Course Description
The ability to create movement combinations, patterns, and sequences based on specific guidelines or components is essential for those who work in applied movement fields such as dance, fitness, recreation, and teaching. The movement building process, understanding and use of essential and accessory components, and development of instructor skills will be considered. 4 lecture/laboratory hours, 0.5 course.

Course Format
The course may vary somewhat in content and progression because of two unpredictable factors: first, the size of the class, and second, the movement background of the students in the class.

Early sessions of the class will be devoted to defining and discussing who uses movement combinations, patterns, and sequences and why; the basic elements that are present in all movement combinations, patterns, and sequences; essential and accessory components; and various approaches to selecting and finding movement.

In general, students will progress through a series of specific movement problems in order to apply the theoretical information and observe various outcomes. A very important part of this learning process is allowing students in the class to observe each other and listen to the instructor evaluations. As the course progresses, students will be expected to take more responsibility in the evaluation, show greater skill in knowing what to watch, and then explain what should or should not be happening (i.e., developing an eye for movement).

One of the objectives of this course is to integrate theory and movement, therefore classes are not broken down into separate lecture periods and lab periods as might normally be expected. An active learning environment is encouraged. The class will meet 4 hours per week. Students are expected to spend time outside of class on assigned projects. Where possible, studio time will be made available accordingly.

Topics
Your Role as Designer
- Discovering new movement ideas – playing and problem solving using movement, where to start the process, finding the balance between discipline and intuition
- The elements: Space / Time / Motion (Effort) / Shape
- Locomotor and axial movements
- Essential components
- Guidelines and goals
- Accessory components
  - Spatial dimensions
  - Qualitative considerations
  - Rhythmic interest
- Use of accompaniment
  - Counting
  - Music
- The instructional space
  - Possibilities and limitations
  - Use of equipment
  - Use of mirrors

Your Role as Instructor
- Instructional skills
  - Giving instructions
  - Observing
  - Giving feedback

Building Additional Participant Skills
- Posture, placement, centre, alignment, balance
- Right and left training
- Movement memory and confidence
- Increasing range of motion
- Working towards efficient movement

Programs and Populations
- How are movement combinations, patterns, and sequences used
- Who is the owner
- Potential clients – ages, activities, situations

Evaluation & Grading

Attendance
Because of the nature of the course material, students are required to attend all classes. The acceptable expectations will be illness that legitimately prevents attendance, or a personal crisis. The events must be proved with documentation. On days when not feeling up to physical participation, students should attend class where they will be given an observation assignment. The policy on Accommodation for Medical Illness may be found at https://studentservices.uwo.ca/secure/index.cfm

“Students that are in emotional/mental distress should refer to Mental Health@Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.
**Evaluation**
50% - Class work and related assignments

20% - Movement project (duet/trio): This project is designed to facilitate the development of an interactive, original movement pattern.

30% - Final design and presentation of movement combination, pattern, or sequence. This will include a written assignment defining the challenge (who is it for and what is it for, compositional components, additional information).

**Dress**
Students should be prepared to work in bare feet, wear layers of soft clothing such as leotards, footless tights, sweat pants, leg warmers, etc.

**Course Timetable**

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity Description</th>
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<tr>
<td>Jan 7</td>
<td>• Begin movement pattern building; class work will focus on constructing compositional sequences</td>
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<tr>
<td>Feb 11 &amp; 13</td>
<td>• Outline and assign specific concepts to be included in duet/trio movement projects</td>
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<tr>
<td>Feb 17-21</td>
<td>• Reading Week: No Class</td>
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<tr>
<td>March 18-20</td>
<td>• Duet/trio presentations</td>
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<tr>
<td>April 1, 3 &amp; 8</td>
<td>• Final Pattern Presentations</td>
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**Suggested Reading**


**Accommodations for Academic Offences**
Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at https://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_undergrad.pdf
“University Policy on Plagiarism: Plagiarism is a major academic offence (see Scholastic Office Policy in the Western Academic Calendar). “Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. The University of Western Ontario uses software for plagiarism checking. Students may be required to submit their written work in electronic form for plagiarism checking.”

University Code of Student Conduct: "The University seeks to provide an environment of free and creative inquiry within which critical thinking, humane values, and practical skills are cultivated and sustained.” The University Code of Student Conduct can be found at http://www.uwo.ca/univsec/board/code.pdf