EXPANDED COURSE DESCRIPTION
DANCE
School of the Arts, Media, Performance and Design
Department of Dance
FA / DANC 2207 3.0 SECTION A
CONTEMPORARY/BALLET DANCE FORMS
FALL 2020 / WINTER 2021

Last Modified Date: 09/02/2020

COURSE CALENDAR DESCRIPTION

Continues the work begun in FA/DANC 2205 3.00. Ongoing training in ballet to develop artistic expression, classical ballet vocabulary, musicality and performance skills. Five hours. Note: Open by permission of the department only.

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>Hector, Syreeta</td>
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SPECIAL FEATURES

Course: 2205 A Contemporary Ballet Dance Forms Section A/ 2207 Section A Contemporary Ballet Dance Forms Fall and Winter Term

Course Director: Syreeta Hector

Course Email: shector@yorku.ca

Virtual Office Hours: by appointment via email

1. Special Features

Prerequisite: Please note it is assumed that participants in this course will have a strong and professional technical movement practice.

Contemporary Ballet Dance Forms is designed for movement artists that have a daily physical practice. This full year course builds on the strong anatomical awareness, technical base, and artistic practices that are established in first year courses like contemporary ballet forms and modern contemporary dance forms. Through Cecchetti and Royal Academy of Dance terminology, the student will have a strong sense of essential alignment, core and hamstring strength, coordination, and sequencing through the body, and artistry in order to facilitate challenging movement sequences and choreography.

Because this course will be a blend of synchronous and asynchronous learning, it will be critical to have private safe space for moving, stable internet connection, webcam, and microphone. Additionally, the ability to participate and communicate through verbal conversation, be seen within the class, and actively articulate thoughts through within written discussion will be crucial for this course.
The course material will be taught through a pre-recorded video on Monday and then the material will be danced and detailed over the course of the two weeks. Following the prerecorded session, the class will be divided into two sections. The first section will be physical dancing, and the second section of the class will be separated into theory, question and answer periods, individual and group feedback assignments, and research professional development activities.

1. Topics and Concepts
The purpose of this course is to highlight foundational aspects of ballet as a dance form, and then translate the material to act as a source for the performative identity. Movement material will be introduced and added through out the course so punctuality, participation, professionalism, and attendance is crucial. Having a strong warm up and cool down practice will be established and cultivated to suit the dancers needs. By the end of the course, the student will have the knowledge of body alignment, spatial orientations, and technical elements that can be used as a resource for developing contemporary choreography, and accomplishing extended sequences of set choreographic material.

The investigation and translation of movement initiations and qualities through physical demonstration and verbal dialogue will be accomplished. The ability to self direct, independently evaluate, and encourage the dancer mind set and physicality will take place. Through out the course, the student will be expected to confidently and independently show the technical style within their body, as well as articulate movement qualities, and actions in verbal and written form.

Specific Learning Outcomes for the Course and Examples:

**Breadth and Depth of Knowledge:**

By the end of this course students will be able to:

- Demonstrate proper alignment, 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 and articulate musical form changes and rhythm changes.

- Identify and describe how cross training and somatic practices can encourage the development of artistry and physicality.

- Identify and describe the challenges within the framework of classical ballet.

- Identify and describe the benefits and downfalls of the classical form.

**Application of Knowledge:**

25%
By the end of this course students will be able to:

**Execute** an ability to pick up material fast and efficiently.

**Identify and discuss** the benefits and downfalls within the history of ballet.

**Translate** the proposed material into movement sequences that inform and benefit the dancer’s physically.

**Recognize and consistently** undergo artistic expression, athleticism and risk-taking within every exercise.

**Practice** attention to detail, physical commitment and critical personal assessment both in a positive and challenging light.

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**Knowledge of Methodologies:**

By the end of this course students will be able to:

**Achieve awareness** of ballet technique and terminology to translate it into contemporary choreography and relate it to Toronto and the Toronto dance community.

**Identify, analyze and discuss** movements within technical exercises in a critical and professional dance manner.

**Describe** musicality, dynamics and identify the relationship that movement has to the music.

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**Communication (Performance/ Written):**

By the end of this course students will be able to:

(For details of Written Assignment see the Written Component Guidelines Below)

**Be aware** of local contemporary artists, dance festivals, shows and workshops within the Toronto community.

**Carry out positive** and critical self evaluation before, during and after class.
Interpret and internalize group and individual corrections within the class.

Professional Capacity/ Autonomy: 15%
By the end of this course students will be able to:

Prepare written documents in a professional and on time manner.

Carry out proactiveness within the community in order to further develop new pathways for physicality and to explore potential future career opportunities.

Awareness of Limitations of Knowledge: 5%
By the end of this course students will be able to:

Undergo professional proactivity for injury and limitations.

Demonstrate self directed care for injury prevention before, during, and after the course is finished every day. **This must be sensitivity considering your schedule and space.

Recommended Reading and Podcasts:

Readings:
Irene Dowd “Taking Root to Fly: Articles on Functional Anatomy”

Andrea Watkins and Prisicilla Clarkson “Dancing Longer/ Dancing Stronger”

Ruth Solomon and John Solomon “Preventing Dance Injuries”

Podcasts:
“Being An Artist is F*** Killing Me” by Raine Kearns and Corynne Bison

“Joyous Health Podcast” by Joy McCarthy

“Code Switch” by Shereen Marisol Merjaji and Gene Demby

“Call Your Girlfriend” by Ann Friedman and Aminatou Sow


Written Component Guidelines- Due during the week of November 2nd 2020

Attend a live stream dance event and write a dance review on an event such as Night Shift, or Fall for Dance North. A full list of approved live stream events will be listed on the class moodle page.

And Respond to 3 of the following queries (plan for 1 full page for each response):
1) What did you discover about dance from viewing this performance? Give specific examples that led you to this observation.
2) What can you garner from this work that could enrich your own technical and creative practices?
3) What have you learned about yourself from this performance experience? Describe the impact viewing the concert had on you.
4) Give a specific example(s) of a piece in the performance that introduced a concept of performance that was different from what you have previously experienced.
5) As a viewer, what did you find the most challenging element of the performance, and why?

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
6. Additional Information

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.

Body conditioning tools like a foam roller, theraband, yoga block, and massage tennis balls will be discussed and recommended. Please consider borrowing or purchasing some of these items as they may provide additional support for movement and alignment practices.

FAQs About Remote and Online Learning in Dance

How can I best prepare my space for weekly live zoom technique classes?

• **Space:** Find a space in your home that you can allocate for your daily physical practice that is as large a space as possible, free from distractions and safety hazards. This means you might need to push coffee tables and couches back or furniture off to the side. Consider the time it may take to prepare your space in advance of the live zoom session so you are prepared to begin dancing promptly at 8:45 am.

• **Tidy Up:** An uncluttered learning space supports an uncluttered mind. Consider how you can best promote focus and concentration.

• **Consider the room temperature:** Having the room too hot during dance class can dehydrate the body. Conversely a cold drafty room may also prevent you from effectively warming muscles and having a productive class. If temperature can not be controlled, be sure to dress accordingly. Have a water bottle nearby to stay hydrated without needing to leave the space.

• **Aim for privacy in your practice:** These are challenging times in which multiple family members are sharing small spaces. Work out in advance with those you live with to ensure minimal to no traffic while dancing if at all possible. This is not the time for siblings, family members, roommates or [even pets] to be sitting around watching, offering input/feedback [maybe not the pets]. These university dance classes are for you and for only you to participate. Work to ensure you have as much privacy as possible during your 45 mins. of synchronous learning on zoom.

• **Aim to wear the appropriate dance attire:** While it might not seem necessary to put on your dance attire, and it may even be tempting to wear your pajamas or lounge wear, refrain from this practice. Putting on the appropriate dance uniform and the correct footwear, with hair secure (as you would when you attend an in-person class) is exceptionally important to developing the necessary focus, discipline you will need once this remote delivery ends. Cultivating this discipline will also promote a positive sense of self. Look like a dancer, feel like a dancer, act as a dancer!

• **Pre-class warm is essential:** While this is not business as usual, our collective goal needs to be developing a safe physical practice and while we may not have the dance spaces we are used to, developing a warm-up routine will be essential for one’s daily physical practice a multitude of reasons. Begin the year with the warm-up sequences you are familiar with; however, much of the first-year experience will offer you many new dynamic ways to effectively warm the body in preparation for class that you will be expected to adopt and adapt to your daily warm-up routine.

• **Eliminate reasons to leave your dance area:** Just as you would in our dance studios, tend to all person needs prior to remote – online class ie. go to the bathroom, and have a snack before class.
• **Choose your zoom devise wisely and elevate your screen:** Think in advance what devise you will take your zoom with and ensure this devise is charged and ready to go each morning. If you need to continuously look down at your device to see the teacher, you are practicing poor posture and will develop bad habits that can cause injury over time. If watching an iPad or laptop, be sure to elevate these devies to eye level or above. Shelving, stands or a pile of books can help with this OR use an HDMI cord to connect your device to a large tv screen. If using an iPad or MAC you may need an adapter.

• **Turn off all other devises:** Ensure all other devises that bing, ring, buzz or distract you during your zoom class time are turned off. Give yourself permission to focus on only one devise at a time to ensure you are absorbing as much as you can in the asynchronous time frame.

• **Set up Early:** Don’t wait to the last minute to sign-in and set up. Invariably this is when you will run into technical difficulties! The temptation, since one does not have a formal commute to class, is to wait to the last minute to set up for one’s synchronous classes. Being to sign in at least 10 mins. minutes before class to allow for technology hiccups, forgotten passwords, etc. It is especially hard to jump into a dance class late.

• **Be as close to your internet modem as possible:** To help with internet speed. Ask family members to refrain from using the internet/downloads during your class time (it’s only 30-45 minutes!) A wifi extender may be helpful if you are struggling with lagging. See page 2 and 3 of the course outline for how to conduct modem speed tests in advance of the course to ensure your hardware and software are running at their optimum.

• **Work to stay motivated and engaged in small and large group work:** Once class work has been set there will be opportunities during synchronous zoom time for us to work in small groups / breakout rooms. Aim to stay focused on the given task (as you would in a regular face to face classroom space) and be prepared to direct your attention back to the group quickly in order to maintain the remote classroom pace. Respect and support your peers by staying focused. This means that there are times when one must put aside personal feelings to maintain an optimal work environment. This will count towards your on-line autonomy and professional capacity grade

• **Music and Musicians:** We are extremely fortunate to have outstanding musicians at York University’s Department to Dance. When possible we will have the added benefit of live musical accompaniment for many of our synchronous zoom sessions. Be sure to show your respect to our invaluable musicians by acknowledging their presence, gratitude for their work, music and classroom support through positive feedback, silence when they play and applause at the end of class. Note that there may be time lags, pauses that result in live accompaniment via zoom. We need to work through these with the utmost professionalism and patience.

• **Absence of live music:** There may be times when we either will not have a musician or we need to work silently or work with a pre-recorded music. 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.

• **Be patient and be kind with yourself, your loved ones and your colleagues:** We are all new to learning dance in this way. This set up is not perfect or seamless, but we are all, including you, trying our best. Be patient with technology and most especially be patient with things beyond anyone’s control. These means having to become patient with your internet, since it is is in demand more than ever. Anticipate glitches and rejoice when things do work as they are supposed to work. Be patient with your teachers, this is new for them too and most importantly, be patient with yourself. You may have gone weeks, months without dance class and it will take time to get back to where you were and it will take some time to get used to dancing in this way. Adjust expectations of yourself, your program, your colleagues and your instructors. This does not mean a lowering of standards but rather perhaps the time frame in which you meet
them. You are also likely facing more challenges and more distractions than you ever have before. Your body and mind are understandably exhausted from all the change and setbacks you have endured. Keep trying your best and know that it’s ok if your best is not where you want it to be right now. We promise to be patient with you too. Clear open communication is key and more importantly constructive and respectful feedback on ways we can all improve.

- **Missed Synchronous zoom class?** We know that things may happen beyond your control that may prevent you from taking a synchronous class. You may need to tend to a sick loved one, your internet connection may fail, your internet connection may suddenly stop working. **Please know that all zoom sessions will be recorded and YOU WILL NOT be penalized for missing a synchronous class.** You are however responsible to check in with your course director should this occur.

- **What if I am in a different time zone.** If you are in a different time zone please let your course director know as soon as possible if you anticipate that this will affect your ability to participate in synchronous learning. Alternate arrangements will be made with you and your Course Director.

- **Why should I both with synchronous class if the class is recorded?** The reason is to a) develop the necessary rhythm and discipline you will need when we return to class b) you will benefit greatly from the community connection that will evolve from both your synchronous and asynchronous work. c) Your professional autonomy grade will be based on your proactive response to challenges (not attendance), your desire to promote and support individual and community well-being AND your consistent and open communication with the course director, the TA and your peers. is not in your benefit to not participate with the group learning process. So while you will not be penalized for a missed synchronous class, it is imperative that you are in consistent communication with your course director’s and TA’s on your involvement and progression in the course and any challenges that arise during this remote on-line learning experience. HELP US HELP you but staying in touch!!!

**How and where do I submit my assignments?**
- Any written or verbal assignments or asynchronous activities will be submitted via moodle. Note the carefully laid out deadlines and inform the Course Director immediately should you not be able to make a deadline. **Emailed or hard copy submissions will not be accepted.** It is in your best interest to adhere to deadlines so that you do not fall behind.

**What are the ground Rules and Expectations for On-line and Remote Learning?**
- We are all aware that professional behaviour maintains the integrity of the teaching/learning environment and fosters a sense of community. This includes appropriate dress, work habits and punctuality. Professional behaviour is respectful of the on-line remote dance space, the art form, and fellow artists and is, therefore, expected of all participants.
- Your personal work habits impact on the atmosphere and progress of the entire class. This can translate even via zoom. Dancing in a distracted non-committed away will not only affect you but your colleagues. Work to cultivate a group and individual work ethic that will transition and translate into the dance studio for when we return. This includes support a positive self and group talk about one’s self, peers, faculty and program that are all doing the best they can!
- Keep a personal record of your attendance and participation for verification at the end of the course. While attendance in this temporary remote and on-line learning environment is not formally taken, it is important that you are keeping track of your own developing physical practice. Aim to cultivate a strong daily autonomous physical practice with and without our formal zoom time.

**How to I ensure I am prepared for class each week?**
- At the university level, students are expected to review course material between classes. As a result, many full courses at the university suggest that for every hour of practice, students should engage in 2-3 hours of...
study. Course material is to be rehearsed on a regular basis before the next class.

• Absence from class is not an excuse for being unfamiliar with the material. If you are unable to attend synchronous zoom time, please ensure you view the pre-recorded class work and work in your asynchronous time to material before you return to class.

• Our contemporary dance classes are designed to help develop the dancer’s technique and artistry, not solely to keep the dancer in shape. Therefore, body conditioning techniques will only be covered in the first portion of each term. Thereafter, it is the student’s responsibility to continue training with these conditioning techniques outside of class time to maintain general core support, muscle tone and optimal health free from injury and avoid unnecessary strain.

**Physical Demands:** 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.

**Required Commitment to Ongoing Training:** 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 throughout the entire year.

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

Moodle @ York University