EXPANDED COURSE DESCRIPTION
DANCE
School of the Arts, Media, Performance and Design
Dance Department
FA / DANC 4216 3.0 SECTION M
CONTEMPORARY/MODERN DANCE FORMS
FALL 2019 / WINTER 2020

Last Modified Date: 12/20/2019

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. Prerequisite: FA/DANC 4215 3.00 and permission of the department.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
<td>Hector, Syreeta</td>
<td>Sec. M / STDO / W</td>
<td><a href="mailto:shector@yorku.ca">shector@yorku.ca</a></td>
<td>York Ext. 44651</td>
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SPECIAL FEATURES

Course Outline 4216 M
Winter Term 2020

Through out this highly physical course, the students will cultivate their physical practice through a variety of contemporary dance forms. They will acknowledge and integrate previous and current dance forms in order to facilitate their performance, creative and teaching practices. The term will oscillate between Limon and Graham principles along with floor work and improvisational methodologies. Additionally, the course will examine the hybridity of movement styles that live within contemporary dance today. The ability to clearly articulate the exact choreographer’s intentions within the dancer body and ability to provide variation within the given work will be necessary. The capacity to critically think about and speak about dance as an educated artist and facilitator is imperative so participation in dance focused conversation and self directed assignments will be required.

TOPICS AND CONCEPTS

Classes will be based on the movement practices that have fueled the choreography of national companies and will touch on the movement qualities within American choreographers such as Martha Graham and Jose Limon. Principles within previous technique classes will provide the foundation of the movement and should have the ability to be quickly referenced within the body and in verbal language. Body conditioning practices like the ones developed by Donna Krasnow or Irene Dowd should be independently contoured to the student in order for them to undergo self-directed practices to eliminate injury and undergo professionalism. Movement material will be introduced and added on throughout the course so attendance will be crucial. It is the student’s responsibility to learn and remember the movement taught within each class. 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 dance style base for performance, teaching, and choreography. It is important for the student to have strong grasp of details within the choreographers movement intentions as well as generate a framework for consistent professionalism, dynamic movement and engaged participation. Throughout the course, the student will be expected to confidently show the technical style within their body, quickly replicate movement patterns, along with articulate movement qualities/actions in verbal and written form. Lastly, the student will conduct themselves in a highly professional manner in order to facilitate a smooth transition into the dance community this includes before and after class.

Specific Learning Outcomes for the Course:

Breadth and Depth of Knowledge: Consistently demonstrate proper alignment of the upper and lower body, 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 movement changes, root of movement principles, musical form 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 in a self directed professional manner. Develop a sense of urgency within learning material and critically consider goals within the movement in order to develop a consistent sense of potential virtuosity.

Application of Knowledge: Consistently demonstrate the ability to pick up material fast, efficiently and in a detailed manner. Recognize and undergo artistic expression, athleticism and risk-taking within every exercise during every class. 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, choreography, or in their given field of interest.

Knowledge of Methodologies: Develop and retain an awareness of various artists, performances, and workshops in connection to Toronto as well as the dance community at large. Identify, analyze, and discuss movements within exercises in a contemporary dance manner and have the ability to relate the topics to various dance forms. Describe musicality, dynamics and identify the relationship that movement has to the music.

Communication (Performance/ Written): (For details see Self Directed Project Guidelines) Be aware of and have knowledge of the connections between faculty members, contemporary artists, dance festivals, shows and workshops within the community. Carry out positive and critical self evaluation before, during, and after class. Interpret, internalize and efficiently activate both group and individual corrections within the class.

Professional Capacity/ Autonomy: (For details see Self Directed Project Guidelines) Carry out proactiveness within the community in order to further develop new pathways of physicality, artistry and performance in class and in other professional dance settings. 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, inquiring goals within the self, and embracing suggestions from musicians, fellow educators, asking productive questions, selecting professional work attire. As part of this professional capacity component the following shows are listed in hopes that you attend at least three out the five shows.
Upcoming Dance Events:
- Dance Ontario Weekend: January 25th and January 26th 2020
- The Citadel Ross Centre for Dance: “So This Happened” by Kate Hilliard January 29th to February 1st 2020
- Canadian Stage: “Radical Vitality” by Marie Chouinard February 5th to February 8th 2020
- Harbourfront Centre: “House Mix” by Toronto Dance Theatre February 11th to February 15th 2020
- Theatre Centre: “Her Body as Words” by Peggy Baker Dance Projects March 20th to March 29th 2020

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

Self Directed Project Guidelines
(This mark will be evaluated under the Communication 5% and Professional Capacity Category 5% Total 10%)

A. Attend GMD Good Morning Dancers and write a review of your experience. Attend Good Morning Dancers during the week of February 15th. Provide an overview of your experience, different learning tactics of dancers, different teaching tactics of teachers as well as a self performance assessment in both a positive and critical light. About 3-4 pages long. Due on or before April 5th 2020.

B. A mock 3 day audition workshop with an internationally recognized choreographer will be conducted near the end of the term. Along with attending this workshop already, you will be assessed on your professionalism, artistry, technique, and other various abilities. Following the feedback given within this session, you will provide goals and strategies in order to improve your experience in the future. About 3-4 pages long. Due on or before April 5th 2020.

C. Conduct a personal interview with someone with whom has followed the same career path that you are interested in and write a personal interview piece. This person must be approved by the instructor. Within the work you will discuss your strategy for finding your artist, provide a general overview of the artist, discuss your potential hopes and goals before meeting and detail the interview. About 5-7 pages. Due on or before April 5th 2020.

A decision on this self directed project must be made by January 31st 2020

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

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

If a student has specific requirements for success in class, it is the responsibility of the student to notify the instructors.
Make up assignments will be in the form 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/](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/](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/](https://counselling.students.yorku.ca/)

- **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](https://w2prod.sis.yorku.ca/Apps/WebObjects/cdm.woa/wa/regobs)

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

- **Academic Honesty:**
  

- **Academic Integrity Site:**
  
  [http://www.yorku.ca/academicintegrity](http://www.yorku.ca/academicintegrity)

- **Academic Integrity Tutorial:**
  
  [https://www.yorku.ca/tutorial/academic_integrity/](https://www.yorku.ca/tutorial/academic_integrity/)
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