EXPANDED COURSE DESCRIPTION
DANCE
School of the Arts, Media, Performance and Design
Department of Dance
FA / DANC 5210 3.0 SECTION M
SELECTED TOPICS IN DANCE STUDIES I
FALL 2019 / WINTER 2020

Last Modified Date: 01/30/2020

COURSE CALENDAR DESCRIPTION

Five seminars focusing on selected topics in dance studies. Topics to be announced. Lecture-discussion, seminar, research paper.

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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<tr>
<td>Olafson, Freya</td>
<td>Sec. M / SEMR / W</td>
<td><a href="mailto:olafson@yorku.ca">olafson@yorku.ca</a></td>
<td>York Ext. 88688</td>
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SPECIAL FEATURES

**Course:** GS/DANC 5210 3.0 Selected Topics in Dance Studies: Dance and Visual Art

**Term:** Winter 2020

**Course Director:** Freya Björg Olafson

(416) 736-2100 ext 88688

315 ACE

olafson@yorku.ca

**Course Calendar Description**

d this is provided via ARMS

**Instructor/Format/Term>Contact Info**

d this is provided via ARMS

**Time and Location** Wednesday 2:30-5:30 PM, ACE 311

**Course consultation hours:** Wednesday 1:00 - 2:30 by appointment, ACE 315

This course provides an opportunity to read texts and view performance works that inform contemporary scholarship across dance and visual art studies. The intersections of dance and visual art offer overlapping contemporary questions and concerns about the body. The course asks students to consider such questions as: What does dance teach us about the ever-changing meaning(s) of the body in visual culture? We will look at dance through the lens of technologies of seeing (both moving and still image), the body in relation to telepresence, robotics and digital realms, the flesh body enmeshed with augmented or virtual reality as well as 360 video, choreography as an expanded field in relationship to object oriented ontology & choreographic
objects and dance within the museum (archives, repertoire, re-performance, curating).

Our task is to think critically about the various aspects that constitute dance practices, including the perspective of artists, audiences, critics, funders, scholars, all of whom sustain, question, and challenge its present context in contemporary communities. The course will require exploration of the critically diverse frameworks through which dance is understood as a meaningful activity. Students will engage in critical analysis of works or texts relevant to the interpretation of meaning in dance. Students will develop a vital understanding of the concepts and theories employed by visual arts serving to expand their discourse on dance. Class format will include in-class discussions, readings, viewings, presentations, guest lectures and course assignments through which students will engage both theoretically and in practice in order to understand and interpret contemporary dance in relation to visual arts discourse. This course will be useful to students intending to pursue work as dance scholars, dancemakers, dramaturges, historians, theorists, critics, curators and other writers on the subject of dance.

TOPICS AND CONCEPTS

Required Readings
This required text will be central to the course infrastructure and is available for purchase at the York University Bookstore, or on Amazon.ca.

Potential additional text, to be confirmed if a primary resource on the course Moodle site

Required readings and viewings will be cited in a week by week through-line on the Moodle course page. All assignments will also be accessed on Moodle. Students will need to use their York University Passport Accounts to access these essential resources. Students are advised to print all additional required readings / or download them as a PDF, as many e.resources are available for a limited time only. If you have trouble accessing Moodle or York’s e.resources please contact Computing at York or ithelp@yorku.ca for assistance.

GRADED ASSESSMENT

Evaluation
Participation and Attendance 25%
Three ‘informal’ Prompts 15% (5% each)
Presentation 25% (deadlines: proposal due January 29th, presentations Feb 26th and Mar 4th)
Final Essay 35% (deadlines: abstract due February 12th, essay due March 25th)

Please note: full attendance, thoughtful preparation, effective time management and consistent contributions throughout the term are essential characteristics for successful participation in graduate seminars.

Three In-Class Prompts
Each student is responsible to present three prompts between January 15th and February 5th scheduling only one prompt per week, per student. Prompts are a chance to practice research/thinking and to generate theoretical discourse, to deepen our understanding of the readings, and to hone what it means to think and research. The prompts are in response to the week’s required readings:

Quote: Write down a quote from the reading
Comment: Write a comment in response to the quote.
**Question:** Write down a question to share with the class, this question should prompt conversation and reflection - the question should connect to both the quote and your comment.

**Upload your QCQ response to Moodle by Tuesday night before our Wednesday class**

Prompts will be read to the class to incite conversation and dialogue. Times for prompts are limited to a maximum of fifteen minutes including the sharing of your quote, comment and question as well as subsequent discussion. (5% each) 15%

**Presentation**

Each student is responsible to select, introduce and explore a choreography or dance event that intersects with visual culture / visual art. Your presentation may be thought of as an interactive lecture. Students may use Power-Point presentations, videos / DVDs and will have access to the Internet. As well, if possible, students are encouraged to consider including a physical component in their presentation (ex: teach a couple gestures from the choreography, devise an experiential exercise in relationship to the subject). The purpose of the presentation is to extend and refine our knowledge of dance in relation to visual art. Students may choose to contextualize the event / choreography within the era in which it was generated and / or include a historic overview of the politics, values, and cultural point-of-view(s) their selection addresses or challenges. Presenters may answer such questions as: What impact did the choreography or event have on dance / visual art? What might this event or choreography reveal about dance values then or today? What movement vocabulary, physical sensibility or embodied knowing was promoted or relied upon by the choreographer or choreography? How was/is the event or choreography situated within scholarly international dance discourses?

After class on Jan. 29th each student uploads to Moodle a short concise statement outlining their topic and intention, students are encouraged to discuss their ideas with the prof before Jan. 29th. Presentation topics will be approved by the course director on February 5th. Each presentation is 40 minutes, including questions and discussion. Presenters are responsible to facilitate and moderate a short discussion allowing time for the class to ask questions.

Each presentation must include a handout providing additional support materials/ideas and lists of the resources utilized to research and produce the presentation. Max. two (2) pages, presentation must have a title. Although the handout is an academic document, there are many ways to collate and disseminate knowledge on a page, students are encouraged to be as creative or as formal as they want. Handouts should be uploaded as a .pdf file to Moodle by 6 pm on the night prior to the student’s presentation. These digital documents will be shared with all course participants. 25%

**FINAL ESSAY - INTENTION ABSTRACT**

On February 12th students will read their intention abstracts to the entire class and in turn the class will ask questions to help hone the abstract. The format for this intention abstract assignment follows formal conference application guidelines: 1) two-hundred and fifty (250) word abstract outlining the theme for the final paper, 2) a fifty (50) word bio focusing on the student’s dance and academic history and 3) a bibliography, with a minimum of three (3) books and two (2) articles that the student intends to utilize when writing their final paper. Maximum one page. Font Size 11, Times New Roman, Single Spaced, be sure to include a working title and your name. Uploaded to Moodle by February 12th.

The ‘intention abstract’ evaluation is woven into the final paper, please see below.

**FINAL ESSAY**

Select a topic that reflects course themes, materials, readings or discussions and write an academic paper. Students should feel free to select a topic that is of interest to them or a topic relevant to their MA/MFA/PhD research that intersects with the course content. Students should approach this assignment as an academic paper that could be delivered at a conference that looks at the intersections of dance and visual arts.
**MA/MFA students**, maximum 12 pages, plus a title page, a final abstract (150 words) and a full bibliography of works cited: total MA 15 pages

**PhD students**, maximum 18 pages, plus a title page, a final abstract (150 words) and a full bibliography of works cited. PhD students are required to write three (3) short annotations (50 words each) for three sources in their bibliography. Single spaced annotations should be placed in the bibliography: total PhD 21/22 pages

**All Final papers** 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 class on **March 25th**. Please upload to Moodle, ideally as a word .doc file format. Late penalties of 5% per hour, or portion of, will be applied. **35%**

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

**Moodle @ York University**