EXPANDED COURSE DESCRIPTION
DANCE
School of the Arts, Media, Performance and Design
Dance Department
FA / DANC 6300 3.0 SECTION A
TOPICS IN DANCE HISTORY & HISTORIOGRAPHY
FALL 2019 / WINTER 2020

Last Modified Date: 09/04/2019

COURSE CALENDAR DESCRIPTION
This course surveys the wide range of theories, methods, and issues that have animated historical research on dance and movement practices.

INSTRUCTOR(S)

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<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tr>
<td>Callison, Darcey B W</td>
<td>Sec. A / SEMR / F</td>
<td><a href="mailto:callison@yorku.ca">callison@yorku.ca</a></td>
<td>York Ext. 22463</td>
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SPECIAL FEATURES
GA/DANC 6300 Topics in Dance History and Historiography
Thursday, 10:00 am – 1:00 pm, ACE Room 311
Darcey Callison Ph.D., CMA
#317 Accolade East Building callison@yorku.ca
Office Hours: most Tuesdays at 1:30 (please make an appointment)

“History is just one damn thing after another” A. Toynbee (1889 – 1975)

Course Outline: In academia History is understood as the study of the past and Historiography is the critical examination of the literature and documentation organized to interpret, preserve and disseminate the past. Focusing on the history of the choreographed body this course addresses such topics as the use of objects and archives, reenacting choreography, Canada’s danced histories, gendering dance history, the use of memory in historical research and the ‘idea’ of embodying history.

Expanded Course Outline: Through discussions, readings, presentations and assignments students will engage with current issues in historical research and in writing dance history. Working with primary sources, students will assemble, investigate, organize and document choreography, and danced events. The course asks students to consider such questions as: What ethical concerns arise when writing a history? How do you decide which history to write? What does it mean to ‘dance’ a history? Where is the body in dance history? Might it be possible to write an embodied history? What does reenacting choreographies have to teach us about the ever-changing meaning(s) of the body; aesthetics, fashions, political agendas, societal values, gendered identities, nationalities and culture? Why dance history? Why write Canada’s dance history?
TOPICS AND CONCEPTS

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/resource/747/01/

Additional Resources
SIBMAS – International Association of Libraries and Museums of the Performing Arts http://www.sibmas.org/English/sibmas.html
Library and Archives Canada http://www.collectionscanada.gc.ca/about-us/index-e.html

Canadian Dance Legacy Projects
Collection Danse Exhibitions: (Pages in History and Encore! Encore!)

Dancing our Stories: Personal Narratives from Dance Animation and Community Dance Projects in Canada
Danny Grossman Dance Company Greatest Hits
Encore! Encore!
Endangered Dance: A National Dance Heritage Forum
Fondation Jean-Pierre Perreault
Grassroots Archiving: A National Preservation Strategy for Dance
Local Heroes: Ontario Dance Legacy Login: dance/se 2000 Symposium Lost/Last Dance Symposium
Murray’s One Man Show (Murray Darroch)
Peggy Baker Dance Projects: The Choreographer’s Trust
School of Contemporary Dancers (Winnipeg): A Living Legacy
Toronto Dancing Then & Now Toronto Heritage Dance Vanishing Acts

Examples of Dance Legacy Projects Elsewhere
America’s Irreplaceable Dance Treasures: The First 100
American Dance Legacy Institute
An American Ballroom Companion: Dance Instruction Manuals ca. 1490-1920
Beyond Isadora: Bay Area Dancing 1915-1965
Bold Leadership in Dance Education
Diaghilev’s Ballets Russes – various celebrations of centenary, 2009 Estate Project
George Balanchine Foundation Archive of Lost Choreography
Merce Cunningham Trust
Synchronous Objects for One Flat Thing, reproduced
Dancing at 100: Celebrating a Century of Dance at the University of Michigan 1909-2009

GRADED ASSESSMENT

Required Readings:
The Reading Kit for this course is available for purchase at York University’ Bookstore. All other readings may be downloaded from the course Moodle page. Students will need to use their York University Passport Accounts to access Moodle. It is advised that students download and print all required readings as many e.resources are available for a limited time only. Also, because only one or two people may view online readings at one time, everyone is asked to download and logoff efficiently. If you have trouble accessing Moodle or York’s e.resources please contact ithelp@yorku.ca for assistance.

EVALUATION:
Three Prompts: (5% each) 15%
Dance Collection Danse: Artefact Statement and Presentation: 25%
Oral History Assignment: 10%

Primary Project:
Intention Abstract (due ) 10%
Mini Conference (presentation ) 15%
Final Paper (due ) 25%

Please note: full attendance, thoughtful preparation, effective time management and consistent, meaningful contributions throughout the term are essential characteristics for successful participation in Grad seminars; and these characteristics are included in the overall evaluation for each assignment.

Three Prompts: Each student is responsible for presenting two prompts. Each prompt builds on a required reading for that week, and only one prompt may be presented a week. Prompt weeks are September 13th, 20th, October 4th, 18th or November 15th, 22nd. The ideal prompt builds on the primary question, hypothesis, themes, theories, methodology or critical concerns in the required reading to devises a research question within the field of dance history, or historiography. A successful prompt includes both a concise introduction, a research question and a method for answering the question.
1. Introduction to the article and research question (ma 100 words)
2. one research question (limited to one sentence)
3. a method for answering the research question (ma 100 words)

Prompts will be read to the class and in-turn the class will discuss and help hone the prompt. Presentation and discussion times are limited therefore, students are encouraged to well prepare and succinct. Prompts do not need to be perfect, but they do need to be thoughtfully presented. A hardcopy of the prompt needs to be submitted in the same class as the presentation (max. one side of one page). Prompts are a chance to practice research-thinking and to generate in class discussion, to deepen our understanding of the week’s reading(s) and to hone what it means to frame research ideas as a dance historian. (5% each) 15%
Artifact of the Month Assignment:

The Artifact of the Month series introduces our online visitors to treasured and fascinating items at Dance Collection Danse (DCD). Focused on Canada’s theatrical dance history, DCD’s collection dates back to the mid-1800s and includes materials such as costumes, props, backdrops, choreographic notes, photographs, moving images, playbills, journals, notation scores, correspondence, business records, newspaper clippings, scrapbooks, designs, oral history recordings and books. Here, we present a featured artifact with accompanying related imagery narrated by a podcast. Welcome to Canada’s colorful dance heritage!” Ms. Amy Bowring, Director of Collections and Research Dance Collection Danse

On Thurs. Sept. 19th class is meeting at Dance Collection Danse (2 Carlton St Suite 1303, Toronto, ON M5B 1J3). DCD manager and archivist Ms. Amy Bowring will discuss her work and introduce DCD’s archival collections. Also, the class will meet and talk with Canadian Dance Historians Selma Odom and Carol Anderson. Finally, Ms. Bowring will help each student select an artifact to research for this assignment.

To prepare for this visit, please read DCD’s web pages: a list of specific DCD pages written by or about our guest historians is provided on Moodle. Please read all the Artifact of the Month pages as they are good examples of historical-journalism and the writing style necessary for this assignment.

With some help from Amy Bowring, each student will select a dance artifact, and research its ownership, function(s) and aesthetic, its use-value and its relationship to dance and the body then and now. The following deadline apply:

1) Write a description of the artifact in and of itself (what is it)? Due Thursday Oct. 3rd. Max. 120 words.
2) Write a description of era/culture associated with the artifact. Due Thursday Oct. 10th. Max. 120 words
3) Write about the dancer artist or personality who owned the artifact and speculate on how they used it. Due Thursday Oct. 24th Max. 150 words.
4) Utilizing the above three assignments, write an Artifact of the Month statement. Due Thursday Oct. 31st Max. 200 words.

Each Artifact of the Month statement will be read to the class. Hard copy due same day. No title page. Font Size 12, Times New Roman, Double Spaced 25%

Oral History Assignment: select one dance artists from Canada’s dance history 1) state why you’ve chosen to focus on this artist and why you would have liked to interview them, 2) write the three primary questions you’d want to ask them, and briefly outline why you’ve devised each question. This assignment will be read to class. Maximum three pages. No title page, Font Size 12, Times New Roman, Double Spaced. Be sure your name is on each page, and that pages are numbered. Hard-copy only. Due November 14th 10%

PRIMARY PROJECT: Intention Abstract, Mini Conference and Final Paper: select a topic that reflects course themes, materials, readings, viewings or discussions and write an academic paper.

INTENTION ABSTRACT: This abstract follows traditional conference application guidelines: 1) a working title, 2) max. two-hundred and fifty (250) word abstract stating the focus for the final paper with a clear hypothesis or research question. Also, include a methodology and the scholars you intend utilized. 3) provide five (5) key words, 4) a bibliography, with a minimum of five books or peer-reviewed articles that the student intends to utilize when writing their final paper. Provide a short concise annotation for each entry (max 20 words) 5) a bio focusing on the student’s dance and academic credentials for writing this paper (max. 50 words). 1,2 & 3 one side of one page 4 & 5, one side of one page. No title page, Font Size 10, Times New Roman, be sure your name is on both pages and that the pages are numbered. Hard-copy due in class and digital .doc copy sent to callison@yorku.ca on Thursday November 7th. 10%

Mini-Conference: using material for the Final Paper, MAs edit a six (6) page conference presentation (max. 10 min. reading), and PhDs edit a nine (9) page conference presentation (max. 15 min. reading). The number of pages is based on double-spaced, font-size 12, Times New Roman formatting. Any or all written material for this presentation may be included in the Final Paper.
This mini-conference is designed to 1) give students a jump-start on their final paper and, 2) to practice presenting at a conference. This is an oral, visual presentation, no hard copy documents need to be handed in.

**Due: Thursday November 28th. 15%**

**FINAL ESSAY:** select a topic that reflects course themes, materials, readings and discussions and write an academic paper. Students may select a topic that is of interest to them and the topic may be relevant to her or his MA / Ph.D. research. Please note, this is not a literary review. This is an academic history paper that could potentially be delivered at a scholarly conference titled *Dancing History: The Choreographed Body and Embodied Historiographies.*

- **MA students,** maximum 12 pages, plus a title page, a final abstract (150 words) and a works cited page: total MA 15 pages
- **PhD students,** maximum 18 pages, plus a title page, a final abstract (150 words) and a works cited page. PhD students are required to write three (3) summations (50 words each) for any three peer-reviewed sources; these single-spaced summations should be placed under the articles’ citation on the works cited page: total PhD 21/22 pages

**Final papers** are double spaced, Font 12, Times New Roman, MLA, standard academic formatting. Please be sure the pages are numbered, and the author’s name is on each page. Due: any time before noon on **Thursday December 5th** (one week after last official class). Hard copies should be dropped off at office #317 Accolade East Building by noon on Dec. 6th: if prof is not in his office please slide under door and send an email letting him know the paper has been delivered. On the same delivery day send a .doc copy to callison@yorku.ca. Late penalties will be applied. Late papers will be penalized 3% per day, or portion of a day. 25%

**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 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.

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

Moodle @ York University