



UNSW
AUSTRALIA

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

ARTS2005

Choreography and Theory

Session 1, 2016

UNSW Course Outline

Course Location

Course Code: ARTS2005

Name: Choreography and Theory

Lecture: Friday 12.30-2.00pm, WK 1-12, Business School 205

Tutorial: Friday 2.00-3.30pm, WK 2-13, Webster 252

Staff Contact Details

Position: Course Convenor

Name: Dr Justine SHIH PEARSON

Email: j.shih.pearson@unsw.edu.au

Availability: Fri 11am-12pm, by appointment

Location: TBC (check Moodle)

Phone: TBC (check Moodle)

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

- A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- 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 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 The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.

- 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, their request 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 or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.
- For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information For 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://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course details

Credit Points: 6

Summary of the Course:

Choreography and Theory introduces students to dance theory and aims at developing ways of thinking and writing dancing (criticism, analysis, reflection and theory). The course expands upon key terms such as movement, kinaesthetics, choreography, improvisation and somatic knowledge introduced in the Gateway course Thinking, Writing and Making Dance adding new concepts such as embodiment, aesthetics and social choreography. The coursework reflects on historical and contemporary case studies - with a particular focus on Australian work - and associated writing, whether technical, critical or theoretical. A structure plotting key creative practices within Western dance history (ballet, Laban, Graham, Forsythe) will be supplemented by other modes of dance including traditional (Indian, Indigenous), social (jazz, hip hop) and popular (tap), demonstrating the crossover between high and art in contemporary dance practice and the influence of concurrent aesthetic fields on its development.

Student learning outcomes:

At the conclusion of this course the student will be able to:

1. Recognise, both conceptually and physically, key dance practices within the context of Western theatrical dance, as well as social and traditional dance.
2. Identify current Australian dance practices and be familiar with the work of key artists.
3. Apply a variety of approaches to theorising dance, including aesthetic, philosophical, cultural, linguistic and political frameworks.
4. Demonstrate research skills in gathering, classifying and communicating information about dance, involving independent critical thinking.
5. Apply writing skills to the translation and communication of somatic practices and knowledges.

Teaching Strategies & Rationale

- A 1.5 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 1.5hr tutorial 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.

Assessment

Assessment Items to Learning Outcomes

Tutorial Tasks 1 & 2

Recognise, both conceptually and physically, key dance practices within the context of Western theatrical dance, as well as social and traditional dance.
 Identify current Australian dance practices and be familiar with the work of key artists.
 Apply a variety of approaches to theorising dance, including aesthetic, philosophical, cultural, linguistic and political frameworks.
 Demonstrate research skills in gathering, classifying and communicating information about dance, involving independent critical thinking.
 Apply writing skills to the translation and communication of somatic practices and knowledges.

Live Work Report

Identify current Australian dance practices and be familiar with the work of key artists.
 Apply writing skills to the translation and communication of somatic practices and knowledges.
 Apply a variety of approaches to theorising dance, including aesthetic, philosophical, cultural, linguistic and political frameworks.
 Demonstrate research skills in gathering, classifying and communicating information about dance, involving independent critical thinking.

Research Paper

Recognise, both conceptually and physically, key dance practices within the context of Western theatrical

dance, as well as social and traditional dance.

Identify current Australian dance practices and be familiar with the work of key artists.

Apply a variety of approaches to theorising dance, including aesthetic, philosophical, cultural, linguistic and political frameworks.

Demonstrate research skills in gathering, classifying and communicating information about dance, involving independent critical thinking.

Apply writing skills to the translation and communication of somatic practices and knowledges.

Assessment & Weighting		Length	Due date	Feedback
Tutorial Task 1 (15%)		approx.1000w	5pm on the day before tutorial	Marking against a grid of marking criteria.
Tutorial Task 2 (15%)		300-400w	Individual dates throughout the semester; written summary due 5pm on the day before tutorial via Moodle	Marking against a grid of marking criteria.
Live Work Report (20%)		1000w	WK 7, 5pm Sunday 24 April via Moodle	Marking against a grid of marking criteria and written comments.
Research Paper (50%)	Research Paper Proposal (5%)	-	WK 9, 5pm Sunday 8 May via Moodle	Non-assessed feedback prior to final submission
	Research Paper (45%)	3000w	WK 13, 5pm Sunday 5 June via Moodle	Marking against a grid of marking criteria and written comments.

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

Assessment Detail

1. Tutorial Tasks 1 & 2

Two tutorial tasks will be completed in preparation for tutorial, demonstrating an engagement with and comprehension of course content and readings.

Task 1: Weekly Online Responses

15%

Each week throughout the semester (WK 2-11), I will post questions about the week's reading(s) on our course Moodle site. These might be in the form of an online quiz or forum discussion. You must respond to these questions **before 5pm on the day before our tutorial**. Late responses will not be accepted.

Task 2: Tutorial Discussant

15%

You will be assigned a week where you will prepare a short written summary on the week's reading(s) to present in tutorial and be responsible for co-facilitating class discussion.

The summary (300-400 words max.) should focus on the main points from the week's required readings: don't give us a blow-by-blow account of the reading; rather, your aim is to distill the key ideas and concepts, consider the context of the reading in relation to our course, and show your critical engagement with and understanding of the material. The written summary should also be turned in via Moodle **before 5pm on the day before our tutorial**.

In addition, you should prepare for your week by reviewing the class responses online. As co-facilitator of that week's tutorial discussion, I am looking for you to help generate peer learning through instigating

discussion with your class members: you might highlight concepts and ideas that are difficult/ confusing/ important/ interesting that you think warrant further discussion; or make connections between that week's readings or across readings in the course, the lecture content, or relevant examples that you and others have come across.

Your discussant date will be decided in the first lecture.

You will be assessed on:

- a) Content: evidence of close reading and appropriate selection of key points from the reading
- b) Critical approach: your ability to offer a considered response to the topic
- c) Structure & presentation: your ability to organise your ideas and express them in a coherent, fluent manner

2. Live Work Report

1,000w 20%

A 1,000 word report on a live dance performance that demonstrates your ability to critically engage with your chosen performance, to closely watch and apprehend the dancing body, and to mobilise descriptive and reflective language in your writing of dance.

Building on the writing labs we will have in tutorial through the semester, your aim is to write a short report that describes and critically analyses the main elements of the performance: choreographic approach and content; movement style, gesture, and expression; and general *mise en scène*.

You will need to attend a professional, live dance performance (suggestions posted on Moodle) in preparation for writing this report.

The Report is due **WK 7, by 5pm Sunday 24 April on Moodle**.

You will be assessed on:

- a) Content: evidence of close reading of your subject and a clear understanding of key ideas/concepts
- b) Critical approach: your level of analysis and the depth of engagement with the performance
- c) Sources: your ability to employ relevant readings from class to usefully discuss your chosen performance, and extend your research to other relevant texts
- d) Presentation: your ability to present your writing in an appropriate scholarly manner, having been proof-read for mistakes, double-spaced in 12-point font, using correct citation.
- e) Structure & style: your ability to organise your ideas in a way that builds your argument and to write fluent, grammatically correct English that furthers your descriptive and analytical observations

3. Research Paper

3,000w 50%

A 3,000 word research paper connecting a chosen case study with relevant theories explored in the course.

This essay will demonstrate your extended research into one of the case studies introduced in the course. Your aim is to further an analytical discussion of the selected artist's choreographic approach, and/or a particular dance work or performance. The essay should also draw upon relevant (2-3) theoretical frameworks we have explored, showing your understanding of these theories and using them to extend your analysis and discussion of the artist's work. Theories we will have explored include: choreography, kineasthetics, embodiment, social choreography, gender and sexuality, disability, place, indigeneity, interculturalism, hybridity, style, signature, and authorship.

You will be expected to engage with the critical ideas and methodologies introduced in class and to undertake independent research beyond the compulsory and suggested reading lists. Make sure you include your own analysis of choreographic examples (from screenings, performances or your own video sources), an introduction stating which topics you will cover, clear paragraph structures and correctly formatted footnotes for quotes and references.

Paper Proposal: an essay plan, with a defined question/thesis statement and list of references, will be

submitted for feedback in **WK 9, by 5pm Sunday 8 May via Moodle**. The proposal will be worth 5% (pass/fail).

Research Paper: the final paper is due **WK 13, by 5pm Sunday 5 June via Moodle**. The paper will be worth 45%.

You will be assessed on:

- a) Content: your ability to choose an appropriate case study and critical readings that support your argument
- b) Critical approach: your level of analysis and the depth of engagement with your chosen subject, and your ability to make connections between the artist's work and key theoretical ideas
- c) Sources: your ability to employ relevant readings from class to usefully discuss your chosen performance, and extend your independent research to other relevant, scholarly texts
- d) Presentation: your ability to present your writing in an appropriate scholarly manner, having been proof-read for mistakes, double-spaced in 12-point font, using correct citation
- e) Structure & style: your ability to organise your ideas in a way that builds your argument and to write fluent, grammatically correct English that demonstrates a persuasive and authorial voice.

Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

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 SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.

- 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.
- 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.
- 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.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM 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.
- **Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- **Duplication ("self-plagiarism"):** 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 Learning Centre’s Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational 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.

Course schedule

Course schedule subject to change – check the course Moodle for the most up-to-date information on set readings and lecture content.

Date	Lecture	Case Studies	Required Readings	Suggested Readings
Week 1 Friday 4 March	Choreography and/as Theory	Trisha Brown	Foster, Susan Leigh. 2011. "Introducing Choreographing Empathy." In <i>Choreographing Empathy</i> , 1-14. London: Routledge.	Loupe, Lawrence. 2010. "Introduction - Contemporary Dance: the Birth of a Project". In <i>Poetics of Contemporary Dance</i> , 22-33. London: Dance Books. Banes, Sally. 1993. "Introduction." In <i>Greenwich Village 1963: Avant-Garde Performance and the Effervescent Body</i> , 1-11. Durham, London: Duke University Press.
Week 2 Friday 11 March	Style, Signature, Authorship	Martin del Amo & Paul White William Forsythe	Brannigan, Erin. 2012. "Transposing Style: Martin del Amo's Solo Works." <i>Brolga</i> , 36: 25-30.	Loupe, Laurence. "Styles." In <i>Poetics of Contemporary Dance</i> , trans. Sally Gardener. UK: Dance Books Ltd. 2010. Shih Pearson, Justine. 2012. "Conundrums of Placing and Timing: Making New from the Old Avant-garde." <i>Brolga</i> 36: 39-43.

				<p>Caspersen, Dana. "Decreation: Fragmentation and Continuity." In Spier, Steven (ed). <i>William Forsythe and the Practice of Choreography: It Starts from any Point</i>. London & New York: Routledge (2011).</p> <p>Jackson, Jennifer. "Dancing Latin: William Forsythe's Challenge to the Balletic Text." In Adshead Lansdale (ed.) <i>Dancing Texts</i>. London: Dancebooks (1999).</p>
Week 3 Friday 18 March	The Body as Technique; the Mind-Body Problem	Ros Crisp	<p>Fraleigh, Sondra. "A Vulnerable Glance: Seeing Dance through Phenomenology." In Carter, Alexandra (ed) <i>Routledge Dance Studies Reader</i>. London: Routledge (1998): 135-143.</p> <p>Phitoussi, Edwige. "Rosalind Crisp: Moments in the Continuum" In E. Brannigan and V. Baxter (eds.) <i>Bodies of Thought: Twelve Australian Choreographers</i>. Adelaide: Wakefield Press (2014) 25- 29.</p>	<p>Mauss, Marcel. 1973. "Techniques of the Body." <i>Economy and Society</i>, 2(1): 70-88.</p> <p>Bleeker, Maaïke. 2013. "Merchants or Maths? Thinking Bodies and Dancing Selves." Unpublished paper.</p> <p>Ginot, Isabelle. "Rosalind Crisp: Dance of the possible" (Trans. Stephen Muecke). In E. Brannigan and V. Baxter (eds.) <i>Bodies of Thought: Twelve Australian Choreographers</i>. Adelaide: Wakefield Press (2014) 20-24.</p> <p>Crisp, Rosalind. 2009. "Thinking Dance." In <i>What I Think About When I Think About Dancing</i>, 103-104. Sydney: Campbelltown Arts Centre.</p> <p>Pakes, Anna. 2006. "Dance's Mind-Body Problem." <i>Dance Research</i>, 24(2): 87-104.</p> <p>Reason, Matthew. 2010. "Asking the Audience: Audience Research and the Experience of Theatre." <i>About Performance</i> 10: 15-34.</p>
Week 4 Friday 25 March	Note: no class due to Good Friday public holiday			
Mid Semester Break 25 March – 4 April				
Week 5 Friday 8 April	Body Politic: Ideology, Community, Social Space	Jane McKernan Flash Mobs	<p>Franko, Mark. 2006. "Dance and the Political: States of Exception" (extract). <i>Dance Research Journal</i>, 38(1/2): 4-10.</p> <p>Nicholson, Judith A. 2005. "FCJ-030 Flash! Mobs in the Age of Mobile Connectivity." <i>FibreCulture</i></p>	<p>Hewitt, Andrew. 2005. "Introduction" (extract). <i>Social Choreography: Ideology as Performance in Dance and Everyday Movement</i>, 1-11. Durham: Duke University Press.</p> <p>Maxwell, Ian. 2010. "Nuremberg's Performing Public: Leni Riefenstahl's 'Triumph of the</p>

			<p><i>Journal</i>, 6. Available from: http://six.fibrejournal.org/fcj-030-flash-mobs-in-the-age-of-mobile-connectivity/.</p>	<p>Will' Revisited." Unpublished conference paper presented at Performance Studies International, Toronto.</p> <p>Foster, Susan Leigh. 2003. "Choreographies of Protest." <i>Theatre Journal</i>, 55(3): 395-412.</p> <p>Shresthova, Sangita. 2013. "Bollywood Dance as Political Participation? On Flash Mobs, New Media, and Political Potential." <i>Convergence</i>, 19(3): 311-317.</p>
<p>Week 6 Friday 15 April</p>	<p>Virtuosic Body: Rethinking Disability Through Dance</p>	<p>Restless Dance Co. Marie Chouinard Les Ballet C de la B</p>	<p>Gotman, Kéline. 2012. "Epilepsy, Choreography, and Involuntary Movements Onstage: The Politics and Aesthetics of Alterkinetic Dance." <i>About Performance</i>, 11: 159-183.</p>	<p>Davis, Lennard J. 2002. "The End of Identity Politics and the Beginning of Dismodernism." In <i>Bending Over Backwards: Disability, Dismodernism and Other Difficult Positions</i>, 9-32. New York: New York University Press.</p> <p>Hadley, Bree. 2014. "Disability, Presence, Performance and Ethics." In <i>Disability, Public Space, Performance and Spectatorship</i>, 148-181. London; New York: Palgrave Macmillan.</p> <p>Sobchak, Vivian. 2005. "Choreography for One, Two and Three Legs." <i>Topoi</i>, 24: 55-66.</p> <p>Servos, Norbert. 1998. "Pina Bausch: dance and emancipation." In <i>The Routledge Dance Reader</i>, Angela Carter (ed), 36-45. London: Routledge.</p>
<p>Week 7 Friday 22 April</p>	<p>Indigeneity: Dance as Cultural Practice</p>	<p>Victoria Hunt Marrugeku</p>	<p>Australia Council for the Arts. 2007. <i>Protocols for Producing Indigenous Australia Performing Arts</i>, Second Edition. Sydney: Australia Council.</p> <p>Manley, Pauline. 2012. "Performative Repatriation." <i>RealTime</i>, 109. Available from http://www.realttimearts.net/article/109/10666/.</p>	<p>Swain, Rachael. 2006. "Telling That Story: The Marrugeku Company's Creative Process in Western Arnhem Land." In <i>About Performance</i>, 6: 15-37.</p> <p>Pigram, Dalisa. 2013. "In Conversation with David Pledger." Videorecording. Ausdance National: http://vimeo.com/66780104/</p> <p>Marshall, Jonathan. 2006. "Dancing the Elemental Body: Butoh and Body Weather: Interviews with Tanaka Min and Yumi Umiumare." <i>Performance Paradigm</i>, 2: 54-73.</p>
<p>Week 8 Friday 29 April</p>	<p>Choreographing Culture Part 1: Hybridity</p>	<p>Akram Khan</p>	<p>Mitra, Royona. 2009. "Dancing Embodiment, Theorizing Space: Exploring the 'Third Space' in Akram Khan's <i>zero degrees</i>." In <i>Planes</i></p>	<p>Machon, Josephine. 2009. "Akram Khan: The Mathematics of Sensation – The Body as Site/Sight/Cite and Source." In <i>(Syn)aesthetics: Redefining Visceral Performance</i>, 112-123.</p>

			<p><i>of Composition: Dance, Theory, and the Global</i>, 40-63. London, New York, Calcutta: Seagull Books.</p> <p>Radhakrishnan, Smitha. 2007. "On the Dilemmas of Artistic (Con)Fusion: Dance." Podcast. <i>Asia Pacific Arts</i>.</p>	London: Palgrave Macmillan.
Week 9 Friday 6 May	Choreographing Culture Part 2: Interculturalism	Pichet Klunchun & Jerome Bel	<p>Klunchun, Pichet. 2011. "Interview with Tang Fu Kuen." Videorecording. Ausdance National: http://vimeo.com/23632526/</p>	<p>Lo, Jacqueline and Helen Gilbert. 2002. "Toward a Topography of Cross-Cultural Theatre Praxis." <i>The Drama Review</i>, 46(3): 31-53.</p> <p>Klunchun, Pichet. (2009) 2012. "Thoughts on the Future Perfect of My Dance." In <i>Dance: Documents of Contemporary Art</i>, ed. A. Lépecki, 131-132. London: Whitechapel Gallery.</p>
Week 10 Friday 13 May	Individual meetings to discuss research paper proposals – see timetable in Moodle			
Week 11 Friday 20 May	Non-dance	Yvonne Rainer Steve Paxton Jerome Bel	<p>Rainer, Yvonne. (1965) 2012. "On Dance for 10 People and 12 Mattresses called <i>Parts of Some Sextets</i>." In <i>Dance: Documents of Contemporary Art</i>, ed. A. Lépecki, 24. London: Whitechapel Gallery.</p> <p>Lepecki, André. 2001. "Undoing the Fantasy of the (Dancing) Subject: 'Still Acts' in Jérôme Bel's <i>The Last Performance</i>." In <i>Salt of the Earth: On Dance, Politics and Reality</i>, ed. S. de Bedler and K. Tachelet. Brussels: Vlaams Theater Instituut. Manuscript version downloaded from http://www.nyu.edu/classes/bkg/lepecki-stillness.PDF/.</p>	<p>Bel, Jérôme. (2002) 2012. "In Conversation with Gerald Siegmund." In <i>Dance: Documents of Contemporary Art</i>, ed. A. Lépecki, 73-76. London: Whitechapel Gallery.</p> <p>Ingvartsen, Mette. (2005) 2012. "Yes Manifesto." In <i>Dance: Documents of Contemporary Art</i>, ed. A. Lépecki, 98. London: Whitechapel Gallery.</p> <p>Freire, Bruno. (2011) 2012. "Maybe Manifesto." In <i>Dance: Documents of Contemporary Art</i>, ed. A. Lépecki, 99. London: Whitechapel Gallery.</p> <p>Bauer, Una. 2008. "The Movement of Embodied Thought The Representational Game of the Stage Zero of Signification in Jérôme Bel." <i>Performance Research</i>, 13(1): 35-41.</p>
Week 12 Friday 27 May	Choreographing the Non-dancing Subject	Futurists David Hinton and others...	TBC	-
Week 13 Friday 3 June	<p>Tutorial only this week</p> <p>* Final papers due 5pm Sunday 5 June on Moodle</p>			

Prescribed Resources

All required and suggested readings, as listed in the course schedule, will be accessible online via links from the course Moodle site. Readings may change, or new suggested readings added, so make sure to regularly check Moodle for the most up-to-date information.

Other Recommended Resources

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

Amans, D. (Ed). *An Introduction to Community Dance Practice*. London: Palgrave, 2008.

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

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

Birringer, J. *Tanz & WahnSinn/Dance & ChoreoMania*. Leipzig : Henschel 2011.

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

Brown, Carol. "Acts/Becomings: The Dance Practices of Gertrude Bodenweiser". In Ed. Crusader Hillis, *Heritage to Heresy: Greenmill Papers 1997*, Canberra: Ausdance, 1998, 27-34.

Buckland, T. *Dancing from past to present: nation, culture, identities*. The University of Winsconsin Press, 2006.

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

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Writings on Dance

RealTime

Dance Research Journal

Dance Research: The Journal of the Society for Dance Research

Contact Quarterly http://www.contactquarterly.com/cq/cq_contactq.php

Brolga: An Australian Dance Journal About Dance

Research in Dance Education

About Performance

PAJ: A Journal of Performance and Art

TDR

Performance Research

Websites

UNSW Library website <http://info.library.unsw.edu.au/web/services/services.html>

Moving Image Collection <https://gettingstarted.unsw.edu.au/news/art/dance-film>

Dance presenters/events in Sydney

Critical Path

Performance Space

Carriageworks

Sydney Dance Company

Bangarra Dance Theatre

Sydney Opera House

Campbelltown Arts Centre

Seymour Centre

Parramatta Riverside / FORM Dance Projects

Sydney Festival

Biennale of Sydney

Course evaluation and development

At all times during the semester, I welcome your feedback on what content is exciting, confusing, what is or isn't working for you in the course, including questions you have. You can bring these comments and questions to class discussion, or contact me individually via email or make an appointment to see me during office hours.

At the end of the session, you will be asked to complete an evaluation via UNSW's CATEI portal, https://www.catei.unsw.edu.au/catei/system_login/login/, as part of the University's ongoing commitment to continued improvement in the quality of teaching, courses and programs.