

School of the Arts and Media

ARTS2006
Creative Practice Across
Music and Dance

Semester 2, 2015

| 1. Location | | | |
|-----------------------------|---|-------------|------|
| FACULTY | Faculty of Arts and Social Sciences | | |
| SCHOOL or DEPARTMENT | School of the Arts and Media | | |
| COURSE CODE | ARTS2006 | | |
| COURSE NAME | Creative Practice Across Music and Dance | | |
| SESSION | 2 | YEAR | 2015 |

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| 1. Course Convener/Lecturer | |
| Name | Dr. Erin Brannigan |
| Phone | 9385 7854 |
| SAM Office Phone | 9385 4856 |
| Office | R.119, L1, Webster Building |
| Email address | e.brannigan@unsw.edu.au |
| Contact time and availability | Monday 2-4pm |
| | |
| 2. Lecturer - Music | |
| Name | John Napier |
| Phone | 9385 6953 |
| Office | Room 113, Robert Webster |
| Email address | j.napier@unsw.edu.au |
| Contact time and availability | TBC |

TIMETABLE

| Activity | Day | Time | Lecturer | Room |
|------------|---------|-------|----------|-------------|
| Lecture | Monday | 4-5pm | Various | Webster 327 |
| Weeks 1-12 | | | | |
| Studio | Tuesday | 2-4pm | Various | Webster 332 |
| Weeks 2-13 | | | | |

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building
 Phone: 9385 4856
 Email: sam@unsw.edu.au

| 4. Course details | |
|--------------------------|---------|
| Course Statistics | Level 2 |

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|----------------------------------|--|
| | <p>12 weeks @ 1hr lecture 12 weeks @ 2hr Studio. 2hr per week personal study estimated. Course Credit Points: 6 192 points of total program points. Pre-requisite: Level 1 Music and Dance subjects (MUSC 1704 or MUSC1705 or MUSC1706, DANC1005) (There is a cap of 20 per studio group.)</p> |
| Course Description | <p>This studio-based course is relevant for students in Music and Dance. <i>Creative Practice Across Music and Dance</i> introduces students to historical and practical aspects of the relationship of music and dance by examining a number of key collaborations. The case studies will include Western choreographers and composers, along with non-Western forms such as Indian classical dance and Japanese Butoh, which rely on highly formalised interactions between musician and dancer. Through this culturally diverse approach, students will achieve an understanding of the history and potential of creative work emerging from cross-art form collaborations. The studio workshop will be used to experiment with ideas presented in the lectures, leading to the development of original works for dancer(s) and newly composed music. For this task, students will be organised into small groups based on the numbers from each of discipline. This is a compulsory core subject for all students completing a Dance Major or Minor.</p> |
| Aims of the Course | <ol style="list-style-type: none"> 1. To increase students awareness, understanding, and skills regarding creative practice through examining strategies common to dance and music. 2. To have students successfully apply this new knowledge to the analysis and production of interdisciplinary art forms. |
| Student Learning Outcomes | <ol style="list-style-type: none"> 1. By the end of this course, students should be able to: Recognize, both conceptually and physically, key creative practices within the context of western and nonwestern music and dance that are both shared and divergent. 2. Apply a variety of critical lenses to creative practice including physiological, aesthetic, cultural and political. 3. Demonstrate research skills in gathering, classifying and communicating information about composition, involving independent critical thinking. 4. Apply writing skills to the analysis and communication of creative practices. 5. Demonstrate musical and choreographic knowledge through participation in studio-based learning and performance. |
| Graduate Attributes | <ol style="list-style-type: none"> 1. Students will: Demonstrate skills and knowledge of the practice, languages, forms, materials, technologies and techniques in the 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 realize 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 the creative arts discipline 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 discipline. |

5. & 6. Teaching Strategies and Rationale for the inclusion of content and teaching approach

- Central concepts from first year dance and music will be employed. From Dance; movement, kinaesthetics, choreography, subjectivity, expression, presence, improvisation and somatic knowledge, from Music; affect, composition and innovation.
- Key examples of cross-disciplinary creative practice will be discussed, both contemporary and traditional, classical and popular, Western and non-Western.
- A special focus on writing will facilitate analysis in the course, explored fully in the research paper and portfolio.
- The 2hr studio-based workshops will develop the required knowledge through various means: instruction in a class-based format, group tasks and performance.
- Assessment tasks are aligned with writing and practice, requiring students to demonstrate experience and learning as embodied knowledge, but also to reflect and expand on that knowledge through reflective, historical, theoretical and analytical writing.
- Students will be expected to engage in the face-to-face contact time through movement, music, discussion, debate and observation.
- Students will be introduced to method-specific forms of compositional analysis which will assist in laying the foundations of a shared compositional language.
- Lectures will expose music students to a range of practical applications of artistic expertise developed in Level 1 courses.
- The studio workshop will allow music students to further develop skills in composition and performance, in an environment requiring cooperation, flexibility and leadership.

7 Assessments (For details see below).

| <i>Assessment task</i> | <i>Length</i> | <i>Weight</i> | <i>Learning outcomes assessed</i> | <i>Graduate attributes assessed</i> | <i>Due date</i> |
|-----------------------------|---------------|---------------|-----------------------------------|-------------------------------------|--|
| 1. Performance Presentation | 3mins | 40% | 1, 3, 5 | 1, 2, 4, 5, 6 | Week 13, Mon 26 th Oct In Class |
| 2. Studio Journal | 3 X 500w | 20% | 1, 2, 3, 4, 5 | 1, 3, 4, 5, 6 | Week 13 Monday 26 th Oct, 4pm Webster Office |
| 3. Research Paper | 2500w | 40% | 1, 2, 3, 4 | 1-6 | Week 8 Thu 17 th Sept 4pm Webster Office |

NB: ALL READINGS (INCLUDED SUGGESTED READINGS) WILL BE AVAILABLE ON MOODLE

9 Course Schedule

| Topic | Lecture | Studio | Readings |
|------------------|--|--|--|
| Week 1 MONDAY | Erin Brannigan Introduction and Overview Dance Follows Music? | n/a | n/a |
| Week 2 MONDAY | Erin Brannigan: Dalcroze's Eurythmics. | Eurythmics – music and movement basics. | Jay A. Seitz, "Dalcroze, the body, movement and |

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| | CASE STUDY: Nijinsky/Stravinsky's <i>Rites of Spring</i> and Henry Oguike's <i>White Space</i> (2009). | | musicality," <i>Psychology of Music</i> 33:4 (2005), 419-435. |
| Week 3 MONDAY | Erin Brannigan: Choreographing minimalism. CASE STUDY: Ravel's <i>Bolero</i> and Nijinska. <i>Fase</i> De Keersmaeker and Reich. | Reduction, repetition, phasing and Reich's <i>Clapping Music</i> for 2 Performers (1972) | Excerpt, De Keersmaecker and Cjevic, <i>A Choreographer's Score</i> . (Brussels: Mercatorfonds, 2012) |
| Week 4 MONDAY | Alister Spence Improvising: music and dance and working with improviser Nalina Wait. | Improvisation scores from Nalina Wait and Alister Spence | Christopher Cox and Frederic Rzewski. 'Little Bangs: A Nihilist Theory of Improvisation,' in Daniel Warner Ed., <i>Audio Culture, Readings in Modern Music</i> . (Bloomsbury Academic, N.Y. and London, 2013.) Ruth Zaporah. 'Dance, A Body With a Mind of its Own,' and Susan Leigh Foster, 'Taken By Surprise, Improvisation in Dance and Mind.' In Eds Ann Cooper Albright and David Gere, <i>Taken By Surprise, A Dance Improvisation Reader</i> . (Connecticut: Wesleyan University Press, 2003) |
| Week 5 MONDAY | John Peterson – On his collaboration with choreographer Sue Healey | Movement and music strategies from Sue Healey and John Peterson. | Sue Healey: <i>The Geography of Dancing, Bodies of Thought: 12 Australian Choreographers</i> (Adelaide: Wakefield Press, 2014) |
| Week 6 MONDAY | Erin Brannigan Experimental composition: John Cage and Merce Cunningham. <i>Variations 5</i> (1965) | Cagean strategies applied to music and dance. | Excerpts, John Cage <i>Silence</i> (Wesleyan University Press, 1961) |
| Week 7 MONDAY | John Napier: Bharata Natyam | Compositional strategies derived from Bharatya Natyam. | Medhuri, Avanthi. 2008. 'The Transfiguration of Indian/Asian Dance in the United Kingdom'. <i>Asian Theatre Journal</i> Vol. 25, no. 2, pp. 298 – 328. |
| Week 8 MONDAY | TBC Composing for the Body - Electronic Music and | Working with electronic scores. | Bob Ostertag, 'Human Bodies, Computer Music,' <i>Leonardo Music</i> |

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|-------------------------------------|--|---|---|
| | Contemporary Dance | | <i>Journal</i> , Vol. 12 (2002), 11-14 |
| Week 9 MONDAY | John Napier – Traditional Australasian Dance Forms | Compositional concepts in Indigenous dance and music. | Corn, Aaron 2008 'Ancestral, Corporeal, Corporate: Traditional Yolnu Understandings of the Body Explored' <i>Borderlands</i> e-journal. Vol 7 no. 2, pp. 1 – 17, www.borderlands.net .au |
| MID-SEMESTER BREAK | | | |
| Week 10 MONDAY PUBLIC HOLIDAY | No lecture | Studio: work on compositions facilitated by Erin | |
| Week 11 MONDAY | John Napier - Traditional Australasian Dance Forms in Contemporary Dance | Working on Compositions | Johnson, Carole Y. 'Traditional Aboriginal Dance: Creating a Performance Art'. <i>Attitude: The dancers' magazine</i> . Vol. 21. No. 3, pp. 50-5. Grau, Andree 2011, 'Dancing bodies, spaces/places and the senses.' <i>Journal of Dance & Somatic Practices</i> . Vol. 3, no.1-2, pp. 5 – 24. |
| Week 12 MONDAY | Erin Brannigan Hip Hop and the Africanist geneology – B-boying and sampling. | Working on Compositions | Excerpts; Joseph G. Schloss, <i>Foundation: b-boys, b-girls, and hip-hop culture in New york</i> . (New York: OUP, 2009) |
| Week 13 MONDAY | n/a | Performance Presentations with Erin Brannigan and John Napier | n/a |

ASSESSMENT DETAIL

| | | |
|-----------------------------|-------|-----|
| 1. Performance Presentation | 3mins | 40% |
|-----------------------------|-------|-----|

In groups you will research, develop and present a short work (3-5mins). You will introduce your work verbally (1min max), outlining your approach. The work should demonstrate an innovative and integrated approach to the composition as a whole, drawing on and applying knowledges and approaches covered in the course. Approaches to the relationship between dance and music could be; support, mimicry, independence, contradiction and dialogue. Your approach should reflect one or more of the case studies in the course.

| mark | criteria |
|------|---|
| HD | <ul style="list-style-type: none"> Demonstrates a highly sophisticated understanding of the compositional model being referenced |

| | |
|---|--|
| | <ul style="list-style-type: none"> • Applies the correct methodological tools to your own creative outcome, showing original thought. • Shows a clear logic behind the development of the creative work and the form and development of the presentation. • Excellent standard of performance |
| D | <ul style="list-style-type: none"> • Demonstrates a high standard of ability to perform the various elements of your creative work. • Shows clear links to the compositional model being referenced. • Clearly demonstrates the research underlying the work. • Good use of methodological tools in development. |
| C | <ul style="list-style-type: none"> • Demonstrates an ability to perform the various elements of your creative work. • Shows clear links to the compositional model being referenced. • Evidences the research underlying the work. • Good use of methodological tools in development. |
| P | <ul style="list-style-type: none"> • Demonstrates some ability to perform the various elements of your creative work. • Shows some links to the compositional model being referenced. • Some evidence of the research underlying the work. • Some use of methodological tools in development. |
| F | <ul style="list-style-type: none"> • Demonstrates no ability to perform the various elements of your creative work. • Shows no links to the compositional model being referenced. • No evidence of the research underlying the work. • No use of methodological tools in development. |

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| 2. Studio Journal | 3 X 500w | 20% |
|-------------------|----------|-----|

A personal portfolio of the workshop process based on set writing tasks, reports on process and decision-making and documenting feedback and contributions. Each student will be expected to keep a journal recording responses to studio-based learning. There may be some writing exercises attached to this. At the end of the course you will submit your complete journal and nominate 3 responses (of around 500w each) to be assessed. An element of self-assessment will be built into this task. There are also live shows that you can write about. Check MOODLE for details.

The journal also reflects the level of your participation in this course. *Creative Practice Across Music and Dance* develops analytical skills, kinaesthetic knowledge, musical and bodily intelligence which can only be acquired by fully participating in the practical sessions and their accompanying discussions. The journal should record your engagement with lecturers, peers and audiences, demonstrating how you have participated in an exchange with those you are working with.

| mark | criteria |
|------|---|
| HD | <ul style="list-style-type: none"> • Demonstrates a highly sophisticated understanding of composition through written analysis, connecting this to the relevant historical context, and showing original thought. • Demonstrates engagement with peers and lecturers. |

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|---|--|
| | <ul style="list-style-type: none"> • Supports the work done in production. • Shows a clear logic behind the form and development of the piece of writing. • Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc. |
| D | <ul style="list-style-type: none"> • Demonstrates an ability to describe composition in a historical context, applying the correct terminology. • Demonstrates engagement with peers and lecturers. • Supports the work done in production. • Shows a clear logic behind the form and development of the piece of writing. • Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc. |
| C | <ul style="list-style-type: none"> • Demonstrates some ability to describe composition in a historical context, applying the correct terminology. • Demonstrates engagement with peers and lecturers. • Supports the work done in production. • Shows a clear logic behind the form and development of the piece of writing. • Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc. |
| P | <ul style="list-style-type: none"> • Demonstrates some ability to describe composition in a historical context, applying the correct terminology. • Demonstrates some engagement with peers and lecturers. • Supports the work done in production. • Demonstrates a grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc. |
| F | <ul style="list-style-type: none"> • Demonstrates no ability to describe composition in a historical context, applying the correct terminology. • Fails to demonstrate engagement with peers and lecturers. • Does not support the work done in production. • Shows no logic behind the form and development of the piece of writing. • Demonstrates a poor grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc. |

| | | |
|-------------------|-------|-----|
| 3. Research Paper | 2500w | 40% |
|-------------------|-------|-----|

A 2500w research paper focusing on one of the case studies covered in the course. Your paper should demonstrate an understanding of the affective and kinaesthetic potential of genres examined, the social bases of projections and understandings mobilised by the specific case study, and the compositional strategies coming from both music and dance that are used to achieve such affects, projections and understandings. You will be expected to undertake independent research beyond the compulsory and suggested reading lists.

Case Studies:

Le Sacre du Printemps – Nijinsky and Stravinsky

Nalina Wait and Alister Spence

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Fase - Steve Reich and Anne Teresa de Keersmaecker

Boléro - Nijinska and Maurice Ravel

John Peterson and Sue Healey

John Cage and Merce Cunningham - *Variations Five* (1965)

Bharata Natyam – traditional Indian dance

| mark | criteria |
|-------------|--|
| HD | <ul style="list-style-type: none"> • Demonstrates a highly sophisticated understanding of the composition method/style under discussion, its origins and creative application. • Applies the correct methodological tools to the account of the practice, showing original thought. • Shows a clear logic behind the structure of the analysis and the form and development of the piece of writing. • Demonstrates independent research. • Demonstrates an excellent grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc. |
| D | <ul style="list-style-type: none"> • Demonstrates a sophisticated understanding of the composition method/style under discussion, its origins and creative application. • Applies the correct methodological tools to the account of the practice. • Shows a clear logic behind the structure of the analysis and the form and development of the piece of writing. • Demonstrates independent research. • Demonstrates an excellent grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc. |
| C | <ul style="list-style-type: none"> • Demonstrates an understanding of the composition method/style under discussion, its origins and creative application. • Applies the correct methodological tools to the account of the practice. • Shows a clear logic behind the structure of the analysis and the form and development of the piece of writing. • Demonstrates independent research. • Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc. |
| P | <ul style="list-style-type: none"> • Demonstrates some understanding of the composition method/style under discussion, its origins and creative application. • Applies the correct methodological tools to the account of the practice. • Shows logic behind the structure of the analysis and the form and development of the piece of writing. • Demonstrates a grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc. |
| F | <ul style="list-style-type: none"> • Demonstrates no understanding of the composition method/style under discussion, its origins and creative application. • Fails to apply the correct methodological tools to the account of the practice. • Demonstrates a poor grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc. |

2.8 Recommended resources for students

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The essential and suggested readings for the course are on Moodle. Extra research for your major essay will involve sourcing other books on your chosen era along with journal articles.

Suggested Reading List:

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

Asada, M. and Kengho Oghushi. 'Perceptual Analyses of Ravel's "Bolero."' *Music Perception: An Interdisciplinary Journal*, Vol. 8, No. 3 (Spring, 1991), pp. 241-249.

Bachmann, Marie-Laure. *Dalcroze Today: An Education through and into Music*. New York: OUP, 1993).

Berg, S. *Le sacre du printemps : seven productions from Nijinsky to Martha Graham*. Ann Arbor : UMI Research Press c1988.

Beacham, R. 'Appia, Jacques-Dalcroze, and Hellerau, Part One: 'Music Made Visible,' *New Theatre Quarterly* / Volume 1 / Issue 02 / April 1985, pp 154 - 164

Beacham, R. 'Appia, Jacques-Dalcroze, and Hellerau, Part Two: 'Poetry in Motion,' *New Theatre Quarterly* / Volume 1 / Issue 03 / July 1985, pp 245 - 261

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

Brannigan, E and V. Baxter. *Bodies of Thought: 12 Australian Choreographers*. Adelaide: Wakefield Press, 2014.

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

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

Cage, J. *Silence*. Wesleyan University Press, 1961.

--- Cage, John. "Grace and Clarity." In Kostelanetz, Richard. *Merce Cunningham: Dancing in Space and Time*. Chicago: A Cappella Books, 1992, 21-4.

Corn, Aaron 2008 'Ancestral, Corporeal, Corporate: Traditional Yolnu Understandings of the Body Explored' *Borderlands* e-journal. Vol 7 no. 2, pp. 1 – 17, www.borderlands.net.au

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

Damsholt, I. 'Mark Morris, Mickey Mouse, and Choreomusical Polemic.' *The Opera Quarterly*. 22:1 (2007) 4-21.

De Keersmaecker and Cjevic, Fase, Rosas danst Rosas, Elena's Aria, Bartók: *A Choreographer's Score*. (Brussels: Mercatorfonds, 2012)

De Keersmaecker and Cjevic, *En Attendant and Cesana: A Choreographer's Score*. (Brussels: Mercatorfonds, 2013)

De Meyer Baron, A. *L'Après-midi d'un faune : Vaslav Nijinsky, 1912*. New York : Dance Horizons c1983.

- Emery, L.F. *Black Dance: From 1619 to Today*. Princeton: Princeton Book Co. 1988.
- George, N. *Hip hop America*. London : Penguin, c1998
- Godøy, Rolf Inge and Leman, Marc. *Musical Gestures : Sound, Movement, and Meaning*. Taylor and Francis, 2010.
- Gottschild, B. D. *Digging the Africanist Presence in American Performance*. Westport: Greenwood Press, 1996.
- Herrera, A. *Les Noces (The Wedding)*. New York: Americas Society, 2011.
- Hodgins, P. *Relationships Between Score and Choreography in Twentieth-Century Dance: Music, Movement and Metaphor*. Lewiston, N.Y: Edwin Mellen Press, 1992.
- Hodson, M. *Nijinsky's crime against grace: reconstruction score of the original choreography for Le sacre du printemps*. Stuyvesant, NY : Pendragon Press c1996.
- Horst, L. *Modern Dance Forms: in relation to the other modern arts*. Princeton: Princeton Book Company, 1987.
- Inge Godøy, R. and Marc Leman (Editors) *Musical Gestures: Sound, Movement, and Meaning*. London: Routledge, 2009.
- Jaques-Dalcroze, Emile. *Rhythm, Music and Education*, trans. Harold F. Rubenstein. London: The Dalcroze Society, 1973.
- Jordan, S. *Moving Music: Dialogues with Music in Twentieth-Century Ballet*. London: Dance Books, 2000.
- *Stravinsky dances : re-visions across a century*. Alton England : Dance Books, 2007.
- 'Choreomusical Conversations: Facing a Double Challenge.' *Dance Research Journal*. 43:1 (2011) 43-64.
- Joseph, Charles. *Stravinsky and Balanchine: A Journey of Invention*. New Haven and London: Yale University Press, 2002.
- Kostelanetz, Richard. *Merce Cunningham: Dancing in Space and Time*. Chicago: A Cappella Books, 1992.
- Lanford, Michael 'Ravel and 'The Raven': The Realisation of an Inherited Aesthetic in Boléro.' *The Cambridge Quarterly* (2011) 40 (3): 243-265.
- Mawer, Deborah. *The Ballets of Maurice Ravel*. Ashgate, 2006.
- Mason, P. 'Music, dance and the total work of art: choreomusicality in theory and practice.' *Research in Dance Education*. 13:1 (2012) 5-24.
- Mohanalakshmi, R. *Hip Hop Dance*. Santa Barbara, Calif: Greenwood, 2012.
- Reynolds, Dee *Rhythmic Subjects*. Alton: Dance Books, 2007.
- Robinson, J. *John Cage: October Files*. Cambridge: The MIT Press, 2011.
- Rubenstein, H. *Rhythm, Music and Education*. London: Dalcroze Society, 1967.

- Sanders, Lorna. *Henri Oguike's Front Line: creative insights*. Alton, England: Dance Books, 2004.
- Seitz, Jay A. "Dalcroze, the body, movement and musicality," *Psychology of Music* 33:4 (2005), 419-435.
- Spector, I. *Rhythm and Life: The Work of Emile Jacques-Dalcroze*. New York: Pendragon Press, 1990.
- Stearns, M. and Stearns J. *Jazz Dance: The Story of American Vernacular Dance*. New York: Da Capo Press, 1994.
- Tamisari, F. "Dancing the Land, the land dances through us," *Writings on Dance* #20, p.31-43.
- Valis Hill, C. *Brotherhood in Rhythm: The Jazz Tap Dancing of the Nicholas Brothers*. New York: Oxford University Press, 2000.

Bibliography Electronic Music

- Birdsall, Carolyn & Anthony Enns. *Sonic Mediations: Body, sound, technology*. Newcastle: Cambridge Scholars Publishing, 2008.
- Collins, Nick and Julio d' Escrivan Rincón. *The Cambridge Companion to Electronic Music*. Cambridge : Cambridge University Press, 2007
- Cox, C. & Warner, D. *Audio Culture: readings in modern music*. New York: Continuum, 2004.
- Emmerson, Simon. *The Language of Electroacoustic Music*. Basingstoke, Hampshire: Macmillan Press Music Division, 1986.
- Emerson, Simon. *Music, Electronic Media, and Culture*. Aldershot ; Burlington: Ashgate, 2000.
- Hahn, Tomie and Curtis Bahn. 'Pikapika – the collaborative composition of an interactive sonic character'. In *Organised Sound*, 7 (2002), pp 229-238 doi:10.1017/S1355771802003023
- Roads, C. *The Computer Music Tutorial*. Cambridge, Mass.: MIT Press, 1996.
- Rumsey, F. & McCormick, T. *Sound and Recording: an introduction*. Amsterdam: Elsevier/Focal Press, 2009.
- White, P. *The Sound on Sound Book of Desktop Digital Studio*. London, U.K.: Sanctuary, 2000.
- Williams, David B. and Webster, Peter R. (2006). *Experiencing Music Technology (3rd ed.)*. NY: Schirmer, 2006.
- Wishart, T. *On Sonic Art*. London, U.K.: Routledge, 1996.

DANCE INJURY ACTION PLAN (Jan 2014)

In the case of muscular or skeletal injury in the Dance and Webster studios,

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the patient should immediately attend:

Kensington Physiotherapy

Tenancy 10,

University Terraces, 17 High Street (near the IGA supermarket)

Kensington, NSW, 2033

(02) 9385 6482

Charges are at a reduced student rate.

- The cost of attending physiotherapy for UNSW students is \$80 for an initial consultation and \$65 for any follow-up consultations.
- If you have private health care you may receive a rebate for the cost of physiotherapy, depending on your level of cover.
- A physiotherapist should be able to see you within a day of sustaining your injury. It is best to phone and check for availability.
- You will receive a thorough assessment of your injury, as well as appropriate treatment, and management advice for optimal recovery.
- If further investigation is required your physiotherapist can refer you for imaging or to one of a network of sports physicians in the area.

If you cannot transport the patient to the Clinic call them for advice.

The physiotherapists can attend to minor cuts with steri-strip but report to the medical centre for **major cuts**:

The University Health Service

Ground floor of the Quadrangle Building

Tel: 9385 5425 for an appointment.

Medical consultations for all current students and OSHC card holders are Bulk Billed.

For fractures, dislocations, heart/lung injuries or arterial bleeds call an ambulance on 000.**All accidents and injuries must also be reported:**

Hazard & Incident Reporting Form (OHS001)

http://www.hr.unsw.edu.au/ohswc/ohs/ohs_forms_checklists.html

Guidelines:

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

Prepared by Senior Lecturer in Dance, Dr. Erin Brannigan in consultation with Melissa Allen at Kensington

STUDIO BOOKINGS:

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

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When booking a space you will need to provide your student number, course code and mobile contact number. All students must adhere to the conditions of use posted in each of the spaces, see below. There is no food or drink (other than bottled water) allowed in any of the rehearsal spaces. Please leave spaces as you find them, or in better condition!

Bookings During School Hours If your booking is for coursework and you need the space during school hours (9am-5pm), then book through the SAM school office. Contact: SAM Office - Level 3, Robert Webster Building | sam@unsw.edu.au | 9385 4856

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

Prop and Costume Stores

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

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

Technical Equipment

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

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

Essential info 2015

CLASS ATTENDANCE, PARTICIPATION AND SUBMISSION PROCEDURES

Attendance and Participation

Students are **required to attend at least 80% of all classes**: this means you must attend at least 10 of the 12 seminars in this course unless specific and formal permission has been granted. Failure to do so without proper certification will result in failure of the course. Class attendance is taken every teaching week, and students who arrive more than 10 minutes late or leave more than 10 minutes early without good cause will be marked absent. Please do not schedule medical or other appointments during class time. Seminars for this course commence at 1.05pm and conclude at 3.55 pm.

See:

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

Submission to Turnitin

ARTS1005

Session 2, 2015

CRICOS Provider Code: 00098G

All written assignments are to be submitted to Turnitin on the course Moodle site:
<https://moodle.telt.unsw.edu.au/login/index.php>.

You must submit written work in 12-point font, double spaced and paginated. Do keep an electronic and hard copy yourself.

If you have any **problems submitting** via Turnitin, send your Convener (m.mumford@unsw.edu.au) 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:

<https://student.unsw.edu.au/contacts-and-where-get-moodle-help>

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

If you have trouble logging in, or you cannot see your course once you log in, please contact the IT Service Centre for assistance.

For enrolment and login issues contact:
IT Service Centre Email: itservicecentre@unsw.edu.au
Internal: x51333
External: (02) 9385-1333
International: +61 2 9385 1333

If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle.

External TELT Support
Email: externalteltsupport@unsw.edu.au
Internal: 53331
External: (02) 9385 3331
International: +61 2 9385 3331

Please do not send your Course Convener a copy of your assignment unless you are unable to submit via Turnitin. Once you have submitted you should receive a **receipt** to confirm that you have successfully submitted. **If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.**

Late submission, return of assignments and extensions

See the School of the Arts & Media Assessment Policy for information on assignment return and extensions at:

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

Special Consideration

Consideration. For information on Special Consideration please go to this URL:

<https://student.unsw.edu.au/special-consideration>

School and University regulations and procedures are available on the web. You are assumed to be familiar with them. The main websites are:

<https://my.unsw.edu.au/student/resources/Policies.html>
<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines>

For information on plagiarism procedures and penalties, see the Academic Honesty and Plagiarism section in <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Information on relevant Occupational Health and Safety policies and expectations can be found at: <http://www.ohs.unsw.edu.au/>

For further information for students with disabilities, and for more information re the Student Equity and Diversity Unit, consult: <http://www.studentequity.unsw.edu.au>