ARTS1005

Introduction to Dance: Thinking, Writing and Making Dance

Session 1, 2015
Location

<table>
<thead>
<tr>
<th>FACULTY</th>
<th>Faculty of Arts and Social Sciences</th>
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<tbody>
<tr>
<td>SCHOOL or DEPARTMENT</td>
<td>School of the Arts and Media</td>
</tr>
<tr>
<td>COURSE CODE</td>
<td>ARTS1005</td>
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<tr>
<td>COURSE NAME</td>
<td>THINKING, WRITING AND MAKING DANCE</td>
</tr>
<tr>
<td>SESSION</td>
<td>1</td>
</tr>
<tr>
<td>YEAR</td>
<td>2015</td>
</tr>
</tbody>
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Staff contact details

1. Course Convener/Lecturer
   - Name: Dr. Erin Brannigan
   - Phone: 9385 7854
   - Office: R.119, L1, Webster Building
   - Email address: e.brannigan@unsw.edu.au
   - Contact time and availability: 1-3pm Wednesday

2. Studio Lecturer
   - Name: Jane McKernan
   - Email address: j.mckernan@unsw.edu.au
   - Contact time and availability: Appointment via email

School of the Arts and Media Contact Information
   - Room 312, level 3 Robert Webster Building
   - Phone: 9385 4856
   - Email: sam@unsw.edu.au

TIMETABLE

<table>
<thead>
<tr>
<th>Activity</th>
<th>Day</th>
<th>Time</th>
<th>Lecturer</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture</td>
<td>Wednesday</td>
<td>3-5pm</td>
<td>Brannigan</td>
<td>Webster 327</td>
</tr>
<tr>
<td>Studio Adv.</td>
<td>Thursday</td>
<td>11am-1pm</td>
<td>McKernan</td>
<td>Webster 334</td>
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</tbody>
</table>
Attendance Requirements

• A student is expected to attend all class contact hours.
• A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
• A student who arrives more than 15 minutes late may be penalised for non-attendance.
• If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
• A Course Authority may excuse a student from classes for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
• A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
• For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Essential Information For FASS/SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Course details – ARTS1005 – THINKING, MAKING AND DOING DANCE

<table>
<thead>
<tr>
<th>Course Statistics</th>
<th>Summary of the Course</th>
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<tbody>
<tr>
<td>Level 1</td>
<td>The Level 1 Gateway course, <em>Thinking, Writing and Making Dance</em>, introduces students to the 3 major areas of study or pathways in the Major which dovetail; thinking dance and corporeal intelligence, writing dancing in its various guises,</td>
</tr>
<tr>
<td>12 weeks @ 1 X 2hr lecture, 1 X 2hr Studio. 6hr per week personal study estimated.</td>
<td></td>
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<tr>
<td>Course Credit Points: 6</td>
<td></td>
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<tr>
<td>Gateway Unit</td>
<td></td>
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<tr>
<td>Pre-requisite: None</td>
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ARTS1005
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and creative practice. The course will introduce the students to key terms such as movement, kinaesthetics, choreography, subjectivity, expression, presence, improvisation and somatic knowledge through historical and contemporary case studies and associated writing, whether technical, critical or theoretical. Studio-based seminars encourage an exploration of the relationship between dancing, theory and writing, providing opportunities for students to pursue their particular interest in dance. Based on their experiences in this course, students will be able to identify their key areas of interest and follow relevant pathways through the Major.

<table>
<thead>
<tr>
<th>Aims of the Course</th>
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<tbody>
<tr>
<td>To engender an understanding of the role of dance, as an art form and social practice, in relation to aesthetics, culture, politics and theory in the 20th and 21st centuries.</td>
</tr>
<tr>
<td>To examine a broad range of dance performances, practices, key artists and writers/theorists, extending understanding through physical experience and learning.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
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<tbody>
<tr>
<td>By the end of this course, students will be able to:</td>
</tr>
<tr>
<td>Recognize, both conceptually and physically, key dance practices within the context of Western theatrical dance, as well as international social and traditional dance.</td>
</tr>
<tr>
<td>Identify current Australian dance practices and be familiar with the work of key artists.</td>
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<tr>
<td>Apply a variety of approaches to theorizing dance including aesthetic, cultural and political frameworks.</td>
</tr>
<tr>
<td>Demonstrate research skills in gathering, classifying and communicating information about dance, including independent critical thinking.</td>
</tr>
<tr>
<td>Apply writing skills to the translation and communication of somatic practices and knowledges.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Graduate Attributes</th>
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<tbody>
<tr>
<td>Students will develop:</td>
</tr>
<tr>
<td>an appreciation of dance as an influential force within the broader ecology of the humanities.</td>
</tr>
<tr>
<td>a firm grounding in the key concepts of corporeality and movement that form the disciplinary basis of dance.</td>
</tr>
<tr>
<td>a recognition of the role of somatic knowledge as fundamental to the study of dance.</td>
</tr>
<tr>
<td>a variety of critical approaches to both the theory and practice of dance.</td>
</tr>
<tr>
<td>knowledge of a diversity of dance forms, knowledges and practices beyond the Western canon.</td>
</tr>
<tr>
<td>research skills, both practical and theoretical, in gathering, classifying and communicating information about dance and choreography.</td>
</tr>
<tr>
<td>the ability to apply writing skills to the translation and communication of somatic practices and knowledges</td>
</tr>
</tbody>
</table>
the capacity to recognise and reflect on social, cultural and ethical issues, as they apply to diverse dance practices.

Rationale for the inclusion of content and teaching approach

- The aim of the course content and teaching approach is to develop students' appreciation and understanding of dance as an art form and social practice from multiple perspectives: as dancers, audience members, and theorists.
- The combination of lectures and physical practice will lead students to comprehend, interrogate, and reimagine traditions in thinking, writing, and making dance through both conceptual and applied learning.
- The lecture (which may include screenings), studio-based seminars, and discussions encourage the student to recognize and articulate existing and new knowledges that are grounded in the body.
- A focus in the studio-seminars is the connection between the students’ existing experiences with dance and how these knowledges can elucidate the themes of the course.
- Focusing on the context of dance practice, *Thinking, Writing and Making Dance* provides some cultural, social, historical, and political frameworks for understanding the role of dance in contemporary life.
- Translations of dance into writing, development of critical facility, and embodied knowledge are 3 core skills that shape the Dance Studies Major. They are introduced here in relation to each other through the central themes and concepts.
- The course demonstrates the crossover between high and 'low' art in contemporary dance practice and the influence of concurrent aesthetic fields on its development.

This course will equip students to take up any number of roles within the dance, dance education, and wider arts community in Australia and overseas.

Teaching strategies

- An hour lecture each week will include screenings and discussion around central concepts: movement, kinaesthetics, choreography, subjectivity, expression, presence, improvisation and somatic knowledge.
- Key case studies and corresponding dance theories will be presented to introduce the large body of literature that makes up the field of dance studies.
- A special focus on writing will facilitate the approach in the major to translating somatic knowledge and practice into writing. The relationship between theoretical and creative writing, in relation to dance, will be explored.
- The 2hr studio-based seminar will expand on lecture content and incorporate the analysis of set texts (live works and writing) through various means: practical application in a class-based format, group exercises and setting writing tasks.
- Attendance at live performance works will be encouraged throughout the course for first-hand experience of dance in performance or at social and cultural events.
- Assessment tasks are associated with the writing, theory, and practice that is presented and engaged with across the course.
Students will be expected to engage in the course through movement, discussion, debate and observation.

Students will be asked to self-select a level for the tutorials (studio-seminars) based on their experience as a dancer prior to taking up this course. Beginner, intermediate, and advanced studio-seminars will be offered. A student with little or no dance experience should select a Beginner group. A student with substantial skills in social dance forms (traditional - kathak, indigenous etc, or salsa, tango, hip hop etc) or western techniques (ballet, contemporary, jazz, tap) should select Intermediate. Students with a Dance HSC result in band 5 or 6, Intermediate level in a major dance syllabus (RAD, Cechetti, BBO etc) or significant professional dance experience should select Advanced.

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weight</th>
<th>Due date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Studio Journal – based on set writing tasks, course content and documenting contribution.</td>
<td>1500w max.</td>
<td>20%</td>
<td>Solo performance reflection due Wk 8 in class, complete journal Thu, 4pm Wk 13</td>
</tr>
<tr>
<td>2. Research Paper – connecting a major theme with at least one case study in this course.</td>
<td>2200w</td>
<td>30%</td>
<td>Thu, 4pm Wk 9</td>
</tr>
<tr>
<td>3a and 3b. Performance – presentation in studio-based classes.</td>
<td>2min solo presentation (25%) 3min group presentation (25%)</td>
<td>50%</td>
<td>Solo during Week 7. Group presentation during final studio-seminar in Week 13.</td>
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</tbody>
</table>

NB: In order to pass this course, you must make a serious attempt at ALL assessment tasks.

Submission of Assessment Tasks

All students must submit both hard and soft copies of their Reports and soft copies only of their Portfolios. Hard copies should be submitted to the appropriate essay box outside the SAM School Office, Room 311U, Level 3 Robert Webster Building by 4pm on the due date. A School Assignment Coversheet (available outside the office) must be attached with your details clearly marked. You must also submit a soft copy of the essay through turn-it-in. Only hard copies of your work will be marked; electronic versions are used only to verify submission and to check for plagiarism.

Late Submission
PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN FASS.
If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Extension Procedure

• A student seeking an extension should apply through the Faculty’s online extension tool available in LMS before the due time/date for the assessment task.
• The Course Authority should respond to the request within two working days.
• The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
• The Course Authority advises their decision through the online extension tool.
• If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
• A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
• This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
• For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Special Consideration
In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: https://student.unsw.edu.au/special-consideration
Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:
• **Copying**: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another’s ideas or words without credit.

• **Inappropriate paraphrasing**: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another’s ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student’s own analysis to bring the material together.

• **Collusion**: working with others but passing off the work as a person’s individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person’s academic work and copying it, offering to complete another person’s work or seeking payment for completing academic work.

• **Duplication**: submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.


The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

• Correct referencing practices;
• Paraphrasing, summarising, essay writing and time management
• Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

It is also recommended that you include a statement about Turnitin. Eg UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.
## Course Schedule

<table>
<thead>
<tr>
<th>Topic</th>
<th>Date</th>
<th>Lecture</th>
<th>Studio</th>
<th>Reading</th>
</tr>
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</table>

### SUGGESTED READINGS:


**SUGGESTED READINGS:**


|---------------------|--------|------------------------|-------------------------------------------------|-------------------------------------------------|

**SUGGESTED READINGS:**


<table>
<thead>
<tr>
<th>The Dancing Body: What the Body can Do.</th>
<th>Week 4</th>
<th>What have been identified as the fundamentals of the physical activity of dance?</th>
<th>Movement fundamentals; exploring your movement potential putting Laban’s movement theories into practice beginning with concepts such as the dimensional scale and the diagonal scale, including basic locomotive facility.</th>
<th>Karen K. Bradley, ‘Mastery of Movement for the Twenty-First Century Performer’, in <em>Rudolf Laban</em> (London: Routledge, 2009), 88-121.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>How does dance extend the body beyond utility and the everyday? Artist: Pre-Ballet (Feuillet), Laban and Africanist Aesthetics. SCREENING: <em>Chuck Davis, Dancing Through West Africa</em>. (1985, D.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**SUGGESTED READINGS:**


**SUGGESTED READINGS:**


**MID-SEMESTER BREAK**

| Qualities of movement | Week 6 | How has movement been understood historically? What is | What are the movement qualities that reflect our | Franca Tamisari, “Dancing the Land, the land dances through |

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the relation between movement, time, space and rhythm? Artist: Traditional Indigenous dance and Loie Fuller. SCREENING: Lockhart Festival (1974) and Fuller clips.

everyday physicality in our immediate environment. Identifying and exploring movement qualities in our own and others movement. You will also have time to work on your solo.

**SUGGESTED READINGS:**


**SUGGESTED READINGS:**


**WEEKS 8-12 PROJECT TIME IN STUDIO-SEMINAR**
Week 8

**Improvisation and Somatic Intelligence**

What is the relation between the mind and the body in new dance practices? How does improvisation produce unique dancing? Artists: Ros Crisp and Jazz.

SCREENING: *The Spirit Moves* d. Mura Dehn and the work of Rosalind Crisp.

Introduction to body/mind practices.

Melinda Buckwalter, ‘Materia Prima,’ *Composing while Dancing: An Improvisor’s Companion* (University of Wisconsin Press, 2010), 12-33.


**SUGGESTED READINGS:**


Week 9

**Dance, expression and gesture**

What is expression theory in dance? How has expression manifested in dance practices? Artists: Pina Bausch and Kate Champion


Building on previous weeks, improvising movement around some of the themes previously discussed, incorporating duet and ensemble relationships. Time to work on Group Performance Assessment.


**SUGGESTED READINGS:**


**SUGGESTED READINGS:**


**SUGGESTED READINGS:**

- Judith Hamera, ‘Introduction: Dance in the City,’ *Dancing Communities* (Houndmills: Palgrave, 2007) 1-16.
- Deidre Sklar, ‘Five Premises for a Culturally Sensitive Approach to Dance,’ in *Moving History/Dancing Cultures* 30-32

**SUGGESTED READINGS:**

| NO LECTURE | Week 13 | N/A | *Assessment #3b in class: Studio Presentations of Group Performance 20% |

| 1. Studio Journal – based on set writing tasks and documenting contribution. | Maximum 1500 | 15% |

Personal portfolio of the studio-seminar process and lecture resources based on set reading and writing tasks and documenting contribution.

Each student will be expected to keep a journal recording responses to studio-based learning and lecture content, and there will be some writing exercises attached to this. At the end of the course you will submit your complete journal and nominate 3 examples of your written responses to be assessed.

A written account of your solo performance work in Week 7 will be submitted in class that week and you will receive written feedback to check your progress in Week 8.

The journal also reflects the level of your participation in this course. Thinking, Writing and Making Dance is concerned with analytical skills, kinaesthetic knowledge and bodily intelligence which can only be
acquired by fully participating in the practical sessions and their accompanying discussions. The journal should record your engagement with lecturers and peers, demonstrating how you have participated in an exchange with those with which you are working.

For your chosen responses write in prose, exploring writing techniques discussed in class. Please asterix choices in your journal and writing legibly.

**Guidelines for journal writing will be distributed in the second lecture.**

**Criteria for assessment:**

<table>
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<tr>
<th>mark</th>
<th>criteria</th>
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<tbody>
<tr>
<td>HD</td>
<td>• Demonstrates a highly sophisticated understanding of the central ideas in the course, the ability for self-reflection and the incorporation of feedback from teachers and peers, and evidences active participation in class. Engagement with writing practices also evident.</td>
</tr>
<tr>
<td>D</td>
<td>• Demonstrates a sophisticated understanding of the course’s principles and processes, some self-reflection, responsiveness to feedback and good participation in class. An attention to writing skills evident.</td>
</tr>
<tr>
<td>C</td>
<td>• Demonstrates a good understanding of the course principles including composition, self-reflection, engagement, participation and shows some attention to writing skills.</td>
</tr>
<tr>
<td>P</td>
<td>• Demonstrates some understanding of course principles and processes, and the ability for self-reflection, engagement, participation and shows some attention to writing skills.</td>
</tr>
<tr>
<td>F</td>
<td>• Demonstrates little or no understanding of the course principles and processes and the other course principles.</td>
</tr>
</tbody>
</table>

**2. Research Paper – connecting a major theme with case studies**

This essay will demonstrate your research into one of the key themes introduced in the first 2 thirds of the course (weeks 1-8). You will be expected to engage with the critical ideas and methodologies introduced in the lecture and studio class and to undertake independent research beyond the compulsory and suggested reading. This task will provide an opportunity to apply approaches and concepts covered in both the lectures and studio to a writing-based research project.

Choose one of the following:
1. Describe succinctly the characteristics of one model of dance technique covered in the course (Indigenous, B-Boying, Laban, Africanist, Swing Jazz, Ballet, Duncan technique, Cunningham technique). Explain how any of the following contribute to how this technique manifests; identity, socialisation, performance, physical facility, music, modernity, professionalism, improvisation.

2. What are the central debates surrounding the use of description in critical and analytical writing about dance. Base your response on relevant articles by Deborah Jowitt and Roger Copeland.

3. Of the possible relationships available between music and dance, describe how one dance artist has realised a particular relationship successfully.

4. Describe the choreographic principles of one of the dance artists discussed in the course (George Balanchine, Rosalind Crisp, Martin Del Amo, Jane McKernan, Loie Fuller, Isadora Duncan, Merce Cunningham, Jonathan Burrows) regarding movement generation and organisation temporally, spatially and rhythmically. How do the choreographic principles reflect the aesthetic, social or cultural context in which the artist works?

5. Compare the function of improvisation in specific examples of (a) contemporary and (b) Africanist dance forms or choreographies. How does style/quality and context contribute to the differing operations of improvisation in the 2 examples?

Make sure you include an introduction stating which topic you will cover, clear paragraph structures and correctly formatted footnotes and bibliography for quotes and references.

<table>
<thead>
<tr>
<th>mark</th>
<th>criteria</th>
</tr>
</thead>
</table>
| HD   | • Demonstrates a highly sophisticated understanding of a key term from the course, connects ideas to their knowledge of dance and course case studies, shows original thought.  
• Displays a clear logic behind the structure of the writing and the form and development of a coherent argument.  
• Sources references from beyond the set texts. |
| D    | • Demonstrates an ability to describe the various elements and movement quality of the artist/s work, applying dance terminology.  
• Clearly communicates analysis of the work of the artist/s with good use of methodological tools.  
• Correct use of referencing/notes and inclusion of a reference list or bibliography. |
| C    | • Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc.  
• Answers the question and shows an understanding of the correct methodological tools for analysis of the case studies’ work. |
| P    | • Demonstrates some understanding of the elements of the artist/s work  
• Demonstrates some grasp of the correct methodological tools for the analysis of the artist/s work |
3. Performance – presentation in studio-based classes

<table>
<thead>
<tr>
<th>mark</th>
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<tbody>
<tr>
<td>HD</td>
<td>Outstanding clarity of choreographic intention and process with a correspondence in their journal writing, originality in the nature of the work stretching beyond ‘known’ movement vocabulary, appropriate qualities in the execution of the performance (that the performance ‘tone’ is intentional and linked to the aims of the work in the journal) and rigorous description and observation displayed in journal.</td>
</tr>
<tr>
<td>D</td>
<td>Clarity of choreographic intention and process, originality in the nature of the work, appropriate qualities in the execution of the</td>
</tr>
<tr>
<td>Grade</td>
<td>Description</td>
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<tr>
<td>C</td>
<td>Clarity of choreographic intention and process, appropriate qualities in the execution of the performance and clear description and observation displayed in journal. Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc.</td>
</tr>
<tr>
<td>P</td>
<td>An account of choreographic intention and process, appropriate qualities in the execution of the performance and some description and observation displayed in journal. Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc.</td>
</tr>
<tr>
<td>F</td>
<td>Insufficient account of choreographic intention and process, poor execution of the performance and insufficient description and observation displayed in journal.</td>
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</table>
DANCE INJURY ACTION PLAN (Jan 2014)

In the case of muscular or skeletal injury in the Dance and Webster studios, the patient should immediately attend:

Kensington Physiotherapy
Tenancy 10,
University Terraces, 17 High Street (near the IGA supermarket)
Kensington, NSW, 2033
(02) 9385 6482

Charges are at a reduced student rate.
- The cost of attending physiotherapy for UNSW students is $80 for an initial consultation and $65 for any follow-up consultations.
- If you have private health care you may receive a rebate for the cost of physiotherapy, depending on your level of cover.
- A physiotherapist should be able to see you within a day of sustaining your injury. It is best to phone and check for availability.
- You will receive a thorough assessment of your injury, as well as appropriate treatment, and management advice for optimal recovery.
- If further investigation is required your physiotherapist can refer you for imaging or to one of a network of sports physicians in the area.

If you cannot transport the patient to the Clinic call them for advice.

The physiotherapists can attend to minor cuts with steri-strip but report to the medical centre for major cuts:

The University Health Service
Ground floor of the Quadrangle Building
Tel: 9385 5425 for an appointment.
Medical consultations for all current students and OSHC card holders are Bulk Billed.

For fractures, dislocations, heart/lung injuries or arterial bleeds call an ambulance on 000.

All accidents and injuries must also be reported:
Hazard & Incident Reporting Form (OHS001)
http://www.hr.unsw.edu.au/ohswc/ohs/ohs_forms_checklists.html
Guidelines:
Prepared by Senior Lecturer in Dance, Dr. Erin Brannigan in consultation with Melissa Allen at Kensington Physiotherapy & Sports Injury Clinic.

**Booking Spaces**

Studios have been blocked out for the use of students in Dance and TPS Weeks 3-7 and 10-13. Please see:
https://sam.arts.unsw.edu.au/students/resources/performance-students/

<table>
<thead>
<tr>
<th><strong>Recommended resources for students</strong></th>
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</table>


Forsythe, W. “Transcription of William Forsythe Interview on BBC Radio.” Online: [http://www.ballet.co.uk/magazines/yr_03/feb03/interview_bbc_forsythe.htm](http://www.ballet.co.uk/magazines/yr_03/feb03/interview_bbc_forsythe.htm). Accessed 15/2/10.


**Journals**
*Writings on Dance*
*Brolga*
*RealTime*
*Dance Research Journal*

**Websites**

1. **Course evaluation and development**
   
   This course will be evaluated by CATEI surveys at the end of the course.