ARTS1006
INTRODUCTION TO MOVEMENT PRACTICES

Semester 2, 2014
1. 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 English Media and Performing Arts</td>
</tr>
<tr>
<td>COURSE CODE</td>
<td>ARTS1006</td>
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<tr>
<td>COURSE NAME</td>
<td>Introduction to Movement Practices</td>
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<tr>
<td>SESSION</td>
<td>2</td>
</tr>
<tr>
<td>YEAR</td>
<td>2014</td>
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</table>

3. 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: Tuesday 10-12

2. Lecturer
   - Name: Lizzie Thomson
   - Phone: 0437819794
   - Office: n/a
   - Email address: lizzie.thomson@ymail.com
   - Contact time and availability: Thursday 10-11.30 (contact out of these hours by email)

   - Name: Carlee Mellow
   - Phone: 0411 173 001
   - Office: n/a
   - Email address: carleemellow@optusnet.com.au
   - Contact time and availability: Monday 10-11.30 & Friday 9-10.30 (contact out of these hours by email)

Schedule

<table>
<thead>
<tr>
<th>Activity</th>
<th>Day</th>
<th>Time</th>
<th>Lecturer</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio 1 Contemporary Dance Technique</td>
<td>Monday</td>
<td>90mins X 1</td>
<td>Carlee Mellow</td>
<td>Webster 334</td>
</tr>
<tr>
<td>Studio 2 Improvisation Strategies</td>
<td>Friday</td>
<td>90mins X 1</td>
<td>Carlee Mellow</td>
<td>Webster 334</td>
</tr>
<tr>
<td>Studio 3 Movement Research</td>
<td>Thursday</td>
<td>90mins X 1</td>
<td>Lizzie Thomson</td>
<td>Webster 334</td>
</tr>
</tbody>
</table>

CRICOS Provider no.: 00098G
<table>
<thead>
<tr>
<th>1. Course details – ARTS1006</th>
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<tbody>
<tr>
<td><strong>Course Statistics</strong></td>
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<tr>
<td>Level 1</td>
</tr>
<tr>
<td>12 weeks @ 3 X 1.5hr Studio. 2hr per week personal study estimated.</td>
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<tr>
<td>Course Credit Points: 6</td>
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<tr>
<td>Core Unit</td>
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<tr>
<td>192 points of total program points.</td>
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<tr>
<td>Pre-requisite: ARTS1005 Credit minimum for performance assessments</td>
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<tr>
<td>There is a cap of 20 per studio group.</td>
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<tr>
<td><strong>Course Description</strong></td>
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<tr>
<td><em>Introduction to Movement Practices</em> is relevant for students in Performance, Animation and Music as well as Dance. Introduction to Movement Practices introduces students to movement fundamentals, incorporating anatomical information and safe-dance practices. There is a focus on specific movement practices (3 @ 1.5hrs per week) drawn from a range of approaches including kinesiology, Alexander, Feldenkrais, Yoga, Ideokinesis, Mind-Body work etc. Incorporated into the studio work, an introductory seminar and ongoing lecture-demonstrations will provide socio-historical contextualisation of the approaches, anatomical information, associated theories, and practical application. Information on how somatic practices have traditionally fuelled choreographic invention and research will also be included in the course.</td>
</tr>
<tr>
<td><strong>Additional Information</strong></td>
</tr>
<tr>
<td>Students are encouraged and expected to develop their own lines of inquiry into dance research throughout the course which has been developed according to principles of New Dance. New Dance is an open form that retains currency because it is constantly evolving through practice-based dance research. It is also open to the influence of various training backgrounds and is actively engaged with critical inquiry that suited to an interdisciplinary context.</td>
</tr>
<tr>
<td><strong>Aims of the Course</strong></td>
</tr>
<tr>
<td>1. <em>Introduction to Movement Practices</em> will explore specific body techniques and methods of inquiry that have been important in the development of contemporary dance practices.</td>
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<tr>
<td>2. The course aims to increase students’ physical awareness, understanding, and research skills in both dance theory and practice.</td>
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<tr>
<td>3. Apply this new knowledge to analytical and creative outcomes.</td>
</tr>
<tr>
<td><strong>Student Learning Outcomes</strong></td>
</tr>
<tr>
<td>1. By the end of this course, students should be able to: Recognize, both conceptually and physically, key movement practices within the context of western theatrical dance and connections to non-western body practices.</td>
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<tr>
<td>2. Apply a variety of critical lenses to corporeal awareness and knowledge, including physiological, aesthetic, cultural and political.</td>
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<tr>
<td>3. Demonstrate research skills in gathering, evaluating and communicating information about human movement, involving independent critical thinking.</td>
</tr>
<tr>
<td>4. Apply writing skills to the translation and communication of somatic practices and knowledges.</td>
</tr>
<tr>
<td>5. Demonstrate corporeal awareness and knowledge through participation in studio-based learning and performance.</td>
</tr>
<tr>
<td><strong>Graduate Attributes</strong></td>
</tr>
<tr>
<td>1. Students will: Demonstrate skills and knowledge of the practice, languages, forms, materials, technologies and techniques in the discipline of dance</td>
</tr>
<tr>
<td>2. Develop and evaluate dance-based ideas, concepts and processes by</td>
</tr>
</tbody>
</table>
thinking creatively, critically and reflectively

3. Apply relevant skills and knowledge to produce and realise works of creative expression

4. Interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences

5. Work independently and collaboratively in dance practice and theory in response to project demands

6. Recognise and reflect on social, cultural and ethical issues, and apply local and international perspectives to practice in dance

5. Rationale for the inclusion of content and teaching approach

- Dance in Sydney has a specific profile that is interdisciplinary, cross-cultural and produced through independent and original movement research.
- Embedding these characteristics in this gateway subject for creative practice students in the Dance Major orients students toward self-authored movement research, as opposed to technical training, offering clear pathways to higher research in Creative Practice.
- While this course provides a foundation for this creative practice pathway, it is also open to a variety of students interested in human movement for aesthetic, educational, health or scientific purposes.
- The breadth of somatic practices across the twentieth and twenty-first centuries, which have links to physical therapy, scientific movement analysis and dancer-driven research, will be covered in the course with reference to social, clinical, cultural, political and creative influences.
- An understanding of somatic intelligence and the re-configuration of the mind-body nexus implicit in these practices will be fore-grounded.
- Translations into writing, development of critical facility and embodied knowledge are 3 areas of knowledge that shape the Dance Studies Major. In Introduction to Movement Practices, writing tasks and assessments encourage the translation of somatic processes into text.
- The integration of embodied and language-based skill sets through somatic research, written research and analysis, emphasises connections between disciplinary methods of enquiry and contemporary interdisciplinary methods.
- This course provides students with the fundamentals of corporeal movement and its analysis and opens the way to potential applications of this knowledge in various fields.

6. Teaching strategies

- Central concepts form the Gateway subject will be carried into this Core subject: movement, kinaesthetics, choreography, subjectivity, expression, presence, improvisation and somatic knowledge.
- Key examples of body practices will be presented to introduce the large body of knowledge that constitutes somatic practices in Dance Studies.
- A special focus on writing will facilitate the approach in the major to translating somatic knowledge and practice into writing.
- The 3 X 90min studio-based seminars will develop the required knowledge through various means: practical application in a class-based format, group exercises and setting writing tasks.
- Assessment tasks are aligned with writing and practice, requiring students to demonstrate somatic experience and learning as embodied knowledge, but also to reflect and expand on that knowledge through reflective writing and historical, theoretical and analytical writing.
- Students will be expected to engage in the face-to-face contact time through movement, discussion, debate and observation.
- Students will be introduced to approaches to movement analysis that will assist in laying the foundations of choreographic language.

7 Assessments (For details see below).

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weight</th>
<th>Learning</th>
<th>Graduate</th>
<th>Due date</th>
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</thead>
</table>

CRICOS Provider no.: 00098G
1. Studio Journal – based on set writing tasks
   - 3 X 500w
   - 20% outcomes assessed: 1, 2, 4
   - 2, 3, 4, 5, 6 attributes assessed
   - Friday 10th Oct in class, Week 10.

2. Performance Research Presentation – assessment for studio-based classes, also includes studio participation assessment.
   - 10 min, in pairs
   - 40% outcomes assessed: 1, 2, 3, 4, 5
   - 2, 3, 4, 6 attributes assessed
   - Monday 15th and Friday 19th Sept in class, Week 8.

3. Essay – Analysing one of the three practices/systems within the context of contemporary dance and choreography
   - 2000-2500w
   - 40% outcomes assessed: 1, 2, 3, 4, 5
   - 1, 2, 3, 4, 5, 6 attributes assessed
   - Thu 23rd Oct to Webster Office by 4pm. Week 12.
   - Essay plan due Week 10, Friday 10th Oct.

**Submission of Assessment Tasks**

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

All written assignments are to be submitted to Turnitin on the course Moodle site, including the 3 X 500w chosen from your journal. The journal itself must be submitted to the SAM School Office, The School Office is room 312, Level 3, Webster Building by 4pm on the due date. A School Assignment Coversheet (available outside the office) must be attached with your details clearly marked.

**Submission to Turnitin**

You must submit written work in 12-point font, double spaced and paginated. Do keep an electronic and hard copy yourself. If you have any problems submitting via Turnitin, send your Convener a word.doc version of your assignment immediately, together with an explanation of the problem you are encountering. You should then follow the protocol outlined at the following site:

http://teaching.unsw.edu.au/moodle-students-help

Advice about whom to contact is given when you log in to Moodle. Such advice includes the following:

If you have trouble logging in, or you cannot see your course once you login, please contact the IT Service Centre for assistance. For enrolment and login issues contact: IT Service Centre

Email: itservicecentre@unsw.edu.au
Internal: x51333
External: (02) 9385-1333
International: +61 2 9385 1333

If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle. External TELT Support Email: externateltsupport@unsw.edu.au
Internal: 53331
External: (02) 9385 3331
International: +61 2 9385 3331

Please do not send your Course Conveners a copy of your assignment unless you are unable to submit via Turnitin. Once you have submitted you will receive a receipt to confirm that you have successfully submitted. Keep this receipt as proof of the date and time that you lodged your assignment. If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.
Please be aware that when you submit a UNSW course assignment online, through a facility such as Turnitin etc., you are automatically acknowledging that you have understood and abided by the University requirements in respect of student academic misconduct outlined in the Student Code Policy and Student Misconduct Procedures, both of which are available at: https://my.unsw.edu.au/student/academiclife/assessment/StudentMisconduct.html

You are also declaring that the assessment item is your own work, except where acknowledged, and has not been submitted for academic credit previously in whole or in part. In addition, you are declaring that the assessor of this item may, for assessment purposes:

* provide a copy to another staff member of the University
* communicate a copy of this assessment item to a plagiarism checking service (such as Turnitin) which may then retain a copy of the assessment item on its database for the purpose of future plagiarism checking.

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS). The late penalty is the loss of 3% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded. Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded. Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Attendance:

Where practical, a student’s attendance will be recorded. Individual course outlines/LMS will set out the conditions under which attendance will be measured.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

If a Course Authority rejects a student’s request for absence from a class or activity the student must be advised in writing of the grounds for the rejection.

A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).

A student who has submitted the appropriate documentation to attend less than 80% will be asked by the Course Authority to write up their experience as a spectator in class and to submit this to the lecturer.

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 rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn...
without fail is made by Student Administration and Records.

**Plagiarism**

If plagiarism is found in your work when you are in first year, your lecturer will offer you assistance to improve your academic skills. They may ask you to look at some online resources, attend the Learning Centre, or sometimes resubmit your work with the problem fixed. However more serious instances in first year, such as stealing another student’s work or paying someone to do your work, may be investigated under the Student Misconduct Procedures. Repeated plagiarism (even in first year), plagiarism after first year, or serious instances, may also be investigated under the Student Misconduct Procedures. The penalties under the procedures can include a reduction in marks, failing a course or for the most serious matters (like plagiarism in a honours thesis) even suspension from the university. The Student Misconduct Procedures are available here [www.unsw.edu.au/studentmisconductprocedures.pdf](http://www.unsw.edu.au/studentmisconductprocedures.pdf) [PDF]

See also [https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/](https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/)

<table>
<thead>
<tr>
<th>Topic</th>
<th>Date</th>
<th>Studio</th>
<th>Readings</th>
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<tbody>
<tr>
<td><strong>MONDAYS</strong></td>
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<tr>
<td>Contemporary Dance Technique:</td>
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<tr>
<td>All principles are inter-related and will</td>
<td></td>
<td>Wk 1 will include a short introductory lecture demonstration.</td>
<td>Bales, Melanie &amp; Nettl-Fiol, Rebecca (eds). <em>The body Eclectic: Evolving</em></td>
</tr>
<tr>
<td>accumulate over the semester. Each four-</td>
<td></td>
<td>Aligning the body to allow a functional organisation of the skeleton.</td>
<td><em>Practices in Dance training.</em> (Urbana: University of Illinois Press,</td>
</tr>
<tr>
<td>week block will focus on the outlined</td>
<td></td>
<td>Using breath and skeletal structure to support movement; exploring</td>
<td>2008).</td>
</tr>
<tr>
<td>principles.</td>
<td></td>
<td>weight, momentum and falling; softening in the joints</td>
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<td></td>
<td>Weeks 5 -</td>
<td>the floor. Looking at the connection of head with tail and sit bones</td>
<td>(1937).</td>
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<td></td>
<td>8</td>
<td>with heels to enable efficiency of action. Exploring sequencing</td>
<td></td>
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<tr>
<td></td>
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<td>pathways in the body.</td>
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<td></td>
<td></td>
<td>Negotiating effort, tone, direction, size and speed through more complex</td>
<td>Simmel, L., *Dance Medicine in Practice: Anatomy Injury Prevention</td>
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<td>12</td>
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<tr>
<td><strong>FRIDAYS</strong></td>
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<tr>
<td>Improvisation Strategies:</td>
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<tr>
<td>Students will develop an</td>
<td></td>
<td>Wk 1 will include a short introductory lecture demonstration.</td>
<td>Forsythe, William <em>Improvisational technologies: a tool for the</em></td>
</tr>
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<td></td>
<td></td>
<td>Moving from the internal to the external;</td>
<td><em>analytical dance eye.</em></td>
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CRICOS Provider no.: 00098G
improvisation practice with a focus on the external space and the body's relationship to it.

Strategies to dislodge habitual movement patterns and preferences will be explored and devised to generate new movement that will contribute to the shaping of their artistic work.

Weeks 5 - 8

<table>
<thead>
<tr>
<th>Activities</th>
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<tbody>
<tr>
<td>Develop new techniques to use and challenge the system with rigour and creativity; changing planes, inverting kinesphere, moving points, minimise / maximise kinesphere, put kinesphere in specific body locations (eg. sternum).</td>
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<tr>
<td>Learn and explore 'space hold', solo and groups.</td>
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</table>

Weeks 9 - 12

<table>
<thead>
<tr>
<th>Activities</th>
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<tbody>
<tr>
<td>Explore &amp; observe the possibilities of the system; engaging lateral and methodical thinking in approach to tasks; moving beyond the task into movement invention.</td>
</tr>
<tr>
<td>Techniques for catching and remembering improvisation; development of individual movement vocabulary and scores.</td>
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</tbody>
</table>

**THURSDAYS Movement Research:**

This practice offers tools for increasing awareness through moving. It combines experiential anatomy and alignment together with a practice of shifting attention around the body and engaging with the

Weeks 1 - 4

**Activities:**

- Wk 1 will include a short introductory lecture demonstration.
- Undoing muscular tension and habitual movement pathways; negotiating the passive-active thresholds; weight, breath and falling; folding, rolling and radiating from naval; developmental patterns; learning together through observation and response; stimulating curiosity and engaging the imagination; introduction to the practice of Authentic Movement.

**References:**

- Banes, Sally. *Writing*
imagination. There is considerable hands-on work between partners in class. A supportive but 'scientific' touch, one that does not demand a particular outcome from the partner, is an important skill developed over the semester. All principles are inter-related and will accumulate over the semester. Each four-week block will focus on the outlined principles.

<table>
<thead>
<tr>
<th>Weeks 5 - 8</th>
<th>Organs and volume; rocking, sloshing and sounding; front support, spinal cord and digestive tract; hands-feet connection; pressing through surfaces; developing the practice of Authentic Movement; exploring tone and effort variation.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weeks 9 - 12</td>
<td>Spatial orientation, planes, kinaespheres and negative space; following impulses; spiraling and reaching to ends; scoring, writing and responding; moving towards generating solo movement inquiry</td>
</tr>
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</table>

**ASSESSMENT DETAIL**

| 1. Weekly Journal | 3 X 500w | 20% |

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 there will be some writing exercises attached to this. Please include anatomy information in your journal.

The journal also reflects the level of your participation in this course. *Introduction to Movement* 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.

All journal entries must be submitted in Week 10. Students must nominate 3 entries of 500 words to be assessed. For your chosen responses write in prose, exploring writing techniques discussed in class. Please type up and print out your 3 X 500w.

**Guidelines for journal writing will be distributed in the second lecture.**
<table>
<thead>
<tr>
<th>mark</th>
<th>criteria</th>
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</table>
| HD   | • Demonstrates a highly sophisticated understanding of somatic practices through written analysis, connecting this to the relevant historical context, and showing original thought.  
• Shows a clear logic behind the structure of the analysis and the form and development of the piece of writing. |
| D    | • Demonstrates an ability to describe somatic practices in a historical context, applying the correct terminology.  
• Clearly communicates analysis of a somatic practice with good use of methodological tools. |
| C    | • Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc.  
• Covers all major aspects of somatic practices and shows an understanding of the tools for analysis of the same. |
| P    | • Demonstrates some understanding of somatic practices.  
• Demonstrates some grasp of the correct tools for the analysis of somatic practices. |
| F    | • Demonstrates little or no understanding of somatic practices.  
• Demonstrates little or no understanding of dance analysis. |

2. Essay – Analyse one of these practices within the context of contemporary dance and choreography | 2000-2500w | 40% |

You will write a 2000-2500w essay focusing on one of the practices / systems included in the course: Contemporary Technique, Improvisation Strategies or Movement Research. This essay will extend on research finding from your Performance Presentation. Choose one of the following research topics.

1. Discuss ways in which this practice is incorporated into the artistic work of a choreographer, or
2. Discuss the development of this practice in its socio-historical context

MANDATORY: Detail the methodology of the practice ie. principles, key exercises, ideology, philosophy. Support your discussion with details of your own experience in relation to the chosen practice.

The essay must contain an introduction stating which topic you will cover, clear paragraph structures and correctly formatted footnotes for quotes and references. You will be expected to undertake independent research beyond the compulsory and suggested reading lists.


This essay will demonstrate your research skills and should incorporate key themes introduced in the Gateway subject for the Dance Studies Major, *Thinking, Writing and Making Dance: improvisation, choreography, subjectivity, expression, presence, somatic intelligence and creative research.*

<table>
<thead>
<tr>
<th>mark</th>
<th>criteria</th>
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<tbody>
<tr>
<td>HD</td>
<td>• Demonstrates a highly sophisticated understanding of the movement system at the level of training, origins and creative application. Student must apply the correct methodological tools to</td>
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</table>
the account of the practice, showing original thought.
• Shows a clear logic behind the structure of the analysis and the
  form and development of the piece of writing.

<table>
<thead>
<tr>
<th>mark</th>
<th>criteria</th>
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</table>
| D    | • Demonstrates an ability to describe the movement system, its
  various elements in development and/or movement quality of the
  artist’s work, applying dance terminology.
  • Clearly communicates analysis of the work of the artist and/or the
  historical context of the movement system, 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.
  • Covers all major aspects of the movement system and shows an
  understanding of the correct methodological tools for analysis of
  the work. |
| P    | • Demonstrates some understanding of the elements of the
  movement system
  • Demonstrates some grasp of the correct methodological tools for
  the analysis of the artist’s work |
| F    | • Demonstrates little or no understanding of the elements of the
  movement system
  • Demonstrates little or no understanding of dance analysis |

3. Lecture Demonstration – assessment for
studio-based classes

10 min presentation, in pairs
40%

Please cover:
• Details of the methodology of the practice / system (principles, key exercises, instructions)
• A discussion of your own experiences with movement and dance in relation to your chosen
  movement practice.
• How this movement practice is incorporated into the work of a major choreographer, or
• The development of the practice / system in its socio-historical context

The physical presentation should demonstrate and support the spoken sections of your presentation.

Research for this presentation will also inform your essay.

<table>
<thead>
<tr>
<th>mark</th>
<th>criteria</th>
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</table>
| HD   | • Demonstrates a highly sophisticated understanding of Somatic
  practices and their place within dance history, and applies the
  correct methodological tools to the account of your own dance
  research, showing original thought.
  • Shows a clear logic behind the structure of the analysis and the
    form and development of the presentation. |
| D    | • Demonstrates an ability to describe and perform the various
  elements and movement qualities of your research, and apply
  dance terminology.
  • Clearly communicates analysis of the research and its historical
    context 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.  
|   | Covers all major aspects of dance research and show an understanding of the correct methodological tools for analysis of the research. |
| P | Demonstrates some understanding of the elements of dance research.  
|   | Demonstrates some grasp of the correct methodological tools for the analysis of dance research. |
| F | Demonstrates little or no understanding of the elements of dance research.  
|   | Demonstrates little or no understanding of dance analysis |

### 2.8 Recommended resources for students

The essential reading for the course is the course reader. Extra research for your major essay will involve sourcing other books on your chose era along with journal articles (try *Writings on Dance, Dance Research, Discourses on Dance, The*

**Reading List:**


Dempster, Elizabeth. “Undisciplined subjects, unregulated practices: dancing in the academy.” In conference Proceedings: *Dance*


http://movementresearch.org/performancejournal/

http://www.contactquarterly.com/


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**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

CRICOS Provider no.: 00098G
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

STUDIO BOOKINGS:

Rehearsal and performance spaces are available for SAM students for coursework related activities, during session time only. If you need a space outside of session please contact the Creative Practice Lab (CPL). See the Venues and Hire page for full details on each of the spaces or for information on how to hire these spaces for NON-course related activities.

When booking a space you will need to provide your student number, course code and mobile contact number. All students must adhere to the conditions of use posted in each of the spaces, see below. There is no food or drink (other than bottled water) allowed in any of the rehearsal spaces. Please leave spaces as you find them, or in better condition!
**Bookings During School Hours** If your booking is for coursework and you need the space during school hours (9am-5pm), then book through the SAM school office. Contact: SAM Office - Level 3, Robert Webster Building | sam@unsw.edu.au | 9385 4856

**Bookings After-Hours and Weekends** - Bookings MUST be made one week in advance. If your booking is for coursework and you need a space outside of school hours then book through the CPL. Contact: CPL Administration and Venues Coordinator, Estee Laird-Wah - estee.wah@unsw.edu.au | 9385 5684

**Prop and Costume Stores**

An eclectic range of prop and costume items are available to students for course related presentation and performance work. Student groups and industry may hire from the CPL. We do not hire for 'fancy dress'.

Contact: CPL Designer, Paul Matthews - p.matthews@unsw.edu.au | 9385 5378

**Technical Equipment**

A range of AV presentation equipment is available for classwork presentations and performances. This includes projectors, PA systems, amplifiers, microphones, and TV screens. For cameras and other digital AV equipment see the Technical Resource Centre.

Contact: CPL Production Manager, Mark Mitchell - m.mitchell@unsw.edu.au | 0403 821 997