

1st year courses:

FALL:

DANC 202 – Orienting the Choreographing Self - This introductory course allows students to explore and contextualize their personal history of dance and begin to understand what it means to produce dance in a university setting. Students learn how to choreograph solos for each other, read and discuss texts about dance, observe and discuss different Western and non-Western choreographic works and approaches.

DANC 350 - Practical Anatomy for the Moving Body -- An introduction to human anatomy in relation to movement and dance. The study of skeletal structure and the function of muscles and joints for proper alignment.

DANC 398 D – Technique IA

WINTER:

DANC 203 – Collaboration in Choreographic Practices - In this studio-based course, students explore theoretical, conceptual, and embodied approaches to creating collaborative choreography. Students make connections between academic theory, their personal choreographic explorations, and collaborative practice-based work. An emphasis is placed on choreographic examinations of non-Western and decolonial approaches to collaboration in artistic practices.

DANC 211 - Dance Traditions - This course introduces major concepts, approaches, and issues in the study of dance as a cultural, historical, and artistic practice. Drawing on selected examples of historical and contemporary creations and uses of dance in a Western and global context, the course incorporates a critique of traditional Western dance historization, the dance canon, mastery, and the focus on aesthetic representation as benchmarks of success in dance. The goal of this course is two-fold: (1) to understand how dance practices are bodily enactments of specific historical, cultural, and political developments and (2) to critically investigate different approaches to dance and the writing of its history.

DANC 398 D – Technique IB

2nd year courses:

FALL:

DANC 302 - Dance as Social Life and Cultural Practice - In this practice-based course, students examine dance from diverse viewpoints to investigate the question of who has the right to dance and choreograph. Students critique how dance has been used to exclude marginalized communities and to maintain colonial organizing principles. Ethnographic choreographic alternatives are explored in order to move towards diverse and inclusive dance practices.

DANC 260 -- Sound and Silence for the Dancer - The basics of music theory through guided analytical text using singing, single line score reading and moving, including the study of rhythm, melody, harmony, tempi, dynamics, tone colour, and musical forms with emphasis on the fundamental understanding of rhythm, melody, and harmony physically and mentally.

DANC 398 G – Choreography IA – Improvisation - This course mixes together students from the departments of Contemporary Dance, Music, and Theatre to explore ways that improvisation can connect performers and art forms across – and beyond – traditional disciplines.

The course offers opportunities for students to lean into their areas of technical expertise, practice different improvisation approaches, share methodologies, and to experiment with performance forms less familiar to them. Above all, the course provides a space to explore how performers of different backgrounds can be in community together and can follow impulses to create meaningful shared experiences for themselves, each other, and audiences.

DANC 398 E - Technique IIA

WINTER:

DANC 303 – Scenography and Other Spatial Conditions in Dance - The course focuses on space as context for the development of choreographic concepts. Students are exposed to and explore a variety of spaces, from the arrangement of the audience to physical dance sites, and examine how changes in these factors result in different choreographic outcomes. The course supports collective making, feminist and decolonial approaches as essential elements of contemporary art.

DANC 398 G – Choreography IB –Dramaturgy- This studio-based course introduces major concepts of dramaturgy as a historical institutional structure that developed theatrical performances as communication and expression in exchange with an audience. Questioning this Western approach to dramaturgy, the course rethinks dramaturgy as a collective and collaborative process of critical analysis that becomes a catalyst of contemporary dance creation.

DANC 398 E - Technique IIB

3rd year courses:

FALL:

DANC 402 - Politics of Dance - This studio-based course provides an overview and choreographic application of key texts in critical dance studies. Students learn how dance is a form of political expression and how choreographic practices can impact society. As a result, students understand dance in relation to social structures, and how dance and culture develop out of shared aesthetic as well as political principles.

DANC 398 F - Technique IIIA

FALL/WINTER:

Choreography II – DANC 420 - Further exploration is conducted into the use of technology within the choreographic process as well as an examination of the role that it plays in all aspects of production. This course expands on various approaches to choreography through movement research, discussion and theory, extended studio assignments, rehearsal management, and production. Students also examine the role of the choreographer in social, political, and artistic contexts. Students are expected to produce work for public performance.

WINTER:

DANC 403 - Sustainability in Contemporary Dance - In this studio-based course, students examine environmental and sustainable practices in relation to dance. Attention is given to how dance can be used as a tool to communicate environmental issues to diverse audiences and to interrogate the impact of dance practices on the environment, dancers' bodies, and communities. Students study the work of choreographers who practice social, decolonized, and environmental sustainability and examine ways to apply these approaches to their own creative practices.

DANC 250 -- Aspects of Production for Dance -- This course provides students with a forum for exploration, experimentation, and for study of process and principles of technical production in the performing arts. Students learn the basic techniques of creation-based production as well as the practical skills used in the successful application of technical theory. Topics may include costume, make-up, audio-visual support and documentation as well as the use of current technologies within the context of the creative and choreographic process of contemporary dance.

DANC 398 F - Technique IIIB