COURSE CALENDAR DESCRIPTION

This course explores a variety of creative approaches to developing, structuring and editing movement. Through individual and collaborative research, the student develops a personal choreographic voice and explores the cultural and aesthetic questions arising from their choreographic research. Prerequisites: GS/DANC 5300 3.00 and GS/DANC 5325 3.00. Required for MFA students.

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INSTRUCTOR(S)

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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tr>
<td>Callison, Darcey B W</td>
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SPECIAL FEATURES

GS/DANC 5501 3.00 F A, Initiating, Forming and Performing Choreography
Fall: 2019, Studio A | Tuesdays and most Wednesdays 10:00 am to 1:00 pm

Instructor: Darcey Callison PhD, CMA | #317 Accolade Building East |
callison@yorku.ca. Office Hours, (most Tuesdays after class, please make an appointment)

5501 Dance MFA Initiating, Forming and Performing Choreography focuses on the theatrical crafting needed to devise, edit, hone, research and perform choreographed events for the theatre, and alternative spaces. This practiced-based course builds on the experiences of the particular students enrolled and asks participants to consider which choreographic trends, thoughts and histories inform their choreography, and how their work as dance artist is situated within current discourses in the arts.

Projects
A number of opportunities for students to devise choreography as contemporary theater will be introduced throughout the term. Maintaining that the body and movement are the choreographer’s primary creative materials, the course considers how both historical and current ideas about dance, dancing and staging dance inform the theatre the students are devising. The course also considers how the choreographic projects are informed by the environment of the stage or specific site, and what matrix-like relationships are generated when dancing with objects, costumes, sets, lighting, technology, music/sound, with other dancers or performers, and for an audience.
TOPICS AND CONCEPTS

Short Bibliography of Suggested/Additional Readings.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

The purpose of the course is to introduce MFA Dance students to the thinking that engages with choreographic objectives or questions as practice-based research.
GRADED ASSESSMENT

The success or failure of a creative project is subjective. Students and the prof. will work together to agree on the criteria for evaluating each choreographed project devised for this course. However, a rigorous attention to detail, a willingness to think or see differently, an ability to reinvent, reassess and rechoreograph established notions of beauty, theatre, the physical, musicality and imagery are integral for understanding the depth of a choreographic idea, for understanding where there are gaps, and for accessing the full potential of a choreographic idea. Also, understanding that choreographic content is always-already situated within a cultural moment, and on a historical continuum is essential for establishing a comprehensive artistic voice: a voice that is in discourse with current dance inquiries, studies, questions and initiatives.

Thoughtful participation, full attendance, respectful communication, leadership, and patience are essential characteristics for all successful graduate study, as is the accurate & thoughtful completion of all assignments. A sense of humor is always helpful.

Required Reading

There are three primary books for this course, and all are available for purchase online, or at York University's book store; and they’re now on reserve in Scott Library. Because only certain chapters in each book are required, it makes senses for students to visit the library reserve and photocopy the required chapters. Foster’s book may be accessed at home through Scott Library’s e.resources. Additional readings, beyond the books, are available through on Moodle.


EVALUATION

Choreographic Projects: 45%

Three Summations 15%

Presentation: 10%

Mid-term Paper: 10%

Final Presentation Performance, Documentation, and Exhibition 20%

Choreographic Projects: weekly or bi-weekly choreographic assignments will provide the material for most of the course’s artistic and theoretical considerations. The exact number of assignments depends on how each choreographic project unfolds: determining what is wanted and needed. The focus is the imaginative assembling, editing, developing, honing, refining and performance of each projects’ objectives. The grand goal is to develop the crafting necessary to devise contemporary choreography as a dynamic theatrical event. All projects will be created outside of class time and presented live for the class. The objectives for each project will be discussed before student’s begin choreographing. Short writing assignments may be assigned from time to time.

Three Summations: Write three short summations, one summation a week for Oct. 10, 17 and 24th. Focus on the reading’s primary thesis, summations are due the same day the reading is required, and one summation may be submitted each week. Summations do not have to be rigorous academic documents: focus on stating the reading’s primary thesis in your own words. This assignment is intended to help students articulate an
established dance scholar’s thinking. Students should be prepared to discuss all readings in class. Max 100 words. Times New Roman, Font 12, Double Spaced, MLA style. No title page, one side of one page. Be sure you name is on the one page. Hard copy only. 15%

**Presentations:** select an internationally recognized choreography that premiered before 1950. Students are asked to limit their choice to a choreography available on YouTube or S.M.I.L.'s home streaming library: everyone in the class must have access to view the choreography at home. The prof. must approve the choreography being presented. To be solidified the second week of classes. Ideally the selected choreography will introduce the student to unfamiliar dance histories and aesthetics.

Choreographies for presentation must be finalized in class on Tuesday Sept. 17th.

The presentation should answer the following four questions.

- What are the historical concerns informing the choreography and the particular aesthetic?
- How is the movement vocabulary introduced and develop? What is it?
- How are the props, costumes, sound or lights utilized to make dynamic theatre?
- Why has this choreography endured?

To end the presentation, students are asked to reconstruct a short ‘signature’ movement phrase from the choreography (approximately 30 seconds) and teach it to the class.

**Before 1950: suggestions only...**

George Balanchine: *Serenade*

Martha Graham: *Appalachian Spring* (SMIL DVD) Michel Fokine: *Petrushka* (YouTube Paris Dances Diaghilev)

Doris Humphrey: *With My Red Fires.*

Kurt Jooss; *The Green Table: A Dance of Death in 8 Scenes* (Sound and Moving Images) Mauris Petipa (after): *The Sleeping Beauty* (YouTube)

**All presentations will be presented on Tuesday Oct. 1st.**

**Writing:** Create a handout for everyone in the class. The handout may include anything the student thinks is useful. One side of one page & may be written in point form. 10%

**Mid-term Paper:** devise a choreography course for second-year dance students at York University. Twelve weeks, two-hours twice a week, twenty-five students.

This contemporary choreography course introduces students to different dance aesthetics, and the use of improvisation as the primary skill for devising original movement vocabulary. The primary goal is to introduce ways for devising original movement choices and creating complete movement phrases. The philosophy informing the course is that movement speaks for and about itself. That movement is enough, and that the use of music, text, sound, narrative, costume or character are often distracting when emphasizing movement.

Enrolled are students with studio-experience choreographing for their friends’ competitive dance events: both ballet and jazz. A few students will have no choreographic experience. At least four students in the class will claim they’ve never improvised. Several students will have trained in non-western dance forms. The students’ skills as dancers vary greatly, but all will have completed first year technique (ballet and modern), as well as the department’s introduction to dance studies.

The mid-term paper includes an outline (like the one you are currently reading) to handout to students: stating the course’s objectives, a short discussion of the types of assignments students can expect, and briefly suggests how the work will be evaluated. Include a complete list of all elements being evaluated, adding up to 100%.

The course must include a minimum of three short readings including at least one section from the Doris Humphrey’s *The Art of Making Dances.* Do not use readings from our MFA choreography course. These three readings need to be written for second year students.

Include a short writing assignment and a primary writing assignment.
Map out a twelve-week schedule with goals for each week (point form), and include one detailed class description in which you introduce a new topic and briefly explain how your introduction prepares students for a choreographic assignment.

In the bibliography include a short summation for the course’s three required readings (max. 30 words each). Times New Roman, Font 12, Double Space, MLA style: make sure pages are numbered, that your name is on each page and everything is stapled together. (maximum 8 pages). Hard copies only, due Tuesday October 8th. 10%

Final Performance, Exhibition and Documentation: the course concludes with a final public presentation. Each student will present one of the projects worked on earlier in the course, but developed and honed for this presentation.

In conjunction with this final presentation, students will collaboratively curate an exhibition focusing on the particular choreographies they’re presenting to the public (front of house exhibition).

Students are required to document their final presentation. The objective of this documentation is to 1) record the process and thinking that informed the choreography, 2) record the dancer’s intentions when performing and 3) provide a detailed score that someone could use to reconstruct essential elements of the project in the future.

Dance MFA faculty and selected guests will be invited to view this presentation, which will likely be scheduled after fall term classes end.

Tentative performance & exhibition date. Wednesday December 4th
Documentation due first Wed. after performance. 20%

York University Library Dance Research Home Page
http://researchguides.library.yorku.ca/dance

York University Library Dance Research Guide for Streaming Videos
http://researchguides.library.yorku.ca/c.php?g=679407&p=4792443

MLA Standard Academic Formatting
https://owl.english.purdue.edu/owl/section/2/11/

ADDITIONAL INFORMATION

Faculty of Graduate Studies, Current Students (Regulations, Resources, etc.): http://gradstudies.yorku.ca/current-students/

Important University Sessional Dates (classes start/end dates, reading/co-curricular week, add/drop deadlines, holidays, etc.): http://registrar.yorku.ca/enrol/dates/

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

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.

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:

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/


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

- University Secretariat: http://secretariat.info.yorku.ca/senate/

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

Moodle @ York University