



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS - DANCE
Dance 407 Intermediate Contemporary Dance III
Dance 507 Advanced Contemporary Dance II
Winter 2017

Instructor	Module 1: Gerry Trentham January 9 -February 16, 2017 Module 2: Kelly Keenan February 27 - April 11, 2017
Office	CH D529
Office Email:	gerrytrentham@mac.com; kelloggio@gmail.com
Office Hours	By appointment
Day(s),time(s) and location of class	Monday, Tuesday, Thursday 12-13:30 KN AUX Gym
Out of class activities	Pre class warm up and individual program of conditioning and self care. Possible attendance of performances offered in the city (dance, drama, music, etc.) To be discussed in class.
Learning resources: required readings, textbooks and materials	None required, Reading or online material might be recommended during the course
Prerequisites	DNCE 407: Dance 405 or equivalent or audition. DNCE 507: Dance 505 or equivalent or audition. A course audition is required if the prerequisite course was not completed in the term immediately preceding this course. See the SCPA Auditions website for further details: http://scpa.ucalgary.ca/studentsalumni/auditions#cadance .
Supplementary fees	\$117.00 per student.
Course description	DNCE 407: This completes the sequence of intermediate study of the techniques of contemporary dance. DNCE 507: Further advanced study of the techniques of contemporary dance. May be repeated for Credit.
Course overview	The term contemporary dance includes a number of approaches, styles and philosophies toward performance, choreography, and training. The work that you experience in a contemporary dance class will vary based on the experiences of the artist teaching. Each artist/teacher brings his or her history, artistry, philosophy and methodology. Our primary objectives are to increase the individual dancer's awareness and knowledge of her/his body. Students will be asked to physically experiment and challenge previously held notions about dance as an art form and the structure of dance training. Students will provide peer-to-peer feedback and participate in a classroom environment that lends itself to performance preparation. A strong focus will be put on the development of an individual approach to movement even in given choreographic material and to make creative choices within the class. This will require students to claim what they know and adapt this embodied knowledge to methods and processes presented by the 2 instructors. Besides working on artistry and presentation, technical skills and body conditioning, we will be engaging in improvisation, research and creation exercises to expand our understanding of dance and our own dancing instrument. Students in this class are

	<p>also expected to articulate their understanding of dance through in-class discussions, performance viewings, and written evaluation assignments.</p> <p>Gerry Trentham In this course we will explore dance as a celebration of range and precision that responds, illuminates and reveals the vitality, complexity and depth of being human. We will attend to movement in terms of its connection/relationship to established contemporary dance practices, the whole, dynamic, individual self, the ensemble and to the performer’s presence. Through practice we will focus on creating layers of attention that lead to precise, saturated and compelling moments of performance. We will shed extraneous alignments or expressive additions to distill essential, revealing elements of a moment or movement. We will build knowledge of our anatomical structure and research a fluid uncensored range of imagination, intuition, movements and presence to feed specific choice and inform our performance. We will focus on: space in terms of attention, environment and design; weight in an exploration of intention, relationship and longing (core and periphery); time in terms of phasing, musicality, rhythm, initiation, fall and recovery (balance and off balance); and refine these practices through active repetition of precise progressions and rigorous investigation that promotes layered and skilled performance. We will attend to these practices and experiences through both open and set investigations, alone, with another or with others to build range and presence and develop simultaneously both precision/unity and imagination/individuality. Students are highly encouraged to continuously work on their performance skills, even when practicing technique and to unfold their individuality as movers, performers and human beings.</p> <p>Kelly Keenan This contemporary technique course is a daily and group practice. This course aims at heightening the body’s sensitivity and awareness to promote mindful, artful and dynamic moving. Students will be offered anatomical and alignment principles that will be applied through guided movement exploration, dynamic phrase work, improvisation and partner work. This contemporary technique course will reference an array of practices from Body Mind Centering, Material for the Spine, Anatomy Trains, the Axis Syllabus and other practices that have nourished the instructor’s dancing practice.</p>
<p>Course learning outcomes</p>	<p>The objectives for this course will be to develop an intermediate and/or intermediate/advanced skill level with regard to coordination, articulation, alignment, phrase comprehension, quality differentiation, spatial and kinesthetic awareness, focus, transition, initiation, and clarity. Students will:</p> <ol style="list-style-type: none"> 1. Develop awareness of their anatomical structure, and how best to utilize it in movement 2. Develop spatial clarity 3. Improve their musicality in relation to phrasing, tempo, and mood 4. Become more agile and responsive to new movement ideas 5. Produce more readily and easily, specific textures, qualities, and sensations in their bodies as they move 6. Develop an increased capacity for developing imagery in support of their artistic development 7. Increase understanding of use of momentum and force in dance 1. Incorporate presentation and focus as an aspect of technique and training 8. Increase understanding of individual training needs to facilitate development and independence.

<p>Assessment components</p>	<p>1) 40%: Learning approach and participation (attitude, commitment, progress, ability to assimilate information, attendance) A significant part of the grade will be based on participation. By participating, we mean not only showing up for class, but attending to the material at hand. Assessment in this area includes:</p> <ul style="list-style-type: none"> a.) Consistency in your work, preparedness for class b.) Responsiveness to feedback (general and individual) c.) Physical commitment to the material and concepts and vitality in your approach d.) Participation in discussions, observations and feedback exercises f.) An independent work ethic which includes pre-class warm up and preparation. g.) Respectful and positive attitude towards fellow students, willingness to support each other and active contribution to a positive group dynamic h.) Curiosity towards your own process and the questions raised through the practice <p>Note: Please refer to section "Expected attendance and participation in class"</p> <p>2) 40%: Skill level and skill development (technical proficiency, clarity, artistry, and presentation) Faculty will be making assessments throughout the course to ascertain if students are developing the new movement patterns and artistry befitting an elementary/ intermediate level dancer. Students will be assessed on an ongoing basis in class on their technical and skill development. In this, you might consider the questions: How am I progressing and changing? Where (in what areas) am I directing my attention? Am I using all the resources available to me (including readings, researching work of other artists, approaching the instructor with questions individually, working with fellow students, etc.)? Where do my personal interests toward skill development lie?</p> <p># 1 AND #2 WILL BE ASSESSED BY THE INSTRUCTOR FOR EACH MODULE AND WEIGHTED 50/50 FOR THE FINAL GRADE IN THESE AREAS.</p> <p>3) 10%: Mid-term assignment/module 1: We will discuss the details in class. You will be asked to keep a journal on the topics worked in class and present one of them back to the class at mid-term. The format of this presentation is open to your creativity (can be physical, performance lecture, talk, discussion, installation, video work, etc.) Each student will discuss details with the instructor. Assignments will be presented during class time.</p> <p>4) 10%: Final movement assignment/module 2: We will discuss the details of the assignment in class. Assignments will be presented during class time.</p> <p>Two important notes: by enrolling in this class, you are engaging in the course requirements listed above. Please keep up with the syllabus requirements so that you are not caught in a bind at the end of the quarter.</p>
<p>Assessment expectations</p>	<p><u>Expectations for Writing:</u> Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.</p>

Expectations for Attendance and Participation:

Being prepared and on time for class, participating fully, and focused work is considered a sign of respect towards fellow students and the instructor.

Division of Dance Attendance Policy:

- A significant part of your grade is based on participation. Participation means not only showing up for class, but also attending to the material at hand with effort and engagement.
- With regard to participation, classes are considered equivalent to assignments. Thus, more than 3 absences per term will have an adverse effect on your final grade.
- If you miss more than one week of classes, your final grade will begin to drop by as much as 10% per missed class.
- If you miss more than two weeks of classes, you have the potential to fail the course.
- If you show up late for or leave early from class, this will be counted as half an absence.
- If for some reason you are feeling unwell during class time, a substitute form of participation may be arranged; however, *you may not obtain this privilege more than once* and you will receive half an absence.
- For studio courses, if you opt out of full participation and choose to sit for a portion of the class, this will be counted as non-participation and will be marked as half an absence.
- Students are responsible for any and all material missed during an absence.
- If you sustain a significant injury during the term that will impact your participation for longer than a week's worth of classes and if this injury is verified by a medical practitioner's note, your case will be submitted to the Dance Division Committee to address your situation.

Late Assignments

Students are expected to submit assignments on or before the due dates specified above. A student should contact their instructor in the event that they are unable to complete assignments on time. Late assignments will carry a penalty of 10% per day (or per class in the case of an in class assignment.)

Criteria That Must Be Met To Pass

A passing grade must be achieved on all course assignments.

Grading scale

For the course as a whole, letter grades should be understood as follows, as outlined in the section F.2 of the Undergraduate Calendar for 2015-2016:

Grade	GPA	Description
A+	4.00	Outstanding.
A	4.00	Excellent-superior performance, showing comprehensive understanding of subject matter.
A-	3.70	
B+	3.30	
B	3.00	Good - clearly above average performance with knowledge of subject matter generally complete.
B-	2.70	
C+	2.30	
C	2.00	Satisfactory - basic understanding of the subject matter.
C-	1.70	Receipt of a grade point average of 1.70 may not be sufficient for promotion or graduation. (See individual undergraduate faculty regulations.)

	<table border="1"> <tr> <td>D+</td> <td>1.30</td> <td></td> </tr> <tr> <td>D</td> <td>1.00</td> <td>Minimal pass - marginal performance; generally insufficient preparation for subsequent courses in the same subject.</td> </tr> <tr> <td>F</td> <td>0</td> <td>Fail - unsatisfactory performance or failure to meet course requirements.</td> </tr> </table> <p>The following numerical equivalencies will apply:</p> <table> <tr> <td>A+</td> <td>96 - 100</td> <td>C+</td> <td>66 - 70</td> </tr> <tr> <td>A</td> <td>91 - 95</td> <td>C</td> <td>61 - 65</td> </tr> <tr> <td>A-</td> <td>86 - 90</td> <td>C-</td> <td>56 - 60</td> </tr> <tr> <td>B+</td> <td>81 - 85</td> <td>D+</td> <td>51 - 55</td> </tr> <tr> <td>B</td> <td>76 - 80</td> <td>D</td> <td>46 - 50</td> </tr> <tr> <td>B-</td> <td>71 - 75</td> <td>F</td> <td>below 46</td> </tr> </table>	D+	1.30		D	1.00	Minimal pass - marginal performance; generally insufficient preparation for subsequent courses in the same subject.	F	0	Fail - unsatisfactory performance or failure to meet course requirements.	A+	96 - 100	C+	66 - 70	A	91 - 95	C	61 - 65	A-	86 - 90	C-	56 - 60	B+	81 - 85	D+	51 - 55	B	76 - 80	D	46 - 50	B-	71 - 75	F	below 46
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Academic accommodation	<p>Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit ucalgary.ca/access/. Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor.</p> <p>The full policy on Student Accommodations is available at ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf.</p>																																	
Academic integrity, plagiarism	<p>The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar (ucalgary.ca/pubs/calendar/current/k-2.html) and are reminded that plagiarism-- Using any source whatsoever without clearly documenting it—is an extremely serious academic offence. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people’s words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3rd Floor) if you have any questions regarding how to document sources.</p>																																	
Student misconduct	ucalgary.ca/pubs/calendar/current/k.html																																	
FOIP	ucalgary.ca/secretariat/privacy																																	
Emergency evacuation	<p>Assembly points for emergencies have been identified across campus. THE PRIMARY ASSEMBLY POINT FOR CRAIGIE HALL IS THE PROFESSIONAL FACULTIES FOOD COURT. For more information, see the University of Calgary’s Emergency Management website: ucalgary.ca/emergencyplan/assemblypoints</p>																																	
Internet and electronic communication device	<p>elearn.ucalgary.ca/category/d2l/ ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app</p> <p>The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor’s policy regarding the use of electronic communication devices in the classroom, you may be asked to leave the classroom; repeated abuse may result in a charge of misconduct. No audio or video recording of any kind is allowed in class without explicit permission of the Instructor.</p>																																	
Safewalk	220-5333 anytime. ucalgary.ca/security/safewalk																																	
Students’ union and ombudsperson contacts	<p>Student Union: su.ucalgary.ca/about/who-we-are/elected-officials/ Faculty of Arts reps: arts1@su.ucalgary.ca; arts2@su.ucalgary.ca; arts3@su.ucalgary.ca; arts4@su.ucalgary.ca Graduate Student’s Association: ucalgary.ca/pubs/calendar/grad/current/graduate-students-association-gsa-grad.html Student Ombudsman: ucalgary.ca/ombuds/contact</p>																																	

Midterm and final examination scheduling	Final examinations may be scheduled at any time during the examination period (12-22 December for Fall 2016 term; 15-26 April for Winter 2017 term); students should therefore avoid making prior travel, employment, or other commitments for this period. If a student is unable to write an exam through no fault of his or her own for medical or other valid reasons, documentation must be provided and an opportunity to write the missed exam may be given. Students are encouraged to review all examination policies and procedures: ucalgary.ca/registrar/exams/deferred_final
Deferrals of exams/term work	It is possible to request a deferral of term work or final examinations for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with your advisor if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines. ucalgary.ca/registrar/exams/deferred_final ucalgary.ca/pubs/calendar/current/g-6.html ucalgary.ca/pubs/calendar/current/g-7.html
SCPA Claim Your Seat Program: Student Guidelines	<ol style="list-style-type: none"> 1. The Claim Your Seat (CYS) program, funded by the Students' Union Quality Money, allows all University of Calgary students to attend on-campus School of Creative and Performing Arts (Dance, Drama and Music) events free of charge. 2. Depending on the performance, there is a limited number of seats available for CYS. There is not a guarantee that tickets will be available for all CYS patrons for every performance, based on audience size, demand, etc. 3. CYS tickets are a privilege. If a student receives a ticket to attend a performance, it is expected that they will respect the value of the admission and attend the performance. 4. Process for students: On the date of the performance, from 45 minutes prior to 15 minutes prior to the performance start time, they arrive to the CYS table next to the Box Office and show their Unicard. If students arrive after 15 minutes prior to the performance start time, they can go to the Box Office and purchase a ticket at the student rate. Students should not go to the Box Office unless they are purchasing a ticket. 5. If students have a course requirement to attend a performance for a specific date, access to the tickets will be communicated by the instructor to University Theatre Services prior to the event. The best guarantee for a free ticket is to arrive early, up to 45 minutes prior to the performance start time. 6. Respect for the Front of House and theatre staff, performers and fellow patrons is an absolute requirement. Failure to comply with this will lead to being asked to leave the venue and could result in the revoking of CYS privileges.
Academic standing	ucalgary.ca/pubs/calendar/current/f.html
Campus security	220-5333. Help phones: located throughout campus, parking lots, and elevators. They connect directly to Campus Security; in case of emergency, press the red button.
Copyright	It is the responsibility of students and professors to ensure that materials they post or distribute to others comply with the Copyright Act and the University's Fair Dealing Guidance for Students. Further copyright information for students is available on the Copyright Office web page (library.ucalgary.ca/copyright).
Faculty of Arts program advising and student information resources	<p>For academic advising, visit the Arts Students' Centre (ASC) for answers about course registration, graduation checks, and the 'big picture' on programs and majors. Drop in at SS102, email at ascarts@ucalgary.ca or call at 403-220-3580. You can also visit the Faculty of Arts website at arts.ucalgary.ca/undergraduate which has detailed information on common academic concerns.</p> <p>For academic success support, such as writing support, peer support, success seminars, and learning support, visit the Student Success Centre on the third floor of the Taylor Family Digital Library (TFDL), email them at success@ucalgary.ca or visit their website at ucalgary.ca/ssc/ for more information or to book an appointment.</p> <p>For enrolment assistance, including registration (add/drop/swap) changes, paying fees, and navigating your Student Centre, contact Enrolment Services at 403-210-ROCK [7625], by email at futurestudents@ucalgary.ca or visit them at the MacKimmie Block 117.</p>
Course outlines for transfer credit	It is possible that you will be asked for copies of this outline for credit transfers to other institutions or for proof of work done. It is the student's responsibility to keep these outlines and provide them to employers or other universities when requested. Please ensure that outlines of all the courses you take are kept in a safe place for your future reference.

	Departments/Programs do not guarantee that they will provide copies.
Letter of permission	If you wish to study at another institution while registered at the U of C, you must have a letter of permission. You can submit your request through your Student Centre at MyUofC. Students must have the Letter of Permission before they take the course at another school. Failure to prepare may result in no credit awarded and could result in suspension from the faculty.
Undergraduate associations	DUS: Drama Undergraduate Society, CHC 005 uofcdus@gmail.com MUS: Music Undergraduate Society, CHF 219 undmusic@ucalgary.ca