



Faculty of Arts
& Social Sciences

School of the Arts and Media

ARTS1005

Introduction to Dance: Thinking, Writing and Making Dance

Session 1, 2015

Location			
FACULTY	Faculty of Arts and Social Sciences		
SCHOOL or DEPARTMENT	School of the Arts and Media		
COURSE CODE	ARTS1005		
COURSE NAME	THINKING, WRITING AND MAKING DANCE		
SESSION	1	YEAR	2015

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Staff contact details	
1. Course Convener/Lecturer	
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2. Studio Lecturer	
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Contact time and availability	Appointment via email

School of the Arts and Media Contact Information

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TIMETABLE

Activity	Day	Time	Lecturer	Room
Lecture	Wednesday	3-5pm	Brannigan	Webster 327
Studio Adv.	Thursday	11am-1pm	McKernan	Webster 334

Studio Int.	Thursday	1.30-3.30pm	McKernan	Webster 334
Studio Beg.	Thursday	4-6pm	McKernan	Webster 334

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	
Course Statistics	Level 1 12 weeks @ 1 X 2hr lecture, 1 X 2hr Studio. 6hr per week personal study estimated. Course Credit Points: 6 Gateway Unit Pre-requisite: None
Summary of the Course	The Level 1 Gateway course, <i>Thinking, Writing and Making Dance</i> , 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,

	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.
Aims of the Course	<ul style="list-style-type: none"> 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.
	<ul style="list-style-type: none"> To examine a broad range of dance performances, practices, key artists and writers/theorists, extending understanding through physical experience and learning.
Student Learning Outcomes	<ul style="list-style-type: none"> By the end of this course, students will be able to: <ul style="list-style-type: none"> Recognize, both conceptually and physically, key dance practices within the context of Western theatrical dance, as well as international social and traditional dance.
	<ul style="list-style-type: none"> Identify current Australian dance practices and be familiar with the work of key artists.
	<ul style="list-style-type: none"> Apply a variety of approaches to theorizing dance including aesthetic, cultural and political frameworks.
	<ul style="list-style-type: none"> Demonstrate research skills in gathering, classifying and communicating information about dance, including independent critical thinking.
	<ul style="list-style-type: none"> Apply writing skills to the translation and communication of somatic practices and knowledges.
Graduate Attributes	<ul style="list-style-type: none"> Students will develop: <ul style="list-style-type: none"> an appreciation of dance as an influential force within the broader ecology of the humanities.
	<ul style="list-style-type: none"> a firm grounding in the key concepts of <i>corporeality</i> and <i>movement</i> that form the disciplinary basis of dance.
	<ul style="list-style-type: none"> a recognition of the role of somatic knowledge as fundamental to the study of dance.
	<ul style="list-style-type: none"> a variety of critical approaches to both the theory and practice of dance.
	<ul style="list-style-type: none"> knowledge of a diversity of dance forms, knowledges and practices beyond the Western canon.
	<ul style="list-style-type: none"> research skills, both practical and theoretical, in gathering, classifying and communicating information about dance and choreography.
	<ul style="list-style-type: none"> the ability to apply writing skills to the translation and communication of somatic practices and knowledges

	<ul style="list-style-type: none"> the capacity to recognise and reflect on social, cultural and ethical issues, as they apply to diverse dance practices.
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Rationale for the inclusion of content and teaching approach

- The aim of the course content and teaching approach is to develop the 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, Cecchetti, BBO etc) or significant professional dance experience should select Advanced.

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

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.

Details of what plagiarism is can be found on the Student Information website (<https://student.unsw.edu.au/plagiarism>), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

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				
Topic	Date	Lecture	Studio	Reading
What is Dance? When do we Dance and Why?	Week 1	Defining Dance. Overview of the course aims and assessments and discussion of approaches to practice, writing and theory in the course. SCREENING: Various Clips	N/A	Elizabeth Ryan, Emma Saunders and Jane McKernan, 'The Fondue Set present...The Fondue Set', <i>Brolga</i> 33 (2010): 15-18. Laurence Louppe, 'Contemporary Dance: The Birth of a Project,' in <i>Poetics of Contemporary Dance</i> , (London: Dance Books, 2010), 22-33.

SUGGESTED READINGS:

- Erin Brannigan, 'The Life of Dance,' Ed. Lisa Havilah, *What I Think About When I Think About Dancing* (Campbelltown: Campbelltown Arts Centre, 2009), 89-90.
- Andrew Morrish, 'A View from the Outside / A View from the Inside,' Ed. Lisa Havilah, *What I Think About When I Think About Dancing* (Campbelltown: Campbelltown Arts Centre, 2009), 99-102.

Writing Dance	Week 2	What are the historical relations between writing and dancing? How does writing function now in relation to dance: Generational, Communicative and Reflective. Artist: Jane McKernan and Helen Herbertson. SCREENING: <i>Opening and Closing Ceremony</i> (2010) Jane McKernan.	Introducing studio processes and an overview of practical assessments. Exploration of the relationship between movement and language using existing texts and original texts written in class. Developing movement generated by language and language generated by movement.	Jane McKernan's blogspot: 'The Means and the Ways' http://themeansandtheways.blogspot.com.au Online resource. Accessed 10/2/2015. Jane McKernan, 'Other than Dancing: An Editorial' in <i>Critical Dialogues: In Writing</i> June 2013 http://issuu.com/criticalpath/docs/critical_path_critical_dialogues_fa Online resource. Accessed 10/2/2015.
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SUGGESTED READINGS:

- Rosemary Lee and Niki Pollard, 'Forms of Anticipation: a choreographer's notebook,' Rescen: Centre for Research into Creation in the Performing Arts. Online. www.rescen.net/Rosemary_Lee/forms_of_anticipation/paper.html. Accessed 3/18/09.
- Roger Copeland, 'Between Description and Deconstruction,' in Eds. Alexandra Carter, *The Routledge Dance Studies Reader* (London: Routledge, 1998), 98-123.
- Deborah Jowitt, 'Beyond Description: Writing Beneath the Surface,' in Eds. Ann Dils and Ann Copper Albright *Moving History / Dancing Cultures*. (Wesleyan University Press: Middletown, 2001), 7-11.
- Helen Herbertson, 'Thoughts on work, October 2010,' *Brolga* 33 (2010): 19-21.

Dance and identity.	Week 3	Who is dancing and why? How does dance relate to identity and ideology? Artists: African-American Hip Hop. SCREENING: <i>Graffiti Rock</i> (1984) and Martin Del Amo's <i>Never Been this Far Away from Home</i> (2007)	A task based session generating material from autobiographical sources.	Thomas F. Defrantz "The Black Beat Made Visible", <i>Of the Presence of the Body</i> , Ed. André Lepecki (Conneticut: Wesleyen University Press, 2004), 64-81.
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SUGGESTED READINGS:

- Martin Del Amo, 'Working Solo,' *Brolga* 33 (December 2010), 38-40.
- On Martin Del Amo, 'Shifting and Shucking,' *RealTime* #77 (Feb-March 2007): 13. Online: <http://www.realttimearts.net/article/issue77/8341>
- Erin Brannigan, 'Transposing Style: Martin del Amo's new Solo Works' *Brolga* 36 (2012) 25-30. NB: This entire issue is devoted to Martin's work.
- Andrew Hewitt, *Social Choreography* (Durham: Duke University Press, 2005).

The Dancing Body: What the Body can Do.	Week 4	What have been identified as the fundamentals of the physical activity of dance? How does dance extend the body beyond utility and the everyday? Artist: Pre-Ballet (Feuillet), Laban and Africanist Aesthetics. SCREENING: <i>Chuck Davis, Dancing Through West Africa</i> . (1985, D.	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.	Karen K. Bradley, 'Mastery of Movement for the Twenty-First Century Performer', in <i>Rudolf Laban</i> (London: Routledge, 2009), 88-121.
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SUGGESTED READINGS:

- Brenda Dixon Gottschild, ‘Stripping the Emperor,’ in Eds. A. Dils and A. Cooper Albright, *Moving History / Dancing Cultures* (Middletown: Wesleyan University Press, 2001) 332-341.
- Brenda Dixon Gottschild, *Digging the Africanist Presence in American Performance*, (Westport: Praeger, 1996), 11-19.
- Susan Leigh Foster, ‘Vanishing Physicalities,’ *Choreography and Narrative* (Bloomington: Indiana University Press, 1998), 19-32.

Choreography	Week 5	Historical understandings of the term ‘choreography’ will be studied alongside developments in the concept and parameters of ‘dance’ in the twentieth century. Artists: Cunningham and Burrows. SCREENING: <i>Beach Birds</i> Cunningham 1991, <i>The Quiet Dance</i> (2005) Jonathan Burrows with Matteo Fargion.	Choreographic codes using examples from the modern dance canon to contemporary conceptual choreographers (Doris Humphrey’s to Jerome Bel). You will also have time to work on your solo.	Jonathan Burrows, <i>A Choreographer’s Handbook</i> (London: Routledge, 2010), 180-197 (excerpt). William Forsythe ‘Choreographic Objects’ http://synchrono.usobjects.osu.edu/media/inside.php?p=essay
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SUGGESTED READINGS:

- William Fetterman, ‘Merce Cunningham and John Cage: Choreographic Cross-Currents,’ *Choreography and Dance* 4:3 (1997), 59-78.
- Laurence Louppe, “Composition,” *Poetics of Contemporary Dance* (London: Dance Books, 2010), 149-174.
- Susan Leigh Foster, “Choreography,” *Choreographing Empathy* (London: Routledge, 2011), 15-35 (excerpt).
- Jerome Bel, *No Wind No Word* Ed. H. Ploebst (K.Kieser: 2001), 190-207.

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: <i>Lockhart Festival</i> (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.	us,” <i>Writings on Dance</i> #20, p.31-43.
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SUGGESTED READINGS:

- Erin Brannigan, “La Loie” as Pre-Cinematic Performance – Descriptive Continuity of Movement’, *Senses of Cinema*, #28, Sept-Oct (2003) (http://www.sensesofcinema.com/contents/03/28/la_Loie.html)
- Laurence Louppe, ‘Poetics of Movement,’ *Poetics of Contemporary Dance* (London: Dance Books, 2010), 71-87.
- Felicia McCarren, *Dancing Machines* (Stanford: Stanford University Press, 2003).

Body Practices	Week 7	Body techniques, technologies and practices. What is dance technique and what is a dance practice? Artists: Balanchine and Isadora Duncan. SCREENING: <i>The Four Temperaments</i> by Balanchine.	*Assessment #3a in class: performance presentation 20% and working out groups for final performance work.	Maaïke Bleeker, ‘Merchants or Maths? Thinking Bodies and Dancing Selves’ Unpublished paper.
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SUGGESTED READINGS:

- Joann Lealiinohomoku, “An Anthropologist Looks at Ballet as a Form of Ethnic Dance,” in *Moving History / Dancing Cultures* ed. Ann Dils and Ann Cooper Albright (Middleton: Wesleyan University Press, 2001), 33-89.
- Elizabeth Dempster, “Preface,” *Writings on Dance* 14 (Summer 1995/1996), 2-3.
- Gay Morris, ‘Balanchine’s Bodies,’ *Body and Society* 11:4 (2005) 19-44.
- Isadora Duncan, “The Dance of the Future” and “I See America Dancing”, In Copeland R. and Cohen, M. editors. *What is Dance?* (Oxford, New York, Toronto and Melbourne: Oxford University Press, 1983), 262-265.
- Elizabeth Dempster, ‘Not dancing under modernism: Duncan and the postmoderns,’ *Writings on Dance* #24 (2007): 49-58.

WEEKS 8-12 PROJECT TIME IN STUDIO-SEMINAR

Improvisation and Somatic Intelligence	Week 8	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: <i>The Spirit Moves</i> d. Mura Dehn and the work of Rosalind Crisp.	Introduction to body/mind practices.	Melinda Buckwalter, 'Materia Prima,' <i>Composing while Dancing: An Improvisor's Companion</i> (University of Wisconsin Press, 2010), 12-33. 'Somatic Studies and Dance' by Glenna Batson (2009). Available online: http://www.iadms.org/displaycommon.cfm?an=1&subarticlenbr=248
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SUGGESTED READINGS:

- Jonathan David Jackson "Improvisation in African-American Vernacular Dancing," *Dance Research Journal*, Vol. 33, No. 2, (Winter, 2001), 40 -53.
- Sally Banes, "Spontaneous Combustion: Notes on Dance Improvisation from the Sixties to the Nineties," *Taken By Surprise: A Dance Improvisation Reader* Eds A.C. Albright and D. Gere, (Middletown, Wesleyan University Press, 2003: 77-85.
- Rosalind Crisp, 'Thinking Dance,' Ed. Lisa Havilah, *What I Think About When I Think About Dancing* (Campbelltown: Campbelltown Arts Centre, 2009), 103-104.
- Edwidge Phitoussi, 'Rosalind Crisp: Moments in the Continuum', *Bodies of Thought: 12 Australian Choreographers* (Adelaide: Wakefield Press, 2014 NYP), 25-29
- Jane Goodall, "Knowing What You're Doing," *The Performance Space Quarterly*, no. 14 (Winter 1997): 20-23.

Dance, expression and gesture	Week 9	What is expression theory in dance? How has expression manifested in dance practices? Artists: Pina Bausch and Kate Champion SCREENING: <i>The Lament of the Empress</i> (D. Bausch, 1989) and <i>Already Elsewhere</i> (2005) by 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.	Mark Franko, 'The Politics of Expression' in <i>Dancing Modernism/Performing Politics</i> (Bloomington: Indiana University Press, 1995), ix-xiv.
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SUGGESTED READINGS:

- Raimund Hoghe, 'The Theatre of Pina Bausch,' trans. Stephen Tree, *The Drama Review: TDR* 24, no.1 (1980): 65.

- Rosemary Klich, 'Mediation, Trace and Space in Kate Champion's Dance Theatre,' *Bodies of Thought: 12 Australian Choreographers* (Adelaide: Wakefield Press, 2014 NYP), 108-112.

Dance, music and composition	Week 10	What are the traditional and experimental relations between music and dance composition? Artists: Lucinda Childs' <i>DANCE</i> compare with Cunningham. SCREENING: <i>DANCE</i> by Lucinda Childs and <i>Les Noces</i> Bronislava Nijinska.	Exploring the body's own musicality, and its relation to rhythm and time. Using different musical works to investigate choreographic modes and preferences. Time to work on Group Performance Assessment.	Stephanie Jordan, 'Choreomusical Conversations: Facing the Double Challenge' <i>Dance Research Journal</i> 43:1 (2011), 43-64.
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SUGGESTED READINGS:

- Louis Horst, 'First Rules of Composition,' *Modern Dance Forms: in relation to the other modern arts* (23-27) (Princeton: Princeton Book Company, 1987)
- Jay A. Seitz, "Dalcroze, the body, movement and musicality," *Psychology of Music* 33:4 (2005), 419-435.
- Erin Brannigan, 'Essential and Seminal: A Work called Dance,' *RealTime* 107, 9. <http://www.realttimearts.net/article/issue107/10537>. Online resource. Accessed 7/2/2014.

Dance and place	Week 11	Where does dance occur in space and time? How does this reflect the socio-cultural aspects of dance practices? Issues of 'performance' will be discussed. Artist: Suggested You Tube Clips	Exploration of the concepts and uses of the body in space, place and time using choreographed sequences and improvisation. Time to work on Group Performance Assessment.	Sally Ann Ness, "Dancing in the Field: Notes from Memory," <i>Corporealities</i> (London: Routledge, 1996), 129-154.
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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

Dance in Performance	Week 12	Where is dance performed? Who is the audience? What kinds of experiences occur in dance performance? Artist: Les Ballets C de a B. SCREENING: <i>Les Ballets C</i> documentary and excerpts from works.	Investigating modes of performance, and finding ways to frame choreography in relation to an audience.	Susan Leigh Foster, "Reading Choreography: Composing Dances" in <i>Reading Dancing</i> (Berkeley: University of California Press, 1986) 58-65.
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SUGGESTED READINGS:

- Susan Leigh Foster, "Introducing Choreographing Empathy," in *Choreographing Empathy* (London: Routledge, 2011), 1-14
- Martin Del Amo interview with Alain Plaitel, 'Transforming the artist & the audience,' *Realtime* #106 (Dec-Jan 2011) 26. Online: <http://www.realttimearts.net/article/issue106/10509>. Online resource. Accessed 7/2/2014, 26.

NO LECTURE	Week 13	N/A	*Assessment #3b in class: Studio Presentations of Group Performance 20%	
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1. Studio Journal – based on set writing tasks and documenting contribution.	Maximum 1500	15%
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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:

mark	criteria
HD	<ul style="list-style-type: none"> • 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.
D	<ul style="list-style-type: none"> • 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.
C	<ul style="list-style-type: none"> • Demonstrates a good understanding of the course principles including composition, self-reflection, engagement, participation and shows some attention to writing skills.
P	<ul style="list-style-type: none"> • Demonstrates some understanding of course principles and processes, and the ability for self-reflection, engagement, participation and shows some attention to writing skills.
F	<ul style="list-style-type: none"> • Demonstrates little or no understanding of the course principles and processes and the other course principles.

2. Research Paper – connecting a major theme with case studies	2200w	40%
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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.

mark	criteria
HD	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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

F	<ul style="list-style-type: none"> • Demonstrates insufficient understanding of the elements of the case studies' work • Demonstrates insufficient understanding of dance theory and analysis
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3. Performance – presentation in studio-based classes	2min solo performance	22.5%
	5min group presentation	22.5%

SOLO

In Week 7 you will present a short solo movement sequence (2-3 minutes) in response to the questions who is dancing and why? The solo must also explore an idea/ideas from the lecture and/or studio Weeks 1-6. The solo must demonstrate an attempt to challenge your previous dance experience and prior assumptions about dance. It will be necessary for you to work on this task in your own time, however class time will be allocated for this solo task in Weeks 5-6. You must provide an example of the relationship between the written word and your physical solo practice with a mapping of your solo ideas and process in your journal. A piece of writing on your solo process must be submitted on the day of your performance and will be returned with comment for inclusion in your journal.

GROUP

Following viewing of the solo presentations in Week 7, students will organize themselves into groups of 3-5 like-minded colleagues in consultation with the Lecturer. In these groups you will explore, create and present a group dance/movement performance. For your group dance exploration you must: generate ideas and movement vocabulary through improvisation and choreographic approaches; demonstrate skills acquired in the studio-seminars; have an awareness and understanding of your corporeal range at the level of the class you have chose, demonstrating appropriate qualities in the performance of the sequence; articulate in your journal a rationale for your choice of movement form and content. Class time will be allocated for this task in Weeks 8-11, and it will be necessary for you to co-ordinate rehearsals as a group outside of the allocated class time. A detailed account of the group's ideas and process must be recorded in your individual journal.

mark	criteria
HD	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.
D	Clarity of choreographic intention and process, originality in the nature of the work, 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.
C	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.
P	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.
F	Insufficient account of choreographic intention and process, poor execution of the performance and insufficient description and observation displayed in journal.

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:

www.hr.unsw.edu.au/ohswc/ohs/pdf/pro_hazard&incident_reporting.pdf

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/>

Recommended resources for students

Adshead-Lansdale, J. (Ed.) *Dancing Texts*. London: Dancebooks, 1999.

Albright A.C. and Gere, D. *Taken By Surprise: A Dance Improvisation Reader*. Middletown, Wesleyan University Press, 2003.

Aschenbrenner, J. *Katherine Dunham : dancing a life*. Urbana : University of Illinois Press, 2002.

Banes, Sally. *Terpsichore in Sneakers*. Middleton, Connecticut: Wesleyan University Press, 1987.

Banes, Sally. *Writing Dancing in the Age of Postmodernism*. New England: Wesleyan University Press, 1994.

Bradley, K. *Rudolf Laban*. London: Routledge, 2009.

Brannigan, E. *Moving Across Disciplines: Dance in the 21st Century* Platform Paper #25. Sydney: Currency House, 2010.

Brannigan, E. and Baxter, V. *Bodis of Work: 12 Australian Choreographers*. Kent Town. SA: Wakefield Press, 2014.

Buckwalter, M. *Composing while Dancing: An Improvisor's Companion*. University of Wisconsin Press, 2010.

Burrows, J. *A Choreographer's Handbook*. London: Routledge, 2010.

Burt, R. *Judson Dance Theater: performative traces*. London ; New York : Routledge, 2006.

--- *Alien Bodies*, (Routledge, London and New York, 1998

Carter, Alexandra editor. *The Routledge Dance Studies Reader*. London and New York: Routledge, 1998.

Copeland R. and Cohen, M. editors. *What is Dance?* Oxford, New York, Toronto and Melbourne: Oxford University Press, 1983.

Cunningham, M. and Lesschaeve, J. *The Dancer and the Dance*. New York and London: Marion Boyars, 1991.

Dils, A. and A. Cooper Albright, A. (Eds.) *Moving History / Dancing Cultures*. Middletown: Wesleyan University Press, 2001.

Duncan, Isadora. *My Life*. London: Victor Gollancz, 1928.

Emery, L.F. *Black Dance: From 1619 to Today*. Princeton: Princeton Book Co. 1988.

Foster, Susan Leigh. *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley, Los Angeles and London: University of California Press, 1986.

--- *Choreography and Narrative: Ballet's Staging of Story and Desire*. Bloomington and Indianapolis: Indiana University Press, 1996.

--- *Choreographing Empathy*. London: Routledge, 2011.

Foster, Susan Leigh editor. *Corporealities*. London: Routledge, 1996a.

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

Forsythe, W. *Improvisation Technologies* Ostfildern, Germany : Hatje Cantz, 2012.

Franko, Mark. *Dancing Modernism/Performing Politics*. Indianapolis: Indiana University Press, 1995.

Gottschild, B. D. *Digging the Africanist Presence in American Performance*. Westport: Greenwood Press, 1996.

Havilah, L. (Ed.) *What I Think About When I Think About Dancing*. Campbelltown: Campbelltown Arts Centre, 2009.

Hewitt, A. *Social Choreography*. Durham: Duke University Press, 2005.

Horst, L. *Modern Dance Forms: in relation to the other modern arts*. Princeton: Princeton Book

- Company, 1987.
- Humphrey, D. *The Art of Making Dances*. Princeton: Dance Horizons, 1959.
- Jowitt, Deborah. *Time and the Dancing Image*. Berkeley and Los Angeles: University of California Press, 1988.
- Joy, Jenn. 2014. *The Choreographic*. Cambridge: MIT Press.
- Kostelanetz, Richard. *Merce Cunningham: Dancing in Space and Time*. Chicago: A Cappella Books, 1992.
- Lepecki, A. *Of the Presence of the Body*. Connecticut: Wesleyan University Press, 2004.
- 2006. *Exhausting Dance: Performance and Politics of Movement*. London: Routledge.
- Loupe, L. *Poetics of Contemporary Dance*. Trans. S. Gardner. London: Dance Books, 2010.
- McCarren, F. *Dancing Machines*. Stanford: Stanford University Press, 2003.
- Ploebst, H. *No Wind No Word*. K.Kieser: 2001.
- Rainer, Yvonne. *Work: 1961-73*. New York: New York University Press, 1974.
- Rainer, Yvonne, editor. *A Woman Who...Essays, Interviews, Scripts*. Baltimore and London: The Johns Hopkins University Press, 1999a.
- Rainer, Yvonne. "Engineering Calamity: Trisha Brown." *Writings on Dance: Constellations of Things*, no. 18-19 (Winter 1999b): 166-179.
- Rainer, Yvonne. "A Fond Memoir of Sundry Reflections on a Friend and her Art." In Teicher 2002, 47-53.
- Rainer, Yvonne. *Feelings are facts: a life*. Cambridge Massachusetts: MIT Press, 2006.
- Reynolds, Dee. *Rhythmic Subjects*. Alton: Dance Books, 2007.
- Reynolds, N. and McCormick, M. *No Fixed Points: Dance in the Twentieth Century*. New Haven and London: Yale University Press, 2003.
- Ruyter, Nancy Lee Chalfa. *Reformers and Visionaries: The Americanization of the Art of Dance*. New York: Dance Horizons, 1979.

Shawn, Ted. *Every Little Movement*. New York: Dance Horizons, 1974.

Solomon, Noémie. 2014. *Danse: An Anthology* (ed.). Dijon, France: Les Presses du reel.

Stearns, M. and Stearns J. *Jazz Dance: The Story of American Vernacular Dance*. New York: Da Capo Press, 1994.

Teicher, Hendel. *Trisha Brown: Dance and Art in Dialogue, 1961-2001*. Cambridge and London: MIT Press, 2002.

Thomas, Helen. *Dance Modernity and Culture*. London and New York: Routledge, 1995.

---- (Ed.) *Dance in the City*. Basingstoke: MacMillan Press, 1997.

Valéry, P. *The Collected Works of Paul Valéry, Volume 13*, ed. Jackson Mathews, trans. Ralph Manheim, (London: Routledge and Kegan Paul, 1964).

Valis Hill, C. *Brotherhood in Rhythm: The Jazz Tap Dancing of the Nicholas Brothers*. New York: Oxford University Press, 2000.

Journals

Writings on Dance

Brolga

RealTime

Dance Research Journal

Websites

<http://www.aiatsis.gov.au/> Australian Institute of Aboriginal and Torres Strait Islander Studies

1. Course evaluation and development

This course will be evaluated by CATEI surveys at the end of the course.