



UNSW
AUSTRALIA

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

ARTS2008

Dance Technique

Session 1, 2016

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Lisa Griffiths	lisa.synnott@unsw.edu.au	Mondays 11.00am- 1.00pm	TBC	93854513
Lecturer: Classical Ballet	Catherine Goss		By appointment	TBC	0414067045

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster

Building Phone: 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.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- 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 The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- 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/>

Lecturers when marking the roll will notate:

- 'full' participation (√);
- 'active observation' (W);
- 'not participating' (NP) that is present but not participating and not actively observing;
- 'late' (L) after the class has started up to 15 minutes;
- 'late/absent' (LA) arriving after 15 minutes;
- 'early' (E) leaving the class early;
- 'early/absent' (EA) leaving the class 15 minutes early;
- 'absent' = (A).

In instances of lateness beyond a 'reasonable time' students will be required to 'actively observe'. Technique lecturers are aware of 'duty of care' which means that for safety reasons they have the right to stop a student who arrives too late from physically participating in class. Where active observation due to lateness exceeds 15% of overall class time students will receive a UF grade. ***Students who arrive 15 minutes late and/or leave 15 minutes early will be considered absent.***

Students will NOT be able to 'make-up' classes by participating in other than their designated sessions. Dance Technique classes have a particular scope and sequence leading to the performance of a specific piece of choreography as part of the assessment strategies.

Essential Information For SAM Students

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

Course details

Credit Points: 6

Summary of the Course:

Dance Technique builds on the training or technical aspect of dance introduced in ARTS1005 (Introduction to Movement) as a means toward developing somatic awareness and potential. These skills can then be applied in teaching, composition, performance and research contexts. There will be a focus on training in specific practices (3 @1.5hrs per week for 12 weeks) drawn from techniques that have underpinned Western theatre dance such as Modern (Contemporary) Dance and Ballet) which will be contextualised and analysed during studio training.. The studio work will include socio-historical contextualisation of the approaches, anatomical information, associated theories and practical application. Information on how dance techniques have fuelled choreographic invention and research will also be included in the course. The course includes 2 X 1.5hr independent practice per week, which may involve responding to tasks set by the lecturer. This additional studio access acknowledges the need for appropriate studio time and space for developing individual dance training programs.

Student learning outcomes:

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

1. Recognise, both conceptually and physically, key movement 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 movement practices and knowledges.
5. Demonstrate corporeal awareness and knowledge through participation in studio-based learning and performance.
6. Practice safe dance in a studio environment.

Teaching Strategies & Rationale

- Central concepts from the Gateway subject will be carried into this subject: movement, kinaesthetics, choreography, subjectivity, expression, presence, improvisation and somatic knowledge.
- Contemporary and Ballet technique will be presented to introduce the large body of knowledge that constitutes technical training in Dance.
- A special focus on writing will facilitate the approach in the Major to translating corporeal knowledge and practice into writing.
- The 3 X 90min studio-based seminars and 3hrs studio access will develop the required knowledge through various means: primarily through practical application in class-based seminars, but including group exercises and setting writing tasks. The high contact hours required of this approach to technique will be offset by in-class assessments including performance, writing and presentation time.
- The Performance Assessment draws directly on the students engagement in the teaching and learning process, asking students to set personal goals that address the requirements of the course at an individual level. It is expected that students become self-governing learners taking responsibility for their own learning and this is reflected in the mid semester feed forward technique assessments.
- The Research Paper, Presentation and Portfolio draw together and consolidate writing skill and critical

reflection, requiring students to demonstrate corporeal experience and learning as embodied knowledge, but also to reflect and expand on that knowledge through 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 method-specific forms of movement analysis, such as Laban's work, which will assist in laying the foundations of choreographic language.

Assessment

Assessment Items to Learning Outcomes

In-Class Performance

- Recognise, both conceptually and physically, key movement 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 corporeal awareness and knowledge through participation in studio-based learning and performance.
- Practice safe dance in a studio environment.

Research Paper/Presentation

- Recognise, both conceptually and physically, key movement 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 movement practices and knowledges.
- Demonstrate corporeal awareness and knowledge through participation in studio-based learning and performance.

Studio Journal

- Recognise, both conceptually and physically, key movement 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 movement practices and knowledges.
- Demonstrate corporeal awareness and knowledge through participation in studio-based learning and performance.
- Practice safe dance in a studio environment.

Assessment & Weighting	Length	Due date	Feedback
Research Paper/Presentation (40%)	1500w (20%) and 10min Presentation (20%) involving both the oral and physical demonstration of research and findings	Friday 27th Week 12	Written feedback
Studio Journal (20%)	1500w 3 typed responses (of around 500w each) with complete journal	Monday 23rd Week 12	Written feedback
In-Class Performance (40%)	Performance of a work of 2.5-3.5 minutes duration in Contemporary, and 1.5 min duration sequence in Ballet developed during studio sessions	Contemp Friday 20 th Week 11 Ballet Wed 18th Week 11	Written and ongoing verbal feedback as students develop their performance throughout the semester.
Feed-forward assessment /draft performance and feedback (0%)	1 minute draft performance will incorporate the current studio content and will not contribute to the final grade	Friday Week 7	Written feedback

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

Submission of Assessment Tasks

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

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of

6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

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

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

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

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

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

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

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

Course schedule

Activity	Day	Time	Lecturer	Room
Contemporary/Ballet	Mondays	10.00am-11.30pm	Lisa/Cathie	Webster 335
Contemporary	Fridays	10.00am-11.30am	Lisa Griffiths	Webster 335
Classical Ballet	Wednesdays	10.00-11.30pm	Cathie Goss	Webster 334
Independent Practice	Tuesdays	10.00am-11.30am	Lisa Griffiths	Webster 334
	Thursdays	10.00-11.30am		Webster 334

Prescribed Resources

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

Recommended Resources

Anderson, J. (1986) *Ballet & Modern Dance: a concise history*. Princeton: Princeton Book Co.

Bradley, K. (2009) *Rudolf Laban*. New York: Routledge.

Brannigan, E. (2010) *Moving Across Disciplines: Dance in the Twenty-first Century*. Sydney: Currency House, 2010.

Carter, A., & O'Shea, J. (Eds). (2010) *The Routledge Dance Studies Reader*. 2nd Edition. London and New York: Routledge.

Cohen, S J. (1966) *Modern Dance*. Middletown: Wesleyan University Press, 1966.

Copeland R., & Cohen, M. (Eds). (1983) *What is Dance?* Oxford, New York, Toronto and Melbourne: Oxford University Press.

Copeland, R. (2004) *Merce Cunningham: the modernizing of modern dance*. New York: Routledge.

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

Bales, M., & Netti-Fiol, R. (2008) *The Body Eclectic: Evolving Practices in Dance Training*. Urbana: University of Illinois Press.

Driver, S. (Ed) (2006) *William Forsythe: Choreography and the Dance Journal* 5:3. Amsterdam: Harwood Academic Publishers.

Foster, S. L. (1986) *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley, Los Angeles and London: University of California Press.

Foster, S.L. (1998) *Choreography and Narrative: Ballet's Staging of Story and Desire*. Bloomington and Indianapolis: Indiana University Press, 1996b.

Foulkes, J. (2002) *Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey*. The University of North Carolina Press, 2002.

Franco, M. (1995) *Dancing Modernism/Performing Politics*. Indianapolis: Indiana University Press, 1995.

- Franko, M. (2012) *Martha Graham in Love and War: The Life in the Work*. New York: Oxford University Press, 2012.
- Gitelman, G., & Palfy, C & B. (Eds). (2012) *On stage alone: soloists and the modern dance canon* Gainesville: University of Florida Press, 2012.
- Graham, M. (1991) *Blood Memory*. London: Macmillan, 1991
- Horst, L. (1987) *Modern Dance Forms: in relation to the other modern arts*. Princeton: Princeton Book Company.
- Humphrey, D. (1959) *The Art of Making Dances*. Princeton: Dance Horizons.
- Humphrey, D. (2008) *New Dance: writings on modern dance*. Hightstown, NJ: Princeton Book Co. 2008.
- Jowitt, D. (1988) *Time and the Dancing Image*. Berkeley and Los Angeles: University of California Press, 1988.
- Kendall, E. (1979) *Where She Danced*. New York: Knopf, 1979.
- Kostelanetz, R. (1992) *Merce Cunningham: Dancing in Space and Time*. Chicago: A Cappella Books.
- Von Laban, R., & Ullmann, L. (2011) *The Mastery of Movement*. Alton, Hampshire: Dance Books.
- Lepecki, A. (2004) *Of the Presence of the Body*. Connecticut: Wesleyan University Press.
- Loupe, L. (2010) *Poetics of Contemporary Dance*. Alton, Hampshire: Dance Books.
- Martin, J. (1965) *The Dance in Theory*. Pennington: Princeton Book Co.
- Martin, J. (1965) *Introduction to the Dance*. Brooklyn: Dance Horizons.
- Mester, T. (1997) *Movement and Modernism*. Fayetteville: The University of Arkansas Press, 1997.
- Partsch-Bergsohn, I., & Bergsohn, H. (2003) *The makers of modern dance in Germany : Rudolph Laban, Mary Wigman, Kurt Jooss*. Hightstown, NJ: Princeton Book Co. 2003.
- Reynolds, D. (2007) *Rhythmic Subjects*. Alton, Hampshire: Dance Books.
- Reynolds, N., & McCormick, M. (2003) *No Fixed Points: Dance in the Twentieth Century*. New Haven and London: Yale University Press.
- Ruyter, N. (1979) *Reformers and Visionaries: The Americanization of the Art of Dance*. New York: Dance Horizons, 1979
- Spier, S. (Ed) (2011). *William Forsythe: and the practice of choreography*. Oxon: Routledge, 2011.
- Thomas, H. (1995) *Dance Modernity and Culture*. London and New York: Routledge.
- Todd, M. (1937) *The Thinking Body* New York: Princeton Book Company.
- Vaughn, D. (1997) *Merce Cunningham: Creative Elements: Choreography and the Dance Journal 4:3*. Amsterdam: Harwood Academic Publishers, 1997.
- Vernon, B., & Warren, C. (1999) *Gertrud Bodenwieser and Vienna's contribution to Ausdruckstanz*. Australia: Harwood Academic Publishers 1999.

Recommended websites

UNSW Library website: <http://info.library.unsw.edu.au/web/services/services.html>

Course evaluation and development

A CATEI survey will be run at the end of the course to gather feedback. At the mid-point of the semester there will be formative assessment of progress with written feedback provided. As with the tradition in practice based dance teaching and learning physical corrections will be used by the lecturer as required. Corrections given will be both general and personal and offer informal evaluative dialogue between staff and student to identify areas for improvement and inform future goals prior to the final (summative) assessment.

ASSESSMENT DETAIL

1. Research Paper (20%) and Presentation (20%)	1500w	40%
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The ARTS2008 (Dance Technique) studio sessions focus on arguably the core training techniques in Western performing arts theatre dance: Classical Ballet; and Modern (Contemporary) Dance. Socio-historical analysis would appear to suggest a link between the introduction and evolution of these techniques and choreographic practice/practitioners. This is seen in the seminal modern dance techniques/styles named after teachers/ practitioners/ choreographers such as Graham, Horton, Limon and Cunningham for example, and Cecchetti, Vaganova, Bournonville, Balanchine and Forsythe etc., in classical ballet.

Your Research Paper is a 1500 word essay (20%) that explores the contention that dance technique has underpinned choreographic invention. This essay will demonstrate your research skills and should incorporate key themes introduced in the Gateway subject for the Dance Studies Major, *Thinking, Writing and Making Dance*: movement, kinesthetic, choreography, subjectivity, expression, presence, improvisation and somatic knowledge.

A starting point may be to select a choreographer/practitioner and then research and analyse:

- The socio-historical context
- Details of the methodology: principles, key exercises and, instructions.
- key works and an example of how this body technique is incorporated into a seminal work
- the influence of the technique on contemporaries and future practitioners.

You will be expected to undertake independent research beyond the compulsory and suggested reading lists. Make sure you include in your essay: a discussion of your own experiences with movement and dance in relation to your chosen technique; an introduction stating which topic you will cover; clear paragraph structures; and a correctly formatted referencing system, either Harvard or Oxford (see information for SAM student's p.11). [Foster, S. L. (1986) *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley, Los Angeles and London: University of California Press may be a good research starting point.]

For the Presentation (20%) you will present your findings arranged in eras/styles in pairs and the 2 X 1.5hr independent practice per week studio sessions can be used for Presentation preparation. Students are expected to use their individual research. In pairs they are required to find the links between their findings to deliver a coherent Presentation under 10 minutes.

For the Presentation each pair will be allocated 10mins and will involve both the oral and physical demonstration of research and findings. Your physical and embodied understanding of your researched technique must be DEMONSTRATED clearly. Paired presentation serves as a classroom formality enabling findings and research to be understood in a physical and larger historical context.

mark	criteria
HD	<ul style="list-style-type: none"> • Addresses all areas of the topic demonstrating a high level of research that provides substantial evidence linking all component areas. • Demonstrates a highly sophisticated understanding of the technique at the level of training, origins and creative application. Student must apply the correct methodological tools to the account of the technique, showing original thought. • Shows a clear logic behind the structure of the analysis and the form and development of the piece of writing.
D	<ul style="list-style-type: none"> • Addresses all areas of the topic demonstrating a high level of research that provides evidence linking all component areas. • Demonstrates an ability to describe one aspect of the technique, including various elements in its development or the movement quality of an artist's related choreographic work, applying dance terminology. • Clearly communicates analysis of the technique and/or of the artist and/or the historical context of the movement system, with good use of methodological tools. • Correct use of referencing/notes and inclusion of a reference list or bibliography.
C	<ul style="list-style-type: none"> • Addresses the topic, but there are inconsistencies in the level of research, evidence or analysis across the component areas. • Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc. • Covers some aspects of the technique in detail and shows an understanding of the correct methodological tools for analysis of the work.
P	<ul style="list-style-type: none"> • Addresses the fundamentals of the topic. • Demonstrates some understanding of an element of the technique • Demonstrates some grasp of the correct methodological tools for the analysis of the technique
F	<ul style="list-style-type: none"> • Demonstrates little or no understanding of the elements of the technique • Demonstrates little or no understanding of dance analysis

2. Studio Journal – based on set writing tasks	3 X 500w	20%
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Each student will be expected to keep a journal recording responses to studio-based learning (12 entries, i.e. one entry per week). 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 (Max 500w each) to be assessed.

The journal reflects-

- The level of your participation in this course. Dance Technique develops embodied knowledge and skills, analytical skills, kinaesthetic knowledge and bodily intelligence (incorporating safe dance practice and functional anatomy) 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.
- Provides evidence of your self-directed development in independent studio practice sessions and demonstrates independent thought or analysis beyond the studio-based learning (demonstrate links between Tutor information with your own thought/observation)

One of the nominated entries must address your self-directed development through the independent studio practice sessions. An element of self-assessment will be built into this task.

mark	criteria
HD	<ul style="list-style-type: none"> • Demonstrates a highly sophisticated understanding of the dance techniques covered in the course (including relevant safe dance practice and functional anatomy) through written analysis, connecting this to the relevant historical context, and showing original thought. • Shows a clear logic in the form and development of the piece of writing.
D	<ul style="list-style-type: none"> • Demonstrates a sophisticated understanding of the dance techniques covered in the course (including relevant safe dance practice and functional anatomy). • Demonstrates an ability to describe the techniques in an historical context, applying the correct terminology. • Clearly communicates analysis of the techniques with good use of methodological tools.
C	<ul style="list-style-type: none"> • Demonstrates a very good understanding of the dance techniques covered in the course (including relevant safe dance practice and functional anatomy). • Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc. • Covers many aspects of the techniques and shows an understanding of the tools for analysis of the same.
P	<ul style="list-style-type: none"> • Demonstrates a sound understanding of the dance techniques covered in the course (including relevant safe dance practice and functional anatomy). • Demonstrates some understanding of dance techniques. • Demonstrates some grasp of the correct tools for the analysis of the same.
F	<ul style="list-style-type: none"> • Demonstrates little or no understanding of the dance techniques taught in the course. • Demonstrates little or no understanding of dance analysis.

3. In-Class Performance Assessment	Summative: performance of a modern (contemporary) work of 2.5-3.5min duration (30%) Performance of a classical ballet sequence of 1.5 min duration (10%) Formative: ongoing	40%
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Consistent with the dance technique/practitioner/choreography focus of this course, Assessment Task 3 (In-class Performance Assessment) will consist of the performance of a short work in the Modern (Contemporary) Dance technique/style and a short sequence in the Classical Ballet technique/style choreographed by the lecturer and developed during the studio sessions

The demonstration of technique and performance quality in a work or sequence choreographed by the lecturer is akin to a formal examination in practice-based dance technique and is consistent with accepted practice in tertiary institutions and in the industry (auditions).

The assessment of technique against specific criteria: alignment; strength; balance; co-ordination; endurance; and 'Safe Dance Practice' **relative to anatomical structure** in a designated style promotes a more objective outcome.

The same is true in relation to performance quality where the criteria include: quality of line; focus; projection; commitment; kinaesthetic awareness; interpretation; and musicality; in a work/sequence in a designated style.

At the mid-point of the semester there will be a draft performance assessment of progress with feedback provided through face- to- face consultation and written feedback. Given the developmental nature of learning in dance this assessment will be seen as indicative and will not contribute to the final grade, but will identify areas for improvement and inform future goals prior to the final (summative) assessment.

As is the tradition in practice based dance teaching and learning physical corrections will be used by the lecturer as required and the corrections given will be both general and personal.

Grade	Criteria
HD	A student presents an exceptional demonstration of Classical Ballet /Modern (Contemporary) Dance Technique and Performance Quality in a choreographed work/sequence in which there is consistency of achievement in all of the areas of study.
D	A student presents a highly skilled demonstration of Classical Ballet/Modern (Contemporary) Dance Technique and Performance Quality in a choreographed work/sequence in which there are minor inconsistencies in the level of achievement in one area of study.
C	A student presents a skilled demonstration of Classical Ballet/Modern (Contemporary) Dance Technique and Performance Quality in a choreographed work/sequence which contains some inconsistencies in the level of achievement in more than one area of study.
P	A student demonstrates an sound engagement with all of the areas of study in Classical Ballet/Modern (Contemporary) Dance in a choreographed work/sequence but in which there are inconsistencies in both technique and performance quality.
F	A student is unable to demonstrate evidence of consistency of engagement at a fundamental level with the areas of study in Classical Ballet/Modern (Contemporary) Dance.