



UNSW
A U S T R A L I A

School of the Arts and Media

Faculty of Arts and Social Sciences

ARTS2007

Body Practices: Thinking through the Body

Session 2, 2016

Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Convener	Nalina Wait	n.wait@unsw.edu.au	Wednesday 1:00-2:00pm	Robert Webster Building, Level 1, Room 119	02 9385 7854
Tutor	Lizzie Thomson	elizabeth.thomson@unsw.edu.au	-	-	-
Tutor	Carlee Mellow	carleemellow@optusnet.com.au	-	-	-

Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who attends less than eighty per cent (80%) of the classes within a course may be refused final assessment and/ or awarded a final grade of UF (Unsatisfactory Fail).

- For a course with 12 tutorials or seminars and 12 lectures you can miss no more than 2 tutorials or seminars and 2 lectures.
- For a course with 4 tutorials or seminars and 4 lectures you need to attend all components of the course. If you need to miss one of the components please make an application using UNSW Special Consideration
- If your course has 12 seminars, you can miss no more than 2 seminars.
- If your course has 12 lectures, 12 studios and 12 tutorials then you can miss no more than 2 classes for each of the components

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

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

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage:

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

Essential Information

All SAM students must make a serious attempt at all assessments in order to pass the course.

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

Course Details

Credit Points 6

Summary of the Course

Body Practices: Thinking through the Body will focus on specific practices (3 @ 1.5hrs per week) 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.

At the conclusion of this course the student will be able to

1. Recognize, both conceptually and physically, key body 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, classifying and communicating information about human movement, involving independent critical thinking.
4. Apply writing skills to the translation and communication of somatic practices and knowledges.
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.

Teaching Strategies

Central concepts from the Gateway subject will be carried into this Core subject: movement, kinaesthetics, choreography, subjectivity, expression, presence, improvisation and somatic 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 3 x 90min studio-based seminars will develop the required knowledge through various means: practical application in a class-based format, group 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, debate and observation.

Students will be introduced to approaches to movement analysis which will assist in laying the foundations of choreographic language.

Assessment

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Research Paper	40%	2500	15 September 2016 by	Turnitin
Studio Journal	20%	1500 words (3 x 500 words)	Progress 25 August 2016 in class. Final 13 October 2016 by 4pm.	In class and Turnitin
Performance Presentation	40%	15 minutes	18 and 20 October 2016	In class

Assessment Details

Assessment 1: Research Paper

Details: 2,500 words. A research paper focusing on one of the body techniques included in the course, demonstrating research skills and incorporating key themes from dance studies. This task forms the groundwork for your studio presentation task. Feedback is an assessment form with comments grading the work against the criteria set for the task.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Recognize, both conceptually and physically, key body practices within the context of western theatrical dance and connections to non-western body practices.
- Apply a variety of critical lenses to corporeal awareness and knowledge, including physiological, aesthetic, cultural and political.
- Demonstrate research skills in gathering, classifying and communicating information about human movement, involving independent critical thinking.
- Apply writing skills to the translation and communication of somatic practices and knowledges.
- Demonstrate corporeal awareness and knowledge through participation in studio-based learning and performance.

Assessment 2: Studio Journal

Details: 1,500 words (3 x 500 words). A personal portfolio of the studio-seminar process based on set writing tasks and documenting feedback and contributions, submitted with 3 responses (of around 500 words each) nominated for assessment. This is the final assessment task. Feedback is an assessment form with marks and comments against the criteria.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Recognize, both conceptually and physically, key body practices within the context of western theatrical dance and connections to non-western body practices.
- Apply a variety of critical lenses to corporeal awareness and knowledge, including physiological, aesthetic, cultural and political.
- Apply writing skills to the translation and communication of somatic practices and knowledges.
- Apply this new knowledge to analytical and creative outcomes in other inter/disciplinary art forms and contexts.

Assessment 3: Performance Presentation

Details: 15 minutes. In small groups (2-4 students) with shared research topics, use your findings set out in your research papers to develop a movement sequence that demonstrates some of the principles of the chosen body practice. Feedback is peer assessment and an assessment sheet with grades and comments against criteria for the task.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Recognize, both conceptually and physically, key body practices within the context of western theatrical dance and connections to non-western body practices.

- Apply a variety of critical lenses to corporeal awareness and knowledge, including physiological, aesthetic, cultural and political.
- Demonstrate research skills in gathering, classifying and communicating information about human movement, involving independent critical thinking.
- Apply writing skills to the translation and communication of somatic practices and knowledges.
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- Apply this new knowledge to analytical and creative outcomes in other inter/disciplinary art forms and contexts.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Assessment Penalties

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 5% 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.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,
- * Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website: <https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

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

UNSW groups plagiarism into the following categories:

- Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices include:

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

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

Course Schedule

Timetable

Date	Type	Content
Week 1: 25 - 29 July	Studio	Develop innovative movement material through scores and movement responses, as used in Jonathan Burrows' work <i>Weak Dance Strong Questions</i> with Jan Ritsema (2001). Create phrase material through applying strategies similar to Burrows' rhythmic structures and spatial floor systems, as explored in his work <i>The Stop Quartet</i> (1996).
Week 2: 1 - 5 August	Studio	Further exploration of Burrows' compositional methods of scores, rhythmic structures, phrasing and counting as demonstrated in a series of duets by Jonathan Burrows and composer Matteo Fargion, which draw on the work of John Cage.
Week 3: 8 - 12 August	Studio	Investigate how task-based processes, derived from analysis of choreography by Pina Bausch, might be initiated, embodied and performed. Draw on biographical experience, as well as fictional narratives, for sourcing choreographic material and play with a juxtaposition of these materials alongside one another.
Week 4: 15 - 19 August	Studio	Further exploration of devices utilised by Bausch (eg. in <i>Café Muller</i> , 1978, and <i>Nelken</i> , 1982) such as repetition and variation of: movement phrase / emotional intensity / spatiality and temporality / relationship to other performers. Investigate how these devices can shift the possible meaning or reading of the material.
Week 5: 22 - 26 August	Studio	Create phrase material that can be developed and performed by a group in various ways, exploring a range of qualities such as 'cool abstraction' and formal configurations such as repetition, unison, juxtaposition, canon, irregular canons and flocking. Research ways in which Anne Teresa De Keersmaeker has explored these tools in early works such as <i>Rosas danst Rosas</i> (1983) and <i>Fase, Four Movements to the Music of Steve Reich</i> (1982).
Week 6: 29 August - 2 September	Studio	Investigate choreographic principles such as "my walking is my dancing" and "my talking is my dancing", the relationship between dance and polyphonic music, and concepts such as contrast and dissonance, as explored in later works by De Keersmaeker including <i>En Atendant</i> (2010) and <i>Cesena</i> (2011).
Week 7: 5 - 9 September	Studio	Further look at Jonathan Burrows' 'minimalist' aesthetics and his engagement with John Cage's work <i>Lecture on Nothing</i> (1959). Investigate how working within a limited set of rules and/or constraints can produce creative conditions for making work. Look at other recent comparative examples by Matthew Day (<i>The Trilogy Series</i> , 2009-2012), Mette Edvardsen (<i>No Title</i> , 2014 & <i>Black</i> , 2011) and Rhiannon Newton (<i>Assemblies for One Body</i> , 2015). Consider broader questions on what constitutes dance and the choreographic, and experiment with stillness and silence as choreographic tools.
Week 8: 12 - 16 September	Studio	Further look at Pina Bausch and her use of scenography, costume, props, sound and spoken word. Look at recent comparative examples by Wendy Houston with <i>The Fondue Set</i> in <i>No Success Like Failure</i> (2009), Berdstad/Helgebostad/Wigdel's <i>Jordjenta</i> (2014), Branch Nebula with Clare Britton and Matt Prest's <i>Whelping Box</i> (2012), Nicola Gunn and Jo Lloyd's <i>Piece for Person and Ghetto Blaster</i> (2015). Consider the performativity of objects alongside the 'walking talking' subject.
Week 9: 19 - 23 September	Studio	Further look at De Keersmaeker's investigation into spatial configurations, repetition, unison, and the relationship between dance and music. Look at recent comparative examples including Natalie Abbott's <i>Physical Fractals</i> (2012), Eleanor Bauer's work <i>Middyay</i> and <i>Eternity: the time piece</i> (2013), Nicole Beutler's <i>Dialogue with</i>

		Lucinda (2010), Antony Hamilton's works <i>The Counting</i> (2007) and <i>Meeting</i> (2015).
Week 10: 4 - 7 October	Studio	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 throughout the semester.
Week 11: 10 - 14 October	Studio	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 throughout the semester.
Week 12: 17 - 21 October	Studio	Presentation of final works for assessment.

Resources

Prescribed Resources

Expected resources for students are available in the UNSW Library and online via the course moodle.

Recommended Resources

Recommended resources for students are available in the UNSW Library and online via the course moodle.

Course Evaluation and Development

We value your feedback on this course, and build regular improvements to it based on comments you make in class, on your performance in assessments and class exercises, as well as your formal responses on the CATEI feedback system. We discuss and regularly make changes based on student responses to effectiveness of teaching strategies, course content and assessment tasks.