earle, Peter Randazzo, Patricia Beatty, Aria Evans, Yvonne Ng, Dance Made in Canada, Dancetheatre David Earle, Hanna Kiel, Compagnie Marie Chouinard, David Norsworthy, Kenny Pearl, Pro Arte Danza, Toronto Dance Theatre, Laurence Lemieux, TO Love In, William Yong, GMD/Great Moving Dancers

**Graded Assessment**

- 20% Breadth, Depth of Knowledge
- 25% Application of Knowledge
- 10% Knowledge of Methodologies
- 10% Communication
- 15% Professional Capacity/ Autonomy
- 5% Awareness of Limitations
- 15% Midterm Mark

**Important Notes:**

If a student is injured throughout the duration of the course, it is incumbent on them to modify the movement and engage in as much of the class as possible.

Make up assignments will be in the form of a written paper following the attendance of contemporary dance class, selected audition, or/and performance.

Knee pads may be required for some of the movement material and are used at the discretion of the dancer. Shorts are permitted if they are mid-thigh or longer in length.

**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)
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 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/, which covers the following topics:

• Academic Accommodation for Students with Disabilities:

• Religious Accommodation:
  http://calendars.students.yorku.ca/2019-2020/policies-and-regulations/academic-policies-and-regulations/religious-accommodation

• Code of Student Rights and Responsibilities:
• Academic Honesty:
  http://calendars.students.yorku.ca/2019-2020/policies-and-regulations/student-conduct/academic-honesty

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

• Ethics Review Process:
  http://secretariat-policies.info.yorku.ca/policies/ethics-review-process-for-research-involving-human-participants-policy/

• Alternate Exams/Tests:
  http://altexams.students.yorku.ca/

• University Secretariat:
  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 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.

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