School of the Arts and Media

# ARTS2007

# BODY PRACTICES: THINKING THROUGH THE BODY

Semester 2, 2014

**CRICOS Provider no.: 00098G**

| 1. Location | | | |
|---|---|---|---|
| **FACULTY** | Faculty of Arts and Social Sciences | | |
| **SCHOOL or DEPARTMENT** | School of English Media and Performing Arts | | |
| **COURSE CODE** | ARTS2007 | | |
| **COURSE NAME** | **Body Practices: Thinking Through the Body** | | |
| **SESSION** | 2 | **YEAR** | 2014 |

**2. Table of contents**


| | Page |
|---|---|
| **Course Details** | 3-4 |
| **Graduate Competency** | 4 |
| **Rationale and Teaching Strategies** | 4 |
| **Assessment Summary and Submission details** | 5-7 |
| **Course Schedule** | 7-9 |
| **Assessment Detail** | 10-12 |
| **Recommended Resources** | 12-13 |
| **General Information** | 14-15 |


**3. Staff contact details**


| **1. Course Convener/Lecturer** | |
|---|---|
| Name | Dr. Erin Brannigan |
| Phone | 9385 7854 |
| Office | R.119, L1, Webster Building |
| Email address | e.brannigan@unsw.edu.au |
| Contact time and availability | Tuesday 10-12 |
| | |
| **2. Lecturer** | |
| Name | Jane McKernan |
| Office | n/a |
| Email address | j.mckernan@unsw.edu.au |
| Contact time and availability | Tuesday 1-2pm |
| **3. Lecturer** | |
| Name | Lisa Griffiths |
| Office | n/a |
| Email address | lisainspace@hotmail.com |
| Contact time and availability | Thursday 10-11 |
| | |


**DANC 2007**
**Body Practices: Thinking Through the body**

| Activity | Day | Time | Lecturer | Room |
|---|---|---|---|---|
| Studio 1 | Tuesday | 10-1pm 3hrs X 1 | Jane McKernan | Webster 331/335 |
| Studio 2 | Thursday | 9-10.30am 90mins X 1 | Lisa Griffiths/Amy Thornhill | Webster 331 |

| 4. Course details – DANC2007 – Dance History | | |
|---|---|---|
| **Course Statistics** | Level 1<br>12 weeks @ 1 X 1.5hr Studio, 1 X 3hr Studio. 2hr per week personal study estimated.<br>Course Credit Points: 6<br>Core Unit<br>192 points of total program points.<br>Pre-requisite: ARTS1006.<br>There is a cap of 20 per studio group. | |
| **Summary of the Course** | *Body Practices: Thinking through the Body* will focus on specific practices drawn from a range of dance techniques and body practices. Techniques may include modern dance styles, contemporary dance, ballet, non-Western techniques such as Kathak, Indigenous dance styles and African. Body practices may include kinesiology, Body Weather, Feldenkrais, Alexander Technique, Yoga, Contact Improvisation, Ideokinesis and Suzuki technique. Incorporated into the studio work, an introductory seminar and ongoing lecture-demonstrations will provide the contexts (social, clinical, cultural, political and creative) in which the approaches developed, anatomical information, associated theories and practical application. Information on how body practices have fuelled choreographic invention and research will also be included in the course. Links to therapy, movement analysis and dancer-driven research will be covered. An understanding of bodily intelligence and movement as a way of thinking are implicit in these practices and will be fore-grounded. | |
| **Extra Information** | Cognition is defined as a group of mental processes that include attention, memory, producing and understanding language, learning, reasoning, problem solving, and decision-making. *Body Practices: Thinking Through the Body* aims to engage the body-mind in such a way as to activate a process of cognition with tl dancing body. This studio-based course in the creative-practice stream of the Dance Major also introduces students to composition fundamentals, beginning with approaches to material generation, progressing to partner and ensemble work and working with contemporary dance technique in a class-room based format to support practice lead research and composition. This course has been developed according to principles of practice-based dance research as well as analysing the work of leading choreographers. The focus is on specific moveme compositional practices, working through those that centre on innovating movement language, formal and informal systems of composition and problem solving. Incorporated into the studio work, are ongoing case studies and workshop tasks aimed at encouraging choreographic invention and dance research. There will be particular focus on the work of important choreographers, their socio-historical context, and the application of their associated theories and practices. Students are expected to develop their own lines of inquiry into dance composition and research throughout the course. | |
| **Aims of the Course** | **1.** | *Body Practices: Thinking Through the Body* will explore specific compositional techniques and methods of inquiry that have been important in the development of contemporary dance practices. |
| | **2.** | The course aims to increase students' physical awareness, understanding, and research skills in both dance theory and practice. |
| | **3.** | Apply this new knowledge to analytical and creative outcomes. |
| **Student Learning Outcomes** | **1.** | By the end of this course, students should be able to:<br>Understand, both conceptually and physically, key compositional practices within the context of western theatrical dance and connections to non-western body practices. |

| | | |
|---|---|---|
| | **2.** | Apply a variety of critical lenses to corporeal awareness and knowledge, including physiological, aesthetic, cultural and political. |
| | **3.** | Demonstrate research skills in gathering, evaluating and communicating information about dance composition, involving independent critical thinking. |
| | **4.** | Apply writing skills to the translation and communication of compositional practices and knowledge. |
| | **5.** | Demonstrate corporeal awareness and knowledge through participation in studio-based learning and performance. |
| | **6.** | Apply this new knowledge to analytical and creative outcomes in other inter/disciplinary art forms and contexts. |
| **Graduate Attributes** | **1.** | Students will develop: the skills involved in somatic enquiry, technical proficiency, anatomical alignment and improvisation, as well as strategies for developing a practice. |
| | **2.** | An in-depth engagement with the relevant disciplinary knowledge in its interdisciplinary context. |
| | **3.** | The capacity for improved compositional decision-making skills. |
| | **4.** | The ability to engage in independent and reflective learning. |
| | **5.** | Information Literacy – the skills to locate, evaluate and use relevant information. |
| | **6.** | An appreciation of diversity |
| | **7.** | The skills required for collaborative work |
| | **8.** | A respect for ethical practice and social responsibility |

## 5. Rationale for the inclusion of content and teaching approach

Dance in Sydney has a specific profile that is interdisciplinary, cross-cultural and produced through independent and original movement research.

- Embedding these characteristics in the gateway subject for creative practice students in the Dance Major orients students toward self-authored movement research, as opposed to technical training, offering clear pathways to higher research in Creative Practice.
- While this course provides a foundation for this creative practice pathway, it is also open to a variety of students interested in human movement for aesthetic, educational, health or scientific purposes.
- The breadth of somatic practices across the twentieth and twenty-first centuries, which have links to physical therapy, scientific movement analysis and dancer-driven research, will be covered in the course with reference to social, clinical, cultural, political and creative influences.
- An understanding of somatic intelligence and the re-configuration of the mind-body nexus implicit i these practices will be fore-grounded.
- Translations into writing, development of critical facility and embodied knowledge are 3 areas of knowledge that shape the Dance Studies Major. In *Introduction to Movement Practices,* writing tasks and assessments encourage the translation of somatic processes into text.
- The integration of embodied and language-based skill sets through somatic research, written researc and analysis, emphasises connections between disciplinary methods of enquiry and contemporary interdisciplinary methods.
- So this course provides students with the fundamentals of corporeal movement and composition, its analysis and opens the way to potential applications of this knowledge in various fields.

## 6. Teaching strategies

- Central concepts from the Gateway subject will be carried into this Core subject: movement, kinaesthetics, choreography, subjectivity, expression, presence, improvisation and technical knowledge
- Key examples of composition techniques will be presented to introduce the large body of knowledge that constitutes choreographic practices in Dance Studies.
- A special focus on writing will facilitate the approach in the major to translating compositional practice and analysis into writing.

- The studio-based seminars will develop the required knowledge through various means: practical application in a class-based format, group and solo exercises and setting writing tasks.
- Assessment tasks are aligned with writing and practice, requiring students to demonstrate compositional practice and learning as embodied knowledge, but also to reflect and expand on that knowledge through reflective writing and historical, theoretical and analytical writing.
- Students will be expected to engage in the face-to-face contact time through movement, discussion, critical analysis and observation.
- Students will be introduced to approaches to movement analysis in the aim to understand the foundations of choreographic language and terminology.

**7 Assessments (For details see below).**

| *Assessment task* | *Length* | *Weight* | *Learning outcomes assessed* | *Graduate attribute assessed* | *Due date* |
|---|---|---|---|---|---|
| 1. Studio Journal – based on set writing tasks | 3 X 500w | 30% | 1, 2, 4, 6 | 2, 3, 4, 5, 6, 9 | Thu 23rd Oct 4pm Webster Office Week 12 |
| 2. Research Paper –analysis of one of the choreographic practices studied. | 2500w | 40% | 1, 2, 3, 4, 5 | 1, 2, 3, 4, 5, 6, 9 | Thu 9th Oct 4pm Webster Office Week 10 |
| 3. Performance Presentation – composition assessment, also includes studio participation assessment. | 15 min | 30% | 1, 2, 3, 4, 5, 6 | 2, 3, 4, 6, 7, 8, 9 | Tuesday 21st Oct Week 12 in class |

**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.auInternal: x51333External: (02) 9385-1333International: +61 2 9385 1333

If you have difficulty using the Moodle environment or tools, pleasecontact External TELT support. Moodle

Mobile is now supported on this version ofMoodle.External TELT
SupportEmail: 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:**

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/

**9 Course Schedule**

| **Date** | **Technique class THURSDAY** | **Choreographic Studio TUESDAY** | **Readings** |
|---|---|---|---|
| ***Week 1*** | AMY THORNHILL<br>Connectivity- The whole body is connected. Exploring the fundamentals of breath to find the core, bringing life and movement. Focus on core-distal connectivity and how the core of the body is activated and connected through the midlimbs to the distal ends of the limbs. | JANE MCKERNAN<br><br>Negotiating pre-set or emergent tasks aimed at enlivening proprioception and facility of movement, creating specific textural and qualitative responses creating physical *movement landscapes*. | Daniel, Henry. "Re-Cognizing Corporeality." In Mock, R. (ed.) *Perfroming Processes: Creating Live Performance.* UK & USA: Intellect Books. 2000.<br><br>Hackney, Peggy (2002) *Making Connections: Total Body Integration Through Bartenieff Fundamentals,* Routledge NY. |
| ***Week 2*** | AMY THORNHILL<br>Head and Tail connectivity: exploring the fundamentals of Head and coccyx and how they reach toward and away from each other. | JANE MCKERNAN<br><br>Investigate how task-based systems, derived from analysis of choreography by Pina Bausch and Meg Stuart, might be initiated and embodied. | Servos, Norbet. 'Pina Bausch: Dance and Emancipation.' In Carter, A. (ed.). *The Routledge Dance Studies Reader.* London: Routledge, 1998. |
| ***Week 3*** | AMY THORNHILL<br>Grounding: exploring how the earth provides a support, a ground for being and moving. Further exploration and movement with explore the fundamental movement connections of the Upper and | LISA GRIFFITHS<br>Create phrase material that can be developed for a solo work exploring the essential principals of Forsythe's motional language such as Floor orientation, Time compression, Dropping curves, Parallel shear, and Soft-body-part. | Readings- Forsythe, William, *Improvisation Technologies: A Tool for the Analytical Dance Eye.* CD ROM. USA: Hatje Cantz Publishers.2012. |

| | | | |
|---|---|---|---|
| | lower body. | | |
| **Week 4** | AMY THORNHILL<br>Developmental Progression- body half and cross lateral connectivity as well as incorporating all the fundamentals of movement, breath, core distal connectivity, head and tail, upper to lower body, body half and cross lateral. | LISA GRIFFITHS<br>Week 4 composition session Duo will explore a self devised choreographic tasks for partner work inspired by Forsyth methods to inform the body: its organization in the space and with each other. | Spier, Steven (2011) *William Forsythe and the Practice of Choreography: It Starts From Any Point,* Routledge NY. Excerpt. |
| **Week 5** | LISA GRIFFITHS<br>Efficient practice - how to move the body with ease. This week focuses on the distribution of weight in the moving body between supportive and active leg to achieve greater balance, safe execution of movement in order to take risks: The importance of parallel position and the mechanics of lifting the leg in preparation for macro movement and composition practice. | JANE MCKERNAN<br><br>Develop movement material using forms of repetition and counterpoint through the study of the choreography of Russell Malipant and Anne Teresa De Keersmaeker. | Bishop, Claire. "Anne Teresa De Keersmaeker's Fase." *Artforum International.* 51, no. 4. (2012): 246-248 |
| **Week 6** | LISA GRIFFITHS<br>Practical practice -why you move: focusing on the cause and effect in contemporary technique practice. This week includes identifying the similarities between "the everyday" human physical functions such as walking and running and contemporary technique. How to carry this knowledge into composition practices will be foregrounded. | JANE MCKERNAN<br><br>In partners develop duo material with consideration of power relationships and vulnerability derived from analysis of Pina Bausch's choreography. | Fernandes, Ciane. "Repetitive Bonds of Power: Torture, Value, and Needs of the Body." In *Pina Bausch and the Wuppertal Dance Theatre: The Aesthetics of Repetition and Transformation.* New York: Peter Lang Publishing. 2001. |
| **Week 7** | LISA GRIFFITHS<br>Problem solving in contemporary technique practice looks at key areas-<br>Change of weight<br>Co-ordination: unwrapping neural pathways.<br>Fast footwork in preparation for duo work will be practiced. | JANE MCKERNAN<br><br>Create phrase material that can be developed and performed by a group in various ways, exploring a range of qualitative treatments and formal configurations that develop visual counterpoint (such as unison, juxtaposition, cannon, irregular cannons and flocking) | Caspersen, Dana. "Decreation: fragmentation and continuity." In William Forsythe and the Practice of Choreography: It Starts From Any Point, Routledge NY. 2011 |
| **Week 8** | LISA GRIFFITHS<br>Working with floor bound technique will focus on | JANE MCKERNAN<br><br>Explore methods of acceleration, | Jays, David. "A Fiercely Independent Woman." *Sunday Times.* London UK. |

| | | | |
|---|---|---|---|
| | practical ways of shifting in and out of the floor. | deceleration and reconfiguration of movement phrases inherent in Anne Teresa De Keersmaeker's chorography. | (28 October 2012): 23. |
| ***Week 9*** | LISA GRIFFITHS<br>Dynamic tempo: bringing attention to different dynamics to execute movement.<br>An understanding of Musicality and using different dynamics in contemporary technique is germane to composition practice. The inner dynamic of movement will be examined this week to introduce an awareness of movement quality. | JANE MCKERNAN<br><br>Explore methods of meaning-makin within embodied scenarios, through repetition and transformation of ensemble movement, derived from analysis of choreography by Pina Bausch and Meg Stuart/Damaged Goods. | Fernandes, Ciane. "The Creative Process: (Dis)assembling characters and Scenes." In *Pina Bausch and the Wuppertal Dance Theatre: The Aesthetics of Repetition and Transformation.* New York: Peter Lang Publishing. 2001. |
| ***Week 10*** | LISA GRIFFITHS<br>Spatial awareness: developing an understanding of where the pelvis is situated in space when in motion. | JANE MCKERNAN<br><br>Considering formal structures of spatial staging and temporal ordering (such as accumulation, dissipation and a-b-a etc.). as frameworks for the construction of a short dance piece drawing from the material that you select for inclusion in the work. | Hayer, Elizabeth. "A Structural Approach to Dance Composition." In *Dance Composition and Production: For High Schools and Colleges.* New York: The Ronald Press Company. 1955. |
| ***Week 11*** | LISA GRIFFITHS<br>Cognitive processes: remembering long movement phrases by grouping and organizing steps in the mind.<br>Learning processes: identifying what the movement is doing when learning from demonstration: unlocking the essence of a motion as a process to remember. | JANE MCKERNAN<br><br>Self-led compositional research time; experimenting, sharing, discussing and offering constructive feed-back to colleagues. This will build on the observation and discussion skills you will have developed in each class through out the semester. | Burrows, Jonathan. *A Choreographer's Handbook.* London & New York: Routledge. 2010. |
| ***Week 12*** | LISA GRIFFITHS<br>Week 12 will be focused on reflection: class will focus on summarizing the key principals learnt as a process to obtain and practice the contemporary class format beyond the studio teaching. | JANE MCKERNAN<br><br>Presentation of final compositions for assessment. | |

## ASSESSMENT DETAIL

| | | |
|---|---|---|
| **1. Studio Journal – based on set writing tasks** | **3 X 500w** | **30%** |

A personal portfolio of the studio-seminar process based on set writing tasks, documenting feedback and contributions, including responses to set youtube clips of relevant choreographer based on information received throughout the course.

Your writing will be informed by the approach to writing about dance in the Gateway subject, *Thinking, Writing and Making Dance.*

THIS TASK WILL BE OUTLINED IN DETAIL IN THE FIRST STUDIO.

| mark | criteria |
|---|---|
| HD | • Demonstrates a highly sophisticated understanding of choreographic practices through written analysis, connecting this to the relevant historical context, and showing original thought.<br>• Shows a clear logic behind the structure of the analysis and the form and development of the piece of writing. |
| D | • Demonstrates an ability to describe choreographic practices in a historical context, applying the correct terminology.<br>• Clearly communicates analysis of a choreographic practice with good use of methodological tools. |
| C | • Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc.<br>• Covers all major aspects of choreographic practices and shows an understanding of the tools for analysis of the same. |
| P | • Demonstrates some understanding of choreographic practices.<br>• Demonstrates some grasp of the correct tools for the analysis of choreographic practices. |
| F | • Demonstrates little or no understanding of choreographic practices.<br>• Demonstrates little or no understanding of dance analysis. |

| **2. Research Paper – connecting one of the three techniques studied to choreography.** | **2500w** | **40%** |
|---|---|---|

You will write a 2500w research paper focusing on the choreographic techniques of one artist included in the course: William Forsythe, Anne Teresa De Keersmaeker, Meg Stuart or Pina Bausch. You must cover the following;

*Identify and describe the choreographic principles evident in the practice of one of these major choreographers citing examples from their works. Include a brief analysis of the development of this choreographic practice in relation to the artist's dance lineage and socio-historical context.*

MANDATORY: Detail the methodology of the choreographic practice (aesthetic principles, key exercises, instructions) that you are able to source through both research and observation of works. Make sure you include a discussion of your own experiences with dance research in relation to your chosen choreographic practice.

The essay must contain an introduction stating which topic you will cover, clear paragraph structures and correctly formatted footnotes for quotes and references. You will be expected to undertake independent research beyond the compulsory and suggested reading lists.

This essay will demonstrate your research skills and (for Dance Majors) should incorporate key themes introduced in the Gateway subject for the Dance Studies Major, *Thinking, Writing and Making Dance*: improvisation, choreography, subjectivity, expression, presence, somatic intelligence and creative research.

This task forms the groundwork for your studio presentation task.

| mark | criteria |
|---|---|
| HD | • Demonstrates a highly sophisticated understanding of an artist's choreographic practice at the level of training, origins and creative application. Student must apply the correct methodological tools to the account of the practice, showing original thought.<br>• Shows a clear logic behind the structure of the analysis and the form and development of the piece of writing. |
| D | • Demonstrates an ability to describe an artist's choreographic practice, its various elements in development and/or movement quality of the artist's work, applying dance terminology.<br>• Clearly communicates analysis of the work of the artist including their lineage and the historical context, with good use of methodological tools.<br>• Correct use of referencing/notes and inclusion of a reference list or bibliography. |
| C | • Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc.<br>• Covers all major aspects of an artist's choreographic practice and shows an understanding of the correct methodological tools for analysis of their work. |
| P | • Demonstrates some understanding of the elements of an artist's choreographic practice.<br>• Demonstrates some grasp of the correct methodological tools for the analysis of the artist's work |
| F | • Demonstrates little or no understanding of the elements of an artist's choreographic practice.<br>• Demonstrates little or no understanding of dance analysis |

| **3. Performance Presentation** | **15 min presentation** | **30%** |
|---|---|---|

Present, both orally and physically, the findings of your compositional research that you have conducted this semester. This presentation should be the outcome of the choreographic practices you explored in class and (ideally) informed by the analysis of the major choreographer you studied for your major paper. These findings should be notated and accumulated through journaling all semester in conjunction with your physical research of compositional practices. There will be 15 minutes allocated in which you are to present your work and deliver a short talk summarising the key choreographic principles you researched, including a brief question and answer session with the audience.

Please cover:

- Details of the methodology of the compositional practice (aesthetic principles, key exercises, instructions)
- A discussion of your own experiences with movement and dance in relation to your compositional research.
- Cite examples of how this compositional methodology is incorporated into the work of a major choreographer.

The physical presentation should demonstrate and support the spoken sections of your presentation.

| mark | criteria |
|---|---|

| | |
|---|---|
| HD | • Demonstrates a highly sophisticated understanding of compositional methodologies and their place within dance history, and applies methodological tools to your own dance research, showing original approaches to thinking through the body.<br>• Shows a clear logic behind the structure of the analysis and the form and development of the presentation. |
| D | • Demonstrates an ability to describe and perform the various elements and movement qualities of your research, and apply dance terminology.<br>• Clearly communicates analysis of the research and its historical context with good use of methodological tools.<br>• Correct use of referencing/notes when citing works or ideas. |
| C | • Demonstrates a clearly presented and well structured presentation.<br>• Covers all major aspects of dance research and show an understanding of the correct methodological tools for analysis of the research. |
| P | • Demonstrates some understanding of the elements of dance research.<br>• Demonstrates some grasp of the correct methodological tools for the analysis of dance research. |
| F | • Demonstrates little or no understanding of the elements of dance research.<br>• Demonstrates little or no understanding of dance analysis |

**2.8 Recommended resources for students**

The essential reading for the course is the course reader. Extra research for your major essay will involve sourcing other books on your chose era along with journal articles (try *Writings on Dance, Dance Research, Discourses on Dance, The*

Reading List:

Bishop, Claire. "Anne Teresa De Keersmaeker's Fase." *Artforum International.* 51, no. 4. (2012): 246-248

Buckwalter, Melinda. *Composing While Dancing: An Improviser's Companion.* Wisconsin & London: The Universit of Wisconsin Press, 2010.

Burrows, Jonathan. *A Choreographer's Handbook.* London & New York: Routledge. 2010.

Climenhaga, Royd. *Pina Bausch.* Oxon & New York: Routledge. 2009.

Counsell, Colin. "The Kinesics of Infinity: Laban, Geometry and the Metaphysics of Dancing Space." *Dance Research.* 24, no. 2. (2006): 105-116.

Daniel, Henry. "Re-Cognizing Corporeality." In Mock, R. (ed.) *Perfroming Processes: Creating Live Performance.* UK & USA: Intellect Books. 2000.

Driver, Senta. *William Forsythe.* Amsterdam, Netherlands: Harwood Academic Publishers. 2000.

Fernandes, Ciane. *Pina Bausch and the Wuppertal Dance Theatre: The Aesthetics of Repetition and Transformation.* New York: Peter Lang Publishing. 2001.

Jays, David. "A Fiercely Independent Woman." *Sunday Times.* London UK. (28 October 2012): 23.

Forsythe, William. *Improvisation Technologies: A Tool for the Analytical Dance Eye.* CD-ROM. USA: Hatje Cantz Publishers. 2012.

Forsythe, William, Caspersen, Dana & Figgis, Mike. *From a Classical Position: Just Dancing Around.* West Long Branch, New Jersey: Kultur. 2007.

Hayer, Elizabeth. *Dance Composition and Production: For High Schools and Colleges.* New York: The Ronald Press Company. 1955.

Huschka, Sabine. "Media-Bodies: Choreography as Intermedial Thinking Through in the Work of William Forsythe." *Dance Research Journal.* 42 no. 1 (2010): 61-72.

Keersmaeker, Anne Teresa de & Cvejic, Bojana. *A Choreographer's Score: Fase, Rosas danst Rosas, Elena's Aria, Bartók.* Brussels: Mercatorfonds. 2012.

Laban, Rudolph. *Choreutics*. UK: Dance Books Ltd. 2011.

Laban, Rudolph & Ullmann, Lisa (ed). *The Mastery of Movement.* UK: Dance Books Ltd. 2011.

Larlham, Daniel. "Dancing Pina Bausch." *The Drama Review.* 54, no. 1. (2010): 150-160.

Louppe, Laurence. *Poetics of Contemporary Dance,* trans. Sally Gardener. UK: Dance Books Ltd. 2010.

O'Reilly, Sally. "Actions Speak Louder." *Tate Etc.* 25. (2012) 66-73.

Paxton, Steve. "Contact Improvisation." *The Drama Review.* 19, no.1. (1975): 40-45.

Servos, Norbet. Pina Bausch: Dance and Emancipation." In Carter, A. (ed.). *The Routledge Dance Studies Reade* London: Routledge, 1998.

Servos, Norbert &Morris, Stephen. *Pina Bausch: Dance Theatre.* Munich: K. Kieser. 2008.

Spier, Steven. *William Forsythe and the Practice of Choreography: It Starts From Any Point.* Hobokem Taylor & Francis. 2011.

Sutil, Nicolas. "Rudolph Laban and Topological Movement: A Videographic Analysis." *Space and Culture.* 16 no. 2 (2013): 173-193.

Vass-Rhee, Freya. "Auditory Turn: William Forsythe's Vocal Choreography." *Dance Chronicle.* 33 no. 3 (2012): 388-413.

## 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:**

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 activites.

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.