

School of the Arts and Media

ARTS2006
Creative Practice Across
Music and Dance

Semester 2, 2014

1. Location

ARTS1005
Session 1, 2014
CRICOS Provider Code: 00098G

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	2014

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3. Staff contact details	
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 Weeks 1-12	Monday	9-10am	Various	ASB 115
Studio A Weeks 2-13	Monday	10-12pm	Various	Webster 331/2
Studio B Weeks 2-13	Monday	12-2pm	Various	Webster 331/2

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	<p>Level 2 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.
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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).

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
1. Performance Presentation	3mins	40%	1, 3, 5	1, 2, 4, 5, 6	Week 13, Mon 27 th Oct In Class
2. Studio Journal	3 X 500w	20%	1, 2, 3, 4, 5	1, 3, 4, 5, 6	Week 13 Monday 27 th Oct, 4pm Webster Office
3. Research Paper	2500w	40%	1, 2, 3, 4	1-6	Week 8 Thu 18 th Sept 4pm Webster Office

Submission of Assessment Tasks

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

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

Submission to Turnitin

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

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

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

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

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

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

Support Email: 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.**

Please be aware that when you submit a UNSW course assignment online, through a facility such as Turnitin etc., you are automatically acknowledging that you have understood and abided by the University requirements in respect of student academic misconduct outlined in the Student Code Policy and Student Misconduct Procedures, both of which are available at: <https://my.unsw.edu.au/student/academiclife/assessment/StudentMisconduct.html>

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

* provide a copy to another staff member of the University

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

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

Attendance:

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

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

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

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

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

A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.

Plagiarism

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

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

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

9 Course Schedule			
Topic	Lecture	Studio	Readings
Week 1 MONDAY 28/7	Erin Brannigan Introduction and Overview Dance Follows Music?	n/a	n/a
Week 2 MONDAY 4/8	Erin Brannigan: Dalcroze's Eurythmics. CASE STUDY: Nijinsky/Stravinsky's <i>Rites of Spring</i> and Henry Oguike's <i>White Space</i> (2009).	Eurythmics – music and movement basics.	Jay A. Seitz, "Dalcroze, the body, movement and musicality," <i>Psychology of Music</i> 33:4 (2005), 419-435.

Week 3 MONDAY 11/8	Erin Brannigan: Choreographing minimalism. CASE STUDY: Ravel's <i>Bolero</i> and Nijinska. <i>Fase</i> De Keersmaecker and Reich.	Reduction, repetition, phasing and Reich's Clapping Music for 2 Performers (1972)	Excerpt, De Keersmaecker and Cjevic, <i>A Choreographer's</i> <i>Score</i> . (Brussels: Mercatorfonds, 2012)
Week 4 MONDAY 18/8	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,</i> <i>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</i> <i>Surprise, A Dance Improvisation</i> <i>Reader</i> . (Connecticut: Wesleyan University Press, 2003)
Week 5 MONDAY 25/8	John Peterson – On his collaboration with choreographer Sue Healey	Movement and music strategies from Sue Healey and John Peterson.	Sue Healey: The Geography of Dancing,' <i>Bodies of Thought: 12</i> <i>Australian Choreographers</i> (Adelaide: Wakefield Press, 2014)
Week 6 MONDAY 1/9	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 8/9	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</i> <i>Theatre Journal</i> Vol. 25, no. 2, pp. 298 – 328.
Week 8 MONDAY 15/9	Miriama Young Composing for the Body - Electronic Music and Contemporary Dance	Working with electronic scores.	Bob Ostertag, 'Human Bodies, Computer Music,' <i>Leonardo Music</i> <i>Journal</i> , Vol. 12 (2002), 11- 14
Week 9 MONDAY	John Napier – Traditional Australasian Dance Forms	Compositional concepts in Indigenous	Corn, Aaron 2008 'Ancestral, Corporeal,

22/9		dance and music.	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 or studio – work on compositions in your own time.	No lecture or studio – work on compositions in your own time.	
Week 11 MONDAY 13/10	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 20/10	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 27/10	n/a	Performance Presentations with Erin Brannigan and John Napier	n/a

ASSESSMENT DETAIL

1. Performance Presentation	3mins	40%
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In groups combining music and dance students 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.

If using external dancers, they must be Dance students at UNSW, be available for your rehearsals and for the presentation time in Week 13.

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.

2. Studio Journal	3 X 500w	20%
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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.

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. • Supports the work done in production. • Shows a clear logic behind the form and development of the

	<p>piece of writing.</p> <ul style="list-style-type: none"> • 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%
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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
White Space – Henri Oguike and Domenico Scarlatti
 Nalina Wait and Alister Spence
Fase - Steve Reich and Anne Teresa de Keersmaecker

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Bolero - 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

The essential and suggested readings for the course are on Moodle. Extra research for your major essay will involve sourcing other books on your chose 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.

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DANCE INJURY ACTION PLAN (Jan 2014)

In the case of muscular or skeletal injury in the Dance and Webster studios, the patient should immediately attend:

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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.

When booking a space you will need to provide your student number, course code and mobile

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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