



Faculty of Arts  
& Social Sciences

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**School of the Arts and Media**

**ARTS2005**

**Choreography and Theory**

**Session 1, 2015**

## UNSW Course Outline

### 1. Location of the course

<b>FACULTY</b>	Faculty of Arts and Social Sciences		
<b>SCHOOL</b>	School of the Arts and Media		
<b>COURSE CODE</b>	ARTS2005		
<b>COURSE NAME</b>	CHOREOGRAPHY AND THEORY		
<b>TIME and ROOM</b>	Lecture Friday 1.00-2.30pm, Weeks 1-12, Webster 327 Tutorial Friday 2.30-4.00pm, Weeks 2-13, Webster 252		
<b>SESSION</b>	1	<b>YEAR</b>	2015

### 2. Table of Contents

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### 3. Staff Contact Details

<b>Course Convener</b>	Dr Justine SHIH PEARSON	<b>Phone</b>	TBC (check MOODLE)
<b>Email</b>	j.shih.pearson@unsw.edu.au	<b>Office</b>	TBC (check MOODLE)
<b>Office hours</b>	Fri 10am-12pm, by appointment		
<b>Lecturer/Tutors</b>	Dr Justine SHIH PEARSON Nalina WAIT (n.wait@unsw.edu.au)		

### 4. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building  
Phone: 9385 4856  
Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

### 5. Attendance Requirements

- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application should

be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

- A Course Authority may excuse a student from classes for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>
- Attendance at lectures, screenings and tutorials will be recorded. If you are more than 15 minutes late, you are deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class.

## 6. Essential Information For FASS/SAM Students

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

## 7. Course details

### Credit Points

Core Unit, Level 2

12 weeks @ 1 X 1.5hr lecture, 1 X 1.5hr Tutorial. 6hr per week personal study estimated.

Course Credit Points: 6

192 points of total program points.

Pre-requisite: None

### Summary of the Course

*Choreography and Theory* introduces students to dance theory and aims to develop ways of thinking and writing dancing (criticism, description, analysis, reflection and theory), while introducing key methodologies for examining choreographic performance, practice and processes. Choreography is broadly understood as a collaborative artform that can be studied using a number of different theoretical frameworks from other disciplines including: philosophy, anthropology, linguistics and performance studies.

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, affect, aesthetics and 'social choreography.' The coursework reflects on historical and contemporary case studies—with a particular focus on Australian work—and associated writings, whether technical, critical or theoretical. A course 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 'low' art in contemporary dance practice and the influence of concurrent aesthetic fields (new media, contemporary art practices) on its development.

### Aims of the Course

1. To engender an understanding of the role of choreography as an art form and social practice in relation to aesthetics, culture, politics and theory in the 20th and 21st centuries.
2. To examine a broad range of dance performances, practices, key artists and writers/theorists in their socio-historical context.
3. To provide the skills for undertaking independent theoretical research into dance as an art form.

### **Student learning outcomes**

By the end of this course, students 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.

### **Graduate Attributes**

Students will:

1. Demonstrate skills and knowledges of the practices, languages, forms, materials, technologies and techniques in their creative arts discipline.
2. Develop and evaluate ideas, concepts and processes by thinking creatively, critically and reflectively.
3. Apply relevant skills and knowledge to produce and realise works, artefacts and forms 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 their creative arts discipline, and in response to project demands.
6. Recognise and reflect on social, cultural and ethical issues, and apply local and international perspectives to practice in the creative arts.

## **8. Rationale for the inclusion of content and teaching approach**

- A special focus on translating somatic experience, knowledge and practice into writing will facilitate the dance major's emphasis on exploring different writing approaches, such as the relationship between theoretical and creative techniques when writing dance.
- Attendance at live performance works will be encouraged throughout the course for firsthand experience of dance in a range of performance venues (indoor and outdoor), intimate social events, and large-scale 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 writing, movement, discussion, debate and observation.

## **9. Teaching strategies**

- A 1.5 hour lecture each week includes screenings and discussion around central concepts: movement, choreography, kinaesthetics, embodiment, subjectivity, expression, improvisation, somatic knowledge, presence and mediatiation.
- Key case studies (Australian and International) and corresponding dance theories will be presented to introduce the large body of literature that makes up the field of dance studies.
- The 1.5hr tutorial will expand on lecture content and incorporate the analysis of set texts (live works, scholarly texts, reviews, and artist writings) through various means: practical application in a class-based format; embodying the ideas in a workshop format; peer-led, collaborative exercises; set writing tasks from a range of sources including texts, screen-based material, live performance, visual material and everyday movement observation.

## 10. Assessment

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

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
1. Tutorial Tasks	3x10%	30%	1, 2, 3, 4, 5	1, 2, 4, 5, 6	Task 1 – individual dates set throughout semester
					Task 2 – in tutorial Week 3, 20 March
					Task 3 – in tutorial Week 8, 1 May
2. Live Work Report	1000w	20%	2, 3, 4, 5	1, 2, 4, 5, 6	Due 8pm Friday 8 May on Moodle
3. Research Paper	Proposal 5%	50%	1, 2, 3, 4, 5	1, 2, 3, 4, 5	Proposal due 8pm Friday 22 May on Moodle
	3000w Paper 45%				Research Paper due 8pm Sunday 7 June on Moodle

### Assessment Detail

#### 1. Tutorial Tasks

**30%**

3 X 10% tasks will be completed in tutorial time, demonstrating an engagement with and comprehension of lecture content and readings, and building writing skills for writing about dance.

##### Task 1: Tutorial Facilitation

For each weekly tutorial (weeks 2-11), assigned students will be responsible for co-facilitating class discussion. You will prepare a short presentation (10-15 min) that summarises the main points from the week's required readings. Your aim is to engage closely with the course materials and to deliver something that will generate peer learning through discussion with your class members – the presentation does NOT need to be flash! (No PowerPoint, but bringing an interesting video link is ok.) Your summary could include questions for the class, connections between that week's readings or across readings in the course, connections between the readings and lecture content, or highlight concepts and ideas that are difficult/ confusing/ important/ interesting that you think warrant further discussion.

Your facilitation date will be decided in the first lecture. You will work in pairs/groups; all members must contribute to preparation of all readings.

You will be assessed on:

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

##### Tasks 2 & 3: Movement Description

A one-page written description/analysis of live movement, engaging with writing approaches encountered in the course (a preparatory task for the Live Work Report): **Week 3, 20 March and Week 8, 1 May**, in tutorial.

You will be assessed on:

- 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) Style: your ability to write fluent, grammatically correct English that furthers your descriptive and analytical observations

## 2. Live Work Report

**1000w 20%**

A 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 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 below, and more posted to Moodle through the semester) in preparation for writing this report.

The Report is due by **8pm Friday 8 May on Moodle**.

### Suggested Live Dance Performances, Semester 1

Mar 5-7	<i>Songs Not to Dance To</i> , Choreographers Martin del Amo and Phil Blackman, Lennox Theatre, Riverside Parramatta <a href="http://form.org.au/2014/12/songs-not-to-dance-to/">http://form.org.au/2014/12/songs-not-to-dance-to/</a>
Mar 6-21	<i>Frame of Mind</i> , Choreographers William Forsythe and Rafael Bonachela, Sydney Dance Company, Sydney Theatre <a href="http://www.sydneydancecompany.com/productions/frameofmind/#overview">http://www.sydneydancecompany.com/productions/frameofmind/#overview</a>
Apr 17-18	<i>Le Grand Tango</i> , Sydney Symphony and Sydney Dance Company, Sydney Opera House <a href="http://www.sydneydancecompany.com/productions/le-grand-tango/#overview">http://www.sydneydancecompany.com/productions/le-grand-tango/#overview</a>
Apr 29-2 May	<i>Tukre</i> , Choreographer Raghav Handa, Lennox Theatre, Parramatta Riverside <a href="http://form.org.au/2014/12/tukre/">http://form.org.au/2014/12/tukre/</a>

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

**3000w 50%**

A 3000w 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 **Week 11, by 8pm 22 May via Moodle**. The proposal will be worth 5% (pass/fail).

**Research Paper:** the final paper is due **8pm Sunday 7 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**

All written assignments are to be submitted to Turnitin on the course Moodle site. You must submit written work in 12-point font, double-spaced and paginated. Make sure to include your full name and student number.

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, including:

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](mailto: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: [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@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.

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

### Extension Procedure

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

### Special Consideration

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

## 11. Academic honesty and plagiarism

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

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.



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

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

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

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

Individual assistance is available on request from The Learning Centre.

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

UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

## 12. Course schedule

Date	Lecture	Case Studies	Required Readings	Suggested Readings
Week 1 Friday 6 March	Choreography and/as Theory Part 1	-	-	-
Week 2 Friday 13 March	Choreography and/as Theory Part 2	Trisha Brown  Merce Cunningham	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.	Cunningham, Merce. (1952) 2012. "Space, Time and Dance." In <i>Dance: Documents of Contemporary Art</i> , ed. A. Lépecki, 26-28. London: Whitechapel Gallery.  Loupe, Lawrence. 2010. "Introduction - Why a Poetics?" In <i>Poetics of Contemporary Dance</i> , 3-21. London: Dance Books.
Week 3 Friday 20 March	Thinking/Dancing Part 1: The Body as Technique  *writing lab in tutorial this week – movement	Body for hire	Mauss, Marcel. 1973. "Techniques of the Body." <i>Economy and Society</i> , 2(1): 70-88.  Crisp, Rosalind. 2009. "Thinking Dance." In <i>What I Think About When I Think About Dancing</i> ,	Card, Amanda. 2006. "Body for Hire'—A Definition." In <i>Body for Hire: The State of Dance in Australia</i> , 34-50. Sydney: Currency House Inc.  Bleeker, Maaïke. 2013. "Merchants or Maths?"

	description assessment		103-104. Sydney: Campbelltown Arts Centre.	Thinking Bodies and Dancing Selves.” Unpublished paper.  Roller, Jochen. 2009. “Hip or Knee?” In <i>What I Think About When I Think About Dancing</i> , 57-59. Sydney: Campbelltown Arts Centre.
Week 4 Friday 27 March	Thinking /Dancing Part 2:, the Body- Mind Problem  Lecturer/Tutor: Nalina Wait	Ros Crisp	Fraleigh, Sondra. “A Vulnerable Glance: Seeing Dance through Phenomenology.” In Carter, Alexandra (ed) <i>Routledge Dance Studies Reader</i> . London: Routledge (1998): 135-143.  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.	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.  Parkes, Anna. “Knowing through Dance Making: Choreography, Practical Knowledge and practice-as- research.” In Jo Butterworth & Liesbeth Wildschut <i>Contemporary Choreography: A Critical Reader</i> . Routledge (2009).  McNamara, Joann. “Dance in the Hermeneutic Circle.” In Fraleigh, S. & Hanstein P. (eds). <i>Researching Dance: Evolving Modes of Inquiry</i> . London: University of Pittsburgh Press. 1999.  Newton, Aline C. “Basic Concepts in the theory of Hubert Godard.” <i>Rolf Lines</i> March (1995).
Week 5 Friday 3 April	Note: no class due to Good Friday public holiday			
<b>Mid Semester Break 3-12 April</b>				
Week 6 Friday 17 April	Body Politic: Ideology, Community, Social Space	Flash Mobs Nuremberg Rallies  Jane McKernan	Franko, Mark. 2006. “Dance and the Political: States of Exception” (extract). <i>Dance Research Journal</i> , 38(1/2): 4-10.  Nicholson, Judith A. 2005.	Hewitt, Andrew. 2005. “Introduction” (extract). <i>Social Choreography: Ideology as Performance in Dance and Everyday Movement</i> , 1-11. Durham:

			<p>"FCJ-030 Flash! Mobs in the Age of Mobile Connectivity." <i>FibreCulture Journal</i>, 6. Available from: <a href="http://six.fibreCulturejournal.org/fcj-030-flash-mobs-in-the-age-of-mobile-connectivity/">http://six.fibreCulturejournal.org/fcj-030-flash-mobs-in-the-age-of-mobile-connectivity/</a>.</p>	<p>Duke University Press. Maxwell, Ian. 2010. "Nuremberg's Performing Public: Leni Riefenstahl's 'Triumph of the 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 7 Friday 24 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, K�lina. 2012. "Epilepsy, Chorea, 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 Dismoderism." In <i>Bending Over Backwards: Disability, Dismoderism and Other Difficult Positions</i>, 9-32. New York: New York University Press.</p> <p>Albright, Ann Cooper. 2001. "Strategic Abilities: Negotiating the Disabled Body in Dance." In <i>Moving History/Dancing Cultures: A Dance History Reader</i>, ed. A. Dils and A.C. Albright, 56-66. Middletown: Wesleyan University Press.</p> <p>Sobchak, Vivian. 2005. "Choreography for One, Two and Three Legs." <i>Topoi</i>, 24: 55-66.</p>
<p>Week 8 Friday 1 May</p>	<p>Style, Signature, Authorship  Lecturer/tutor: Nalina Wait  * writing lab in</p>	<p>Martin del Amo &amp; Paul White  William Forsythe</p>	<p>Brannigan, Erin. 2012. "Transposing Style: Martin del Amo's Solo Works." <i>Brolga</i>, 36: 25-30.</p> <p>Caspersen, Dana. "Decreation:</p>	<p>Loupe, Laurence. "Styles." In <i>Poetics of Contemporary Dance</i>, trans. Sally Gardener. UK: Dance Books Ltd. 2010.</p> <p>Jackson, Jennifer. "Dancing</p>

	tutorial this week – movement description assessment		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).	Latin: William Forsythe’s Challenge to the Balletic Text.” In Adshead Lansdale (ed.) <i>Dancing Texts</i> . London: Dancebooks (1999).
Week 9 Friday 8 May	Choreographing Culture Part 1: Indigeneity  *Live Work Report due 8pm Friday 8 May on Moodle	Marrugeku Victoria Hunt	Australia Council for the Arts. 2007. <i>Protocols for Producing Indigenous Australia Performing Arts</i> , Second Edition. Sydney: Australia Council.	Manley, Pauline. 2012. “Performative Repatriation.” <i>RealTime</i> , 109. Available from <a href="http://www.realttimearts.net/article/109/10666/">http://www.realttimearts.net/article/109/10666/</a> .  Swain, Rachael. 2006. “Telling That Story: The Marrugeku Company’s Creative Process in Western Arnhem Land.” In <i>About Performance</i> , 6: 15-37.  Pigram, Dalisa. 2013. “In Conversation with David Pledger.” Videorecording. Ausdance National: <a href="http://vimeo.com/66780104/">http://vimeo.com/66780104/</a>
Week 10 Friday 15 May	Choreographing Culture Part 2: Interculturalism	Akram Khan Pichet Klunchun	Mitra, Royona. 2009. “Dancing Embodiment, Theorizing Space: Exploring the ‘Third Space’ in Akram Khan’s <i>zero degrees</i> .” In <i>Planes of Composition: Dance, Theory, and the Global</i> , 40-63. London, New York, Calcutta: Seagull Books.  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.	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. London: Palgrave Macmillan.  Lo, Jacqueline and Helen Gilbert. 2002. “Toward a Topography of Cross-Cultural Theatre Praxis.” <i>The Drama Review</i> , 46(3): 31-53.  Radhakrishnan, Smitha. 2007. “On the Dilemmas of Artistic (Con)Fusion: Dance.” Podcast. <i>Asia Pacific Arts</i> .  Klunchun, Pichet. 2011. “Interview with Tang Fu Kuen.” Videorecording. Ausdance National:

				<a href="http://vimeo.com/23632526/">http://vimeo.com/23632526/</a> .
Week 11 Friday 22 May	Non-dance  *Paper proposal due 8pm Friday 22 May on Moodle	Yvonne Rainer Steve Paxton Jerome Bel	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.  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.  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 <a href="http://www.nyu.edu/classes/bkg/lepecki-stillness.PDF/">http://www.nyu.edu/classes /bkg/lepecki-stillness.PDF/</a> .	Ingvartsen, Mette. (2005) 2012. "Yes Manifesto." In <i>Dance: Documents of Contemporary Art</i> , ed. A. Lépecki, 98. London: Whitechapel Gallery.  Freire, Bruno. (2011) 2012. "Maybe Manifesto." In <i>Dance: Documents of Contemporary Art</i> , ed. A. Lépecki, 99. London: Whitechapel Gallery.  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.
Week 12 Friday 29 May	Choreographing the Non-dancing Subject  *writing lab in tutorial this week in preparation for final papers	Futurists David Hinton and others...	-	-
Week 13 Friday 5 June	Tutorial only this week  * Final papers due 8pm Sunday 7 June on Moodle			

### 13. Expected Resources for students

**All required and suggested readings, as listed in the course schedule, will be posted to Moodle. 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
- Butterworth, J. *Dance Studies: The Basics*. Routledge, 2012.
- Butterworth, J, & Wildschut, L. (eds). *Contemporary Choreography: A Critical Reader*. London & New York: Routledge, 2009
- Carter, A., & O'Shea, J. *The Routledge Dance Studies Reader*. 2<sup>nd</sup> Ed. London and New York: Routledge, 2011
- Cooper Albright, A. *Choreographing Difference: The Body and Identity in Contemporary Dance*. Connecticut: Wesleyan, 1997.
- Copeland R., & Cohen, M. (eds). *What is Dance?* Oxford, New York, Toronto and Melbourne: Oxford University Press, 1983.
- Cunningham, M., & Lesschaeve, J. *The Dancer and the Dance*. New York and London: Marion Boyars, 1991.
- Davida, D. *Fields of Motion: ethnography in the worlds of dance*. Waterloo: Wilfrid Laurier University Press, 2011.
- Dils, A. & Cooper Albright, A. (Eds.) *Moving History / Dancing Cultures*. Middletown: Wesleyan University Press, 2001.
- Dixon, S. *Digital Performance: A History of New Media in Theatre, Dance, Performance Art and Installation*. Massachusetts, London: The MIT Press, 2007.
- Dunlop-Preston, V. *Dance and the Performative: A Choreological Perspective*. London: Verve, 2002.
- Fensham, R., & Alexandra, C. *Dancing Naturally: nature, neo-classicism and modernity in early twentieth-century dance*. Hampshire: Palgrave Macmillan, 2011.
- Foster, S. L. *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley, Los Angeles and London: University of California Press, 1986.
- *Choreography and Narrative: Ballet's Staging of Story and Desire*. Bloomington and Indianapolis: Indiana University Press, 1996.
- *Choreographing Empathy*. London: Routledge, 2011.
- *Worlding Dance* (Studies in International Performance). Palgrave, 2011.
- (Ed). *Corporealities*. London: Routledge, 1996a.

- Fraleigh, S. H. & Hanstein P. (eds). *Researching Dance: Evolving Modes of Inquiry*. London: University of Pittsburgh Press, 1999.
- Franko, M. *Dancing Modernism/Performing Politics*. Indianapolis: Indiana University Press, 1995.
- Gottschild, B. D. *Digging the Africanist Presence in American Performance*. Westport: Greenwood Press, 1996.
- Graham, M. *Blood Memory*. London: Macmillan, 1991.
- Grau, A, & Jordan, S. *Europe dancing: perspectives on theatre dance and cultural identity*. London: Routledge, 2000.
- Havilah, L. (Ed.) *What I Think About When I Think About Dancing*. Campbelltown: Campbelltown Arts Centre, 2009.
- Hewitt, A. *Social Choreography*. Durham: Duke University Press, 2005.
- Horst, L. *Modern Dance Forms: in relation to the other modern arts*. Princeton: Princeton Book Company, 1987.
- Humphrey, D. *The Art of Making Dances*. Princeton: Dance Horizons, 1959.
- Kolb, A. *Performing Femininity: Dance and Literature in German Modernism*. Peter Lang, 2010.
- Kostelanetz, Richard. *Merce Cunningham: Dancing in Space and Time*. Chicago: A Cappella Books, 1992.
- Lepecki, A. *Of the Presence of the Body*. Connecticut: Wesleyan University Press, 2004.
- *The Toppling of the Vertical Plane of Representation*. VDM Verlag Dr. Muller, 2010.
- Loupe, L. *Poetics of Contemporary Dance*. Trans. S. Gardner. London: Dance Books, 2010.
- McCarren, F. *Dancing Machines*. Stanford: Stanford University Press, 2003.
- Manning, S. *Ecstasy and the Demon: Feminism and Nationalism in the dances of Mary Wigman*. US: University of California Press, 1993.
- Manning, S., & Ruprecht, L. *New German Dance Studies*. US: University of Illinois Press, 2012.
- Morris, G. *Moving Words: re-writing dance*. London: Routledge, 1996.
- Ploebst, H. *No Wind No Word*. K.Kieser, 2001.
- Rainer, Yvonne. *Work: 1961-73*. New York: New York University Press, 1974.
- Rainer, Yvonne, editor. *A Woman Who...Essays, Interviews, Scripts*. Baltimore and London: The Johns Hopkins University Press, 1999a.
- Rainer, Yvonne. "Engineering Calamity: Trisha Brown." *Writings on Dance: Constellations of Things*, no. 18-19 (Winter 1999b): 166-179.
- "A Fond Memoir of Sundry Reflections on a Friend and her Art." In Teicher 2002, 47-53.
- *Feelings are facts: a life*. Cambridge Massachusetts: MIT Press, 2006.
- Reynolds, D. *Rhythmic Subjects*. Alton: Dance Books, 2007.
- Reynolds, D., & Reason, M. *Kinaesthetic Empathy in Creative and Cultural Contexts*. Intellect, 2012.
- Reynolds, N., & McCormick, M. *No Fixed Points: Dance in the Twentieth Century*. New Haven and London: Yale University Press, 2003.
- Ruyter, Nancy Lee Chalfa. *Reformers and Visionaries: The Americanization of the Art of Dance*. New York: Dance Horizons, 1979.
- Shephard, B. *Play, Creativity and Social Movements: If I Can't Dance, It's not my Revolution*. London: Routledge, 2011.

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

Spier, S. *William Forsythe and the Practice of Choreography*. London: Routledge, 2011.

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

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

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

Tomko, L. *Dancing Class: Gender, Ethnicity, and Social Divides in American Dance, 1890-1920 (Unnatural Acts, Theorizing the Performative)* Indiana University Press, 2000.

### **Journals**

*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](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

## **14. 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/](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.