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 The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.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.

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

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 chose 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.

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.

<table>
<thead>
<tr>
<th>Date</th>
<th>Lecture</th>
<th>Case Studies</th>
<th>Required Readings</th>
<th>Suggested Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>March</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Week 3
**Friday 18 March**

### The Body as Technique; the Mind-Body Problem

**Ros Crisp**


**Bleeker, Maaike. 2013. “Merchants or Maths? Thinking Bodies and Dancing Selves.” Unpublished paper.**


**Crisp, Rosalind. 2009. “Thinking Dance.” In *What I Think About When I Think About Dancing,* 103-104. Sydney: Campbelltown Arts Centre.**


## Mid Semester Break 25 March – 4 April

## Week 4
**Friday 25 March**

**Note: no class due to Good Friday public holiday**

## Week 5
**Friday 8 April**

### Body Politic: Ideology, Community, Social Space

**Jane McKernan**


<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Week 10</td>
<td>Friday 13 May</td>
<td>Individual meetings to discuss research paper proposals – see timetable in Moodle</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 12</td>
<td>Friday 27 May</td>
<td>Choreographing the Non-dancing Subject</td>
<td>Futurists David Hinton and others…</td>
<td>TBC</td>
<td></td>
</tr>
<tr>
<td>Week 13</td>
<td>Friday 3 June</td>
<td>Tutorial only this week</td>
<td>* Final papers due 5pm Sunday 5 June on Moodle</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* **ARTS2005 Session 1, 2016 CRICOS Provider Code: 00098G**
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

Buckland, T. *Dancing from past to present: nation, culture, identities*. The University of Winsconsin Press, 2006.
--- *Alien Bodies*, (Routledge, London and New York, 1998


---- *The Toppling of the Vertical Plane of Representation*. VDM Verlag Dr. Muller, 2010.


Book - Writing Dancing in the Age of Postmodernism. (1994)
Book - What is Dance? (1983)
Book - Reading Dancing: Bodies and Subjects in Contemporary American Dance. (1986)
Book - Digging the Africanist Presence in American Performance (1996)
Book - Dance, Space and Subjectivity (2001)
Book - Dance discourses : keywords in dance research (2007)
Book - Poetics of Contemporary Dance (2010)

**Journals**

*Writings on Dance*
*RealTime*
*Dance Research Journal*
*Dance Research: The Journal of the Society for Dance Research*
*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](http://info.library.unsw.edu.au/web/services/services.html)

**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.