COURSE CALENDAR DESCRIPTION

Offers selected projects in choreography with continued work in structure and forms, and an increased focus on development of individual interests and style. Continued work in production, performance and criticism as related to choreography. Prerequisite: A grade of B+ or higher in FA/DANC 2226 3.00 or permission of the department. Corequisite: Current enrolment in dance technique.

Selected projects in choreography with continued work in structure and forms, and an increased focus on development of individual interests and style. Continued work in production, performance, and criticism as related to choreography. Four and one-half hours. Prerequisite: A grade of B+ or higher in FA/DANC 2226 3.0 or permission of the course director. Corequisite: Current enrolment in dance technique.

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>Norman, Tracey</td>
<td>Sec. M / STDO / W</td>
<td><a href="mailto:traceyn@yorku.ca">traceyn@yorku.ca</a></td>
<td>York Ext. 22493</td>
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</tbody>
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SPECIAL FEATURES

Course: FA/DANC 3220 3.0  CHOREOGRAPHY
Term: WINTER 2020

Course Instructor
Tracey Norman
(416)736-2100 ext 44651
326 ACE
traceyn@yorku.ca
Office hours: Wednesday and Friday 12—1pm or by appointment.

Time and Location
T & R 1:00-3:00pm (ACE 249/ Studio E)

Course Description:
This course offers students the opportunity to devise and develop choreographic work for the theatre. Focusing on the development of movement vocabulary as the foundation for choreography, students will develop a choreographic work that is a physical, contemporary statement. This course is designed to facilitate the participants’ individual and collective exploration through the choreographic process from conception through creation and rehearsal to performance and evaluation.
The course is experiential and aims to stimulate creative thinking through research, physical practice, observation, analysis, discussion and documentation as the means to investigate and address contemporary choreographic issues. Developing creative strategies, furthering skills and enhancing overall choreographic craft are the basic aims of the course. Choreographic projects will be presented as part of **York Dances, 7pm & 8.30pm March 25 & 26, 2020** in The McLean Performance Studio Theatre (Studio F), Accolade East Building.

The creation and rehearsal of projects is primarily accomplished outside of class meeting times. Classes themselves include guided explorations of creative practices designed to stimulate creative thinking and facilitate the development of strategies for accomplishing choreographic projects. Within a safe and nurturing environment, exploration and learning is both independent and collaborative. The course emphasizes **movement invention**, form and structure as the foundation out of which content organically emerges.

Classes include guided physical explorations of improvisation techniques as a means to generate and develop innovative movement material. Developing, organizing, editing and structuring material is guided throughout the course. Opening and honing perception—what we see—how we speak and write about choreography is developed and practiced through class work. Reflection and documentation in the form of a well-kept journal specific to the course is essential and is the responsibility of the participant.

The course places an emphasis on creative process. Aspects of dance production including the use of staging, audio, costuming, props and sets will be discussed in class. The use of sound/music and how to integrate it—is guided by the course director. Produced by the students of this course, York Dances entails two showings of final projects in McLean with the support of an overall lighting ‘look’, audio playback and FOH.

Guided by the course director, participants organize an audition for dancers. Writing skills are enhanced through assigned written tasks including the creation of program information, bios and other materials pertinent to York Dances. **Verbal and written tasks will be assigned during the term.** As a means of enhancing creative practice participants are encouraged to take advantage of Toronto’s vibrant contemporary dance scene, to see as much performance as possible and to familiarize themselves with the work of professional choreographers.

**Class Schedule – Important Dates:**
ALL choreographers and participating dancers and performers MUST be available to participate in the technical/dress rehearsal and performances March 23, 24, 25 and 26.

Please make note of the following dates/deadlines (subject to change):

*Deadlines regarding descriptions, program, flyers, audio & posters to be discussed in class.*

January 7: First class; full review of all administrative plans for the semester/production.

January 9: participants design audition.

January 14: audition **11:30am-1:00pm in studio D** + choreographer discussion 1:15-2:30pm

February 4: in-class showings of choreography in-progress begin and continue each class

February 15 – 23: reading week; a perfect opportunity to rehearse

March 19: final in-class regular showings

**March 23: 6-9:30pm – Tech individual pieces & Tech/dress run of Series A**
March 24: in-class FULL RUN OF SHOW in Theatre. Mandatory attendance by all dancers.
6-9:30pm -- Tech individual pieces & Tech/dress run of Series B
March 25 & 26: 6-10pm – Performances. No regular class March 26.

March 31: in-class Post-Mortem – Final Class (No class April 2)

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

By the end of this course students will be able to:
• develop and deepen an one’s creative process as it relates to contemporary choreography and dance production through the creation, development, rehearsal and staging of an original work of contemporary choreography.
• 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
• develop an enhanced understanding of the relationship of sound/music and other design elements, to choreography and dance production.

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
• develop strategies for conceptualizing, creating, developing, directing and staging an original work of contemporary choreography.
• 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:
• efficiently and mindfully apply feedback from peers and instructor to creative work
• develop the ability to distill movement, solve creative problems and shape dances
• enhance choreographic skill through the creation and development of innovative movement material, forms and structures.
• demonstrate the ability to retain and apply specific and collective feedback to movement project as it evolves over the semester
• deepen perception and enhance choreographic and dance production skills.

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, analyzing and assessing another’s artwork through the practice of the Liz Lerman Critical Response Process
• 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 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 in collaborating with peers and course director in a collective ‘company’ experience
- **contribute** to a positive learning space and support peers in attaining collective and individual goals

**GRADED ASSESSMENT**

Students are assessed in the following categories:

**20% Breadth, Depth of Knowledge:** Demonstrated by all aspects of course work over the term including, movement invention,, challenging one’s own preconceptions and preferences, ability to enter new creative territory, the utilizing of tools and ideas researched and presented in classes to develop one’s contemporary dance project, and an aim for clarity and originality in all of one’s work. It is necessary that students be open to new approaches, apply new ideas in their creative process and willingly take part in physical explorations and collaborations.

**20% Application of Knowledge:** Final Movement Project: Keeping the goals of the above category in mind, the final choreography should have a clear beginning, develop physically through the three (3) minutes and have a definitive ending. There is a focus on application of personal feedback and class discussions, structure and craft discussed in class, specificity and creative rigor. The ability to profit from criticism will weigh heavily into one’s success.

**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 attendance, punctuality, involvement, work habits and motivation; respect for peers and instructor; a generous spirit consistently applied to class practice; willingness to take risks; creative rigor; and contribution to the overall ecology of the class and the excellence necessary for the production of York Dances.

**10% Communication Skills:** graded written work includes program information, a biography, and piece description, all necessary for the production. Students are encouraged to maintain a a creation/rehearsal log and bring it to class each day to notate ideas and feedback as they arise.

**15% Knowledge of Methodologies + Awareness of limitations of knowledge:** There is committee work performed in small groups over the term as we prepare and produce York Dances. Contributions to this work and the quality of this work factor heavily into this category.

Another focus is the use of the Liz Lerman’s Critical Response Process and how to use this process to develop a strong basis for discussion of our art work in-progress. Students need to comprehend the process and practice using it in order to forward the work of all members of the class. Students are collectively responsible for the bettering of ALL work in the production.
15% Unofficial Midterm Grade: The unofficial midterm grade is not filed with the Registrar but comprises part of the final grade; designed to give students timely feedback on their progress and received at least 1 week before the drop date for this course, March 13, 2020.

Course Conditions

- Student choreographers may not perform in their own work. Student choreographers may perform in one other work.
- Showings of the choreographic project are part of in-class coursework. It is highly recommended that choreographers work with dancers who do not have conflicting classes. Should a participating dancer have to miss another class, the choreographer is responsible to be sure the dancer has approached the instructor for permission for the dancer to perform.
- All students are expected to arrive in choreography class prepared to move: many classes include physical practice as well as discussion and writing.
- Notebooks and writing instruments should be brought to every class.
- Explorations and assignments may bridge two or more classes rendering attendance, awareness, reflection and documentation crucial to the advancement of the student’s creative and compositional skills. Students are responsible for any missed information.
- Choreographers are responsible for arranging and coordinating their own rehearsal times outside of class time (please consult your student handbook for booking info).
- The use of music/sound will be discussed in class and choreographers are encouraged to seek out opportunities for using original and/or live music. Music may not include any lyrics or text. If the choreography demands text, a dancer can speak or record it as part of their performance. For the final performance, students must supply a performance quality digital copy of their music, edited from the opening to the end.
- Guided by the Course Director participants will prepare and produce marketing materials, posters, bios and house programs in support of York Dances.
- Choreographers must aim to complete their pieces for their final in-class showing prior to the technical/dress rehearsal.

Recommended Readings


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 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:**

  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/)

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

  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

- **Code of Student Rights and Responsibilities:**

- **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/

- **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.

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

Moodle @ York University