



Faculty of Arts
& Social Sciences

School of the Arts and Media

ARTS3012

Choreography and the Moving Image

Session 2, 2015

Location			
FACULTY	Faculty of Arts and Social Sciences		
SCHOOL or DEPARTMENT	School of the Arts and Media		
COURSE CODE	ARTS3012		
COURSE NAME	CHOREOGRAPHY AND THE MOVING IMAGE		
SESSION	2	YEAR	2014

CONTENTS

Course Details and Timetable
Teaching Strategies and Rationale
Assessment Summary and Processes
Course Schedule
Assessment Detail
Dance Injury Action Plan and Booking Spaces
Recommended Resources and Course Evaluation

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	2-4pm Wednesday
Name	Denis Beaubois
Phone	n/a
Office	n/a
Email address	denis@dirtymouse.net
Contact time and availability	By Appointment

School of the Arts and Media Contact Information

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

TIMETABLE

Activity	Day	Time	Lecturer	Room
Lecture Weeks 1-12	Wednesday	1-2pm	Brannigan	Webster327
Studio Weeks 2-13	Wednesday	2.30-4.30pm	Denis Beaubois	Webster 334/5 Webster Labs

Course details – ARTS3012 – CHOREOGRAPHY AND THE MOVING IMAGE	
Course Statistics	Level 3

ARTS3012
Session 2, 2015
CRICOS Provider Code: 00098G

	<p>12 weeks @ 1 X 1hr lecture, 1 X 2hr Studio. 2hr per week personal study estimated.</p> <p>Course Credit Points: 6</p> <p>Pre-requisite: 24 units of credit in the Dance stream including ARTS1005 or 24 uoc in the Film Stream including ARTS2065 or 96 units of credit overall and enrolment in Programs 3428, 3433 or the Screen and Sound or Media Production streams in Program 4781.</p>
Summary of the Course	<p>Choreography and the Moving Image provides the opportunity for dance, media and film students to produce an original work for the screen that is informed by the rich history and practice of dancefilm. The course includes lectures in the history and background of dancefilm as a mode that operates across genres and cultures, from the earliest days of cinema and the experiments of the Surrealists and Dadaists, through the Hollywood musical and Bollywood to today's genres of music video, feature films, dance video and experimental shorts. The course will also consider recent experiments in the field that have moved away from single-screen delivery to include live performance works and installations. Dance Majors and students from film and media will combine skills to produce collaborative video projects for one or more screens. There will be an emphasis on exploring the shared languages of dance and film regarding movement, space and time, and the compositional strategies common to both. An understanding of how 'choreography' can become a model for film production will be explored that moves away from documentation or documentary. Students will be expected to participate as filmmakers and performers, but all students will develop skills and knowledge across the 2 disciplines.</p>
Aims of the Course	<p>1. To increase students awareness, understanding, and skills regarding creative practice through examining strategies common to dance and film.</p>
	<p>2. To have students successfully apply this new knowledge to the analysis and production of choreographic film and video works</p>
	<p>3. To develop practical and theoretical knowledges in a new field of practice.</p>
Student Learning Outcomes	<p>1. By the end of this course, students will be able to: Recognize, both conceptually and practically, key creative processes in western and non-western dancefilm practices.</p>
	<p>2. Apply a variety of critical lenses to creative practice including physiological, aesthetic, cultural and political.</p>
	<p>3. Demonstrate research skills in gathering, classifying and communicating information about both dance and film, involving independent critical thinking.</p>
	<p>4. Apply writing skills to the analysis and communication of creative practices.</p>
	<p>5. Demonstrate film and choreographic knowledge through participation in studio-based learning and production.</p>
Graduate Attributes	<p>1. Students will develop: an appreciation of dance as an influential force within the broader ecology of the humanities.</p>
	<p>2. a firm grounding in the key concepts of <i>corporeality</i> and <i>movement</i> that form the</p>

	disciplinary basis of dance.
3.	a recognition of the role of somatic knowledge as fundamental to the study of dance.
4.	a variety of critical approaches to both the theory and practice of dance.
5.	knowledge of a diversity of dance forms, knowledges and practices beyond the Western canon.
6.	research skills, both practical and theoretical, in gathering, classifying and communicating information about dance and choreography.
7.	the ability to apply writing skills to the translation and communication of somatic practices and knowledges
8.	the capacity to recognise and reflect on social, cultural and ethical issues, as they apply to diverse dance practices.

Rationale for the inclusion of content and teaching approach

- The aim of the course content and teaching approach is to develop the students appreciation and understanding of dance as an art form and social practice from multiple perspectives: as dancers, audience members and theorists.
- The combination of lectures and physical practice will lead students to comprehend, interrogate and reimagine traditions in thinking, writing and making dance through both conceptual and applied learning.
- The lecture (which may include screenings), studio-based seminars and discussions encourage the student to recognize and articulate existing and new knowledges that are grounded in the body.
- A focus in the studio-seminars is the connection between the students' existing experiences with dance and how these knowledges can elucidate the themes of the course.
- Focusing on the context of dance practice, *Thinking, Writing and Making Dance* provides some cultural, social, historical and political frameworks for understanding the role of dance in contemporary life.
- Translations of dance into writing, development of critical facility and embodied knowledge are 3 core skills that shape the Dance Studies Major. They are introduced here in relation to each other through the central themes and concepts.
- The course demonstrates the crossover between high and 'low' art in contemporary dance practice and the influence of concurrent aesthetic fields on its development.
- This course will equip students to take up any number of roles within the dance, dance education and wider arts community in Australia and overseas.

Teaching strategies

- Central concepts from Dance Studies and Film Studies will be employed: from Dance: movement, kinaesthetics, choreography, subjectivity, expression, presence, improvisation and somatic knowledge; from Film: the relationship between film as a moving-image medium and other movement-based artforms, temporality, affect and the synaesthetic qualities of film making, viewing and spectatorship, practical filmmaking techniques.
- Key examples of dancefilm will be discussed, both contemporary and traditional, classical and popular, Western and non-Western.
- A special focus on writing will facilitate analysis in the course, explored fully in the research paper and portfolio.
- The 2hr studio-based workshops will develop the required knowledge through various means: instruction in a class-based format, group tasks and production.
- Assessment tasks are aligned with writing and practice, requiring students to demonstrate experience and learning as applied knowledge, but also to reflect and expand on that knowledge through reflective, historical, theoretical and analytical writing.

- Students will be expected to engage in the face-to-face contact time through movement, music, discussion, debate and observation.
- Students will be introduced to method-specific forms of compositional analysis which will assist in laying the foundations of a shared compositional language.
- Lectures will expose film, media and dance students to a range of practical applications of artistic expertise developed in Level 1 and 2 courses.
- The studio workshop will allow students to further develop skills in composition and video production, in an environment requiring cooperation, teamwork, flexibility and leadership.

Assessment

<i>Assessment task</i>	<i>Length</i>	<i>Weight</i>	<i>Due date</i>
1. Dance Film or Video work	3-5mins	50%	Week 13 Thursday 29 th Oct 4pm
2. Studio Journal	1500-2000w	20%	Week 13 Thursday 29 th Oct 4pm
3. Research Paper	1500w	30%	Week 9 Thursday 24 th Sept 4pm.

Course Schedule

Topic	Date	Lecture	Studio	Reading
Introduction	Week 1	Introductory Lecture: The scope of dancefilm: technique, genre, history and collaboration. EGs: Maya Deren <i>A Study in Choreography for the Camera</i> (1945), Hilary Harris <i>Nine Variations on a Theme</i> (1966/7), Jake Nava <i>Single Ladies (Put a Ring on It)</i> (2013).	n/a	Erin Brannigan, 'Introduction: Between Dance and Film,' <i>Dancefilm: Choreography and the Moving Image</i> . (New York: OUP, 2011). E.Book – in library.

SUGGESTED READINGS:

Amy Greenfield, 'The Kinaesthetics of Avant-Garde Dancefilm: Deren and Harris,' *Envisioning Dance on Film and Video* Eds. Elizabeth Zimmer; Judith Mitoma (New York: Routledge, 2002), 21-26.

David Vaughan, 'Merce Cunningham's Choreography for the Camera,' *Envisioning Dance on Film and Video* Eds. Elizabeth Zimmer; Judith Mitoma (New York: Routledge, 2002), 34-38.

Wollen, P. and Allan, Vicky. 'A-Z of Cinema: D-Dance,' *Sight and Sound* 6, no. 9 (1996): 28-31.

ARTS3012

Session 2, 2015

CRICOS Provider Code: 00098G

Erin Brannigan, 'Maya Deren: Strategies for Dancefilm,' *Dancefilm: Choreography and the Moving Image*. (New York: OUP, 2011). E.Book – in library.

Ernest Callanbach, 'Two Dance Films,' *Film Quarterly* 20:2 (1966/7): 53-54.

Dance and Narrative	Week 2	<p>Lecture - Dance and Narrative: why are they dancing? <i>Flying Down to Rio</i> (1933, d. Thornton Freeland), <i>The Bandwagon</i> (1953, d. Vincente Minnelli), <i>Dancer in the Dark</i> (2000, d. Lars von Trier), <i>Lucky</i> (Clara van Gool, 2001), <i>Restoration</i> (d. Cordelia Beresford).</p> <p>Also discussion of portfolio task.</p>	<p>Introduction to the camera: What is a camera and why do we record?</p> <p>In this studio class students will explore and critique the use of the camera in society. They will gain an understanding of the politics of the recorded image, and how this tool or program is used in a broader context. In doing so students will also be encouraged to reflect on the performative aspect of the camera.</p>	<p>Mueller, John. "Fred Astaire and the Integrated Musical." <i>Cinema Journal</i> 24, no. 1 (1984): 28-40.</p>
----------------------------	---------------	--	--	---

SUGGESTED READINGS:

Erin Brannigan, 'Chapter 6: The Musical: Moving into Dance,' *Dancefilm: Choreography and the Moving Image*. (New York: OUP, 2011). E.Book – in library.

Arroyo, José. "How do you Solve a Problem like von Trier?" *Sight and Sound* 10, no. 9 (2000): 14-16.

Martin, Adrian. 'Dancing in the Dark,' *Cinema Papers* Oct/Nov 2000, 9-13.

STUDIO READINGS:

Susan, S. (1984). *On Photography* (1984 ed.). London: Penguin Books.

The Collected Works of Jeremy Bentham: Correspondence Volume 4: October 1788 to December 1793, ed. Alexander Taylor Milne (The Athlone Press, 1981)
<http://oll.libertyfund.org/titles/bentham-the-works-of-jeremy-bentham-vol-4>

Barthes, R. (1988). *Camera Lucida* (R. Howard, Trans. Flamingo edition ed.). London: Fontana Paperback.

Examples:

Denis Beaubois. *In the event of Amnesia the city will recall*. 1996

<http://denisbeaubois.com/Amnesia/In%20the%20event%20of%20Amnesia%20copy%202.html>

Denis Beaubois. *The accidental contract*. 1996

Denis Beaubois. *Group Stare*. 2001

<p>Experimental Dancefilm</p>	<p>Week 3</p>	<p>Lecture - Dancefilm and the historic avant-garde: non-narrative experiments and dance beyond the body. EGS: <i>Entr'Acte</i> (1924, Francis Picabia and René Clair), Pina Bausch, <i>The Lament of the Empress</i> (1989, d. Pina Bausch), Daniel Belton <i>Soma Songs</i> (2006).</p>	<p>STUDIO 1. How the camera simulates movement: Technical introduction to the camera / understanding how to get different shots, looking at effects of the still versus moving camera.</p> <p>2. <i>Conceptual use of the camera – How the camera generates movement. How process can determine the aesthetics of the image.</i> Examples: Denis Beaubois. <i>The terminal vision project</i>. 2003~2007. Denis Beaubois. <i>Currency- the division of labour</i>. 2012.</p> <p>3. <i>Editing workshop 1: Introduction to Premiere Pro 1:</i> https://vimeo.com/102390820</p> <p>*Starting a new project and importing footage from your camera into Premiere Pro. *Basic cutting, editing and exporting footage out again. *Saving and Media management of project.</p> <p>NOTE: for this class students who will be using their own cameras are encouraged to bring their cameras into class.</p>	<p>Erin Brannigan, 'Chapter 5: Anarchic Moves, Experimental Cinema,' <i>Dancefilm: Choreography and the Moving Image</i>. (New York: OUP, 2011). E.Book – in library.</p>
--------------------------------------	----------------------	---	--	---

SUGGESTED READINGS:

Jonathan Marshall, 'Matchbox Magic: Dance as Film,' *RealTime* #92 Aug-Sept 2009 pg. 35 #92 Aug-Sept 2009 pg. 35. Available online: <http://realttimearts.net/article/92/9526>

Sanchez-Colberg, Ana. "Reflections on Meaning and Making in Pina Bausch's *The Lament of the Empress*." In Jordan S. and Allen D. editors. *Parallel Lines*, (London: John Libbey and Co., 1993), 217-34.

Deren, M., Miller, A., Thomas, D., Tyler, P. and Mass, W. "Poetry and the Film: A Symposium." In Sitney, P. Adams editor. *The Film Culture Reader*. New York: Prager Publishers Inc., 1971, 171-186.

ARTS3012

Session 2, 2015

CRICOS Provider Code: 00098G

Storyboarding Dancefilm	Week 4	Lecture - Storyboarding Dancefilm: We will look at models for storyboarding and start to plan out one for an imagined project.	STUDIO - Shaping using storyboard and discovering through documentation. The importance of storyboards when working without dialogue and/ or narrative. Exercise: students will observe a 1 min dance sequence with 2 dancers (provided by a dance students, tbc) & then write shot-lists, storyboards or both for how they might shoot it. Understanding & shot-listing for: Mid-shots, wide-shots, CU/ ECU, tracking & pans. The same dance sequence will be documented using a multi camera setup, emphasizing the difference between a controlled storyboarded production and a more random recording achieved through documentation.	Film proposals by David Hinton for <i>All This Can Happen, Snow</i> and <i>Nora</i> and Cordelia Beresford.
------------------------------------	---------------	---	--	---

SUGGESTED READINGS:

Marcie Begleiter, *From Word to Image- Storyboarding & the Filmmaking Process*. Michael Weise Productions, 2010. Extract.

Helen Simondson, 'Stranger in a Strange Land,' *Greenmill: Is Technology the Future* (Canberra: Ausdance, 1996), 146- 153.

STUDIO NOTES:

EXAMPLES:

Chris Marker. *La Jetee*. 1962
<https://vimeo.com/42460300>

TASK FOR NEXT WEEK

For next weeks class you must bring in some footage to edit in class. This exercise will only function if you have done the necessary preparation.

For inspiration see:

Peter Vanderham & George Manak. *Steve Reich, Clapping Music*. 2005
https://www.youtube.com/watch?v=BY4bL_bO8sA

RIP: A Remix Manifesto

<https://vimeo.com/8040182>

ARTS3012

Session 2, 2015

CRICOS Provider Code: 00098G

This above movie explores the creative, legal and aesthetic elements of remix culture and the Mash up. It looks at the legal pitfalls of sampling and is an interesting documentary looks at the process of repurposing media for ones own creative pursuits.

Location	Week 5	Lecture - Dancing in the streets: where is the dance? EGS: <i>Magnetic North</i> (2005, d. Miranda Pennell), <i>Touched</i> (1994, d. David Hinton and Wendy Houstoun), <i>I Dream of Augustine</i> (2005, d. Cordelia Beresford), Gunilla Heilborn and Marten Nilsson, <i>The Lodge</i> (2005).	Studio - students will work in pairs to either use archival / found footage OR shoot footage that does not have any 'dancer' as the subject & edit a short sequence using a music track of their choice. The aim is to experiment with making 'choreography' through the manipulation of film techniques, not film an existing choreographed sequence. The task is to be completed in your own time and submitted next week	Erin Brannigan, 'making dance film: influences, cultures, bodies: interview with dance film director david hinton' <i>RealTime</i> #89 Feb-March 2009 pg. 24. Online: http://www.realtimearts.net/article/89/9339 .
-----------------	---------------	---	--	--

SUGGESTED READINGS:

Cordelia Beresford, 'Dance Film a Choreographic Partnership.' *Dance Forum*, Vol. 15, No. 3, Spring 2005: 14.
<http://search.informit.com.au.wwwproxy0.library.unsw.edu.au/fullText;dn=084853958323008;res=IELHSS>

STUDIO NOTES:

Examples:

John Gillies: *Techno Dumb Show*. 1991

Paul Pfeiffer: *The long count (Rumble in the jungle)*. 2001

Paul Pfeiffer: *Fragments of a crucifixion (After Francis Bacon)*. 1999.

Peter Van der ham & George Manak. *Steve Reich, Clapping Music*. 2005

https://www.youtube.com/watch?v=BY4bL_bO8sA

Editing workshop 2:

Using Effects in Premiere Pro:

<https://vimeo.com/91227893>

Manipulating speed and Time remapping:

<https://vimeo.com/104681017>

Colour Correction (Using the Fast Colour corrector)

<https://vimeo.com/104674114>

ARTS3012

Session 2, 2015

CRICOS Provider Code: 00098G

Working with audio in Premiere Pro:

Premiere Pro working with audio. Part 1:

<https://vimeo.com/89871140>

Premiere Pro working with audio. Part 2:

<https://vimeo.com/89873110>

Proximity and the Frame	Week 6	Lecture - Micro-choreographies: Choreographing in frame and using the close-up. EGS: <i>Nine Cauldrons</i> (1997, d. Paul Hampton and Trevor Patrick), <i>Hands</i> (1995, d. Adam Roberts), <i>Vivarium</i> (1993, d. Mahalya Middlemist), <i>Rosas Danst Rosas</i> (2002, d. Thierry de Mey).	Studio - Exercises: 1. Using each other as subjects, students will experiment with shooting extreme close-ups and negotiating the difference between operating the camera & directing the performer to make adjustments for it. 2. Using static camera set-ups the students will look at the different lenses and the effect they have on movement, timings and what is in the frame. The students will also explore the conscious manipulation of light and time and its effect on the image (manipulating aperture and shutter speed). Students are also encouraged to use the multi-camera techniques demonstrated in last week's class. This task is to be completed in your own time and submitted in class next week.	Trevor Patrick, 'Subtle Bodies,' <i>MAP: Movement and Performance Symposium</i> , Ed. Erin Brannigan (Canberra: Ausdance, 1999), 31-34.
--------------------------------	---------------	---	---	---

SUGGESTED READINGS:

Brooks, Jodi. "Rituals of the Filmic Body." *Writings on Dance: Dance on Screen*, no. 17 (Summer 1997-8): 15-20.

Doane, Mary Ann. "The Close-Up: Scale and Detail in the Cinema." *Differences: A Journal of Feminist Cultural Studies* 14, no. 3 (2003), 89-97.

Brannigan, Erin, 'Chapter 2: The Close-up – Micro-choreographies,' *Dancefilm: Choreography and the Moving Image*. (New York: OUP, 2011). E.Book – in library.

ARTS3012

Session 2, 2015

CRICOS Provider Code: 00098G

Gardner, Sally. 'Making Microdance: Interview with Trevor Patrick,' *Writings on Dance* # 17 (Summer 1997-8): 33-45.

[Erin Brannigan, 'Too Many Cooks?' *RealTime* issue #21 Oct-Nov 1997 pg. 12.](#)

STUDIO NOTES:

Examples:

Pipilotti Rist: *Be nice to me Flatten*

John Smith, *the Girl chewing Gum*. 1976

<https://www.youtube.com/watch?v=57h7n-nkKSA>

Editing	Week 7	Lecture - Editing as Choreography. Egs. <i>BKLYN</i> (2007, d. Trioka Ranch), <i>La Habanera</i> (d. Pascal Magnin), <i>Scrub Solo 3</i> (2001, d. Antonin de Bemels), <i>Niche</i> (2002, d. Sue Healey), <i>Skip and Return</i> (2001, d. Jan Verbeek)	Studio - Creative use of editing- different types of cut and the main differences between dance viewed live from a single point of view and the potential options for it to be on screen. Different 'types' of cuts; flow versus syncopated cutting; the main differences between dance viewed live from a single point of view and the potential options on screen- 'vertical time' & ambiguous realities.	Simon Fildes, 'From Hypochoreography to Kinaesthediting,' Online Resource: http://www.hyperchoreography.org/writing27.html
----------------	---------------	--	--	--

HOMEWORK: Exercise: describe the essence of your dance-screen project in a 1 sentence written outline/ pitch; write a brief for an imagined production designer/ costume designer/ sound designer/ editor that describes your vision for your project. Discussion of other forms of pre-production, eg story-boarding, shot-listing, timings & references that will ensure you go to the edit suite with the footage you want to achieve.

SUGGESTED READINGS:

Pearlman, Karen. *Cutting Rhythms: Shaping the Film Edit*. Amsterdam: Focal Press, 2009.

Portanova, Stamatia and Antonin De Bemels. "Stroboscopic Trilogy." *Inflexions* no.2 (2008). Online. Available: www.inflexions.org. July 9, 2009.

Katrina MacPherson and Simon Fildes, 'Hyperchoreography,' Online Resource: <http://www.hyperchoreography.org/works.html>

STUDIO EXAMPLES:

Granular Synthesis: *Sweetheart*. 1996.

ARTS3012

Session 2, 2015

CRICOS Provider Code: 00098G

Nicolas Provost: Gravity. 2007.
<http://www.nicolasprovost.com/films/445/>

Adam Magyar: *Stainless.* 2013.
<https://vimeo.com/77489382>

Peter Campus: *Three Transitions.* (Transition one) 1973.
<https://www.youtube.com/watch?v=Ar99AfOJ2o8>

Pitch your film	Week 8	Lecture - In this lecture time each student will pitch their film idea to the class using their storyboard.	Studio - Introduction to lighting as a tool for mood atmosphere, mystery & contrast. Basics of 3 point lighting and using available light. Creative & appropriate ways of moving the camera. Students will work on their own project choreography with lecturer's practical advice and observation.	n/a
------------------------	---------------	---	--	-----

SUGGESTED READINGS:

n/a

STUDIO EXAMPLES:

Miroslaw Balka: *How it is*

<http://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series-miroslaw-balka-how-it>

Anthony McCall's light installations.

Sound and Music	Week 9	Lecture - Working with music – from soundtrack to music clips.	Studio –Sound. Exploring diegetic and non-diegetic sounds in relation to movement. 1. Collaboration with music Cutting to a pre- existing music track versus working with sound cut with the pictures in the edit suite- students will use their own projects to explore this topic 2. Sound as the central	TBC
------------------------	---------------	--	---	-----

			performer: John Cage: <i>4'33"</i> . 1952. Alvin Lucier: <i>I am sitting in a room</i> . 1969. Steve Reich: <i>Clapping Music</i> . 1972. Derek Jarman: <i>Blue</i> . 1993. https://www.youtube.com/watch?v=wVaC3XKSi5M	
--	--	--	--	--

SUGGESTED READINGS:

Theresa Buckland, 'Some Preliminary Observations: Dance and Music Video,' in Jordan and Allen 1993, 51-80.

Steve Reiss and Neil Feineman, 'Introduction,' in *30 Frames Per Second: The Visionary Art of the Music Video* (New York: Harry N. Abrams, 2000), 10-29.

MID-SEMESTER BREAK

The Dancing Camera	Week 10	Lecture - The Dancing Camera: moving with your subject. <i>There is a Place</i> Katrina McPherson, https://vimeo.com/22132837 <i>Roamin' I</i> Charles Atlas and Merce Cunningham, http://search.alexanderstreet.com.wwwproxy0.library.unsw.edu.au/view/work/394502?play=1	Editing workshop 3: Basic compositing and multi screen projects. Students will cover the techniques allowing the overlaying of numerous tracks of video into a single screen, masking and using multiple screens within a frame. Examples: Elisabeth Smolarz : <i>Freund Hein</i> . 2007 https://vimeo.com/913605	???
---------------------------	----------------	--	--	-----

SUGGESTED READINGS:

McPherson, Katrina. *Making Video Dance*. London: Routledge, 2006.

ARTS3012

Session 2, 2015

CRICOS Provider Code: 00098G

STUDIO NOTES:

Video Tutorials Compositing:

Chroma Key Part1: (Also goes into showing some of the Motion effects: scale, position, rotation)

<https://vimeo.com/104681013>

Chroma Key Part 2

<https://vimeo.com/104681016>

Installations	Week 11	Lecture: Beyond the single-screen: choreographing an installation EG: <i>Choreographics: ReelDance Installations #3</i> curated by Erin Brannigan and <i>The Night Watchman</i> by Cordelia Beresford, <i>Nascent</i> (2009, d. Gina Czarnecki)	Studio – editing workshop 4 Facilitation of working towards final projects in class.	Keith Gallasch, 'Magic Dance Patterning,' <i>RealTime</i> #81 Oct-Nov 2007 pg. 44. http://www.realtimearts.net/article/issue81/8729
----------------------	----------------	--	---	---

SUGGESTED READINGS:

Erin Brannigan, 'Contagious diseases, virulent truths', *RealTime* #75 Oct-Nov 2006 pg. 33.

Online: <http://www.realtimearts.net/article/issue75/8217>

Paul Andrew, 'Gina Czarnecki *Nascent*,' *Interviews*. Online: <http://paulandrew-interviews.blogspot.com.au/2013/06/gina-czarnecki-nascent-interviews.html>

STUDIO READING

Suggested reading about video installation and the body:

Morse, Margaret. *Video Installation Art. The Body the Image and the Space-in -Between*.

<http://people.ucsc.edu/~ilusztig/176/downloads/reading/morse.pdf>

STUDIO NOTES:

Basic video mapping Tutorials.

This is a demonstration how to map live and pre recorded video to specific spaces.

Tutorials for VPT.

Tutorial 1: Basic mapping

<https://vimeo.com/95963570>

Tutorial 2: Using mask editor

<https://vimeo.com/96031900>

ARTS3012

Session 2, 2015

CRICOS Provider Code: 00098G

n/a	Week 12	Feedback screening	Working on film with lecturer facilitation.	
-----	---------	--------------------	---	--

n/a	Week 13	N/A	STUDIO – finalizing work	
-----	---------	-----	--------------------------	--

Assessment Detail

1. Dancefilm or Video Work	3-5mins	50%
-----------------------------------	----------------	------------

Each of you will research, storyboard, shoot, edit and present a short work (3-5mins). The work should demonstrate an innovative and integrated approach to the composition as a whole, drawing on and applying knowledges and approaches covered in the course. Approaches to the relationship between dance and film could be an interest in various kinds of movement including found movement, narrative, location, a focus on the dancing body through close-up, play with the frame, or the choreographic potential of the edit and the moving camera.

Criteria for assessment:

mark	criteria
HD	Outstanding clarity of intention and process, originality in the nature of the work, appropriate qualities in the execution of the work from performance to edit, and rigorous description and observation displayed in portfolio.
D	Clarity of intention and process, originality in the nature of the work, appropriate qualities in the execution of the work and clear description and observation displayed in journal. Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc.
C	Clarity of intention and process, appropriate qualities in the execution of the work and clear description and observation displayed in journal. Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc.

P	An account of intention and process, appropriate qualities in the execution of the work and some description and observation displayed in journal. Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc.
F	Insufficient account of intention and process, poor execution of the work and insufficient description and observation displayed in journal.

2. Portfolio	1500-2000w	20%
---------------------	-------------------	------------

A personal portfolio of the workshop process based on set writing tasks, reports on process and decision-making and documenting feedback and contributions. You will submit 4 X 500w entries for assessment. It may include a response to the 24 Frames exhibition at Carriageworks closing August 2.

Each student will be expected to keep a journal recording responses to studio-based learning. There may be some writing exercises attached to this and tasks such as story-boarding and synopsis writing. The journal also reflects the level of your participation in this course. Choreography and the Moving Image develops analytical skills, creativity, kinaesthetic knowledge, visual and bodily intelligence which can only be acquired by fully participating in the practical sessions and their accompanying discussions. The journal should record your engagement with lecturers, peers and viewers of your film work, demonstrating how you have participated in an exchange with those you are working with.

For your chosen responses write in prose, exploring writing techniques discussed in class. Please asterix choices in your journal and writing legibly, or re-type and insert in your journal..

Guidelines for journal writing will be distributed in the second lecture.

mark	criteria
HD	<ul style="list-style-type: none"> Demonstrates a highly sophisticated understanding of the central ideas in the course, the ability for self-reflection and the incorporation of feedback from teachers and peers, and evidences active participation in class. Engagement with writing practices also evident.

D	<ul style="list-style-type: none"> • Demonstrates a sophisticated understanding of the course's principles and processes, some self-reflection, responsiveness to feedback and good participation in class. An attention to writing skills evident.
C	<ul style="list-style-type: none"> • Demonstrates a good understanding of the course principles including composition, self-reflection, engagement, participation and shows some attention to writing skills.
P	<ul style="list-style-type: none"> • Demonstrates some understanding of course principles and processes, and the ability for self-reflection, engagement, participation and shows some attention to writing skills.
F	<ul style="list-style-type: none"> • Demonstrates little or no understanding of the course principles and processes and the other course principles.

3. Research Paper	1500w	30%
--------------------------	--------------	------------

A 1500w research paper focusing on one of the films covered in the course and elaborating on its influence on your own dance film or video. Your paper should demonstrate an understanding of the affective and kinaesthetic potential of the film examined, the generic precedents of the work and the way meaning is produced by the specific case study. You should also give an account of the compositional strategies coming from both film and dance that are used to achieve such affects and meanings. You will be expected to undertake independent research beyond the compulsory and suggested reading lists and cite reliable academic sources.

mark	criteria
HD	<ul style="list-style-type: none"> • Demonstrates a highly sophisticated understanding of a key term from the course, connects ideas to their knowledge of dance and film and the course case studies, shows original thought. • Displays a clear logic behind the structure of the writing and the form and development of a coherent argument. • Sources references from beyond the set texts.

D	<ul style="list-style-type: none"> • Demonstrates an ability to describe the various elements and qualities of the work, applying dance and film terminology. • Clearly communicates analysis of the work 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"> • Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc. • Answers the question and shows an understanding of the correct methodological tools for analysis of the case studies.
P	<ul style="list-style-type: none"> • Demonstrates some understanding of the elements of the work • Demonstrates some grasp of the correct methodological tools for the analysis of the artist/s work
F	<ul style="list-style-type: none"> • Demonstrates insufficient understanding of the elements of the case studies. • Demonstrates insufficient understanding of dance and film theory and analysis

Recommended resources for students

ON DANCEFILM

Albright, Ann Cooper. *Traces of Light: Absence and Presence in the Work of Loïe Fuller*. Middletown, Connecticut: Wesleyan University Press, 2007.

Arroyo, José. “How do you Solve a Problem like von Trier?” *Sight and Sound* 10, no. 9 (2000): 14-16.

Begleiter, Marcie. *From Word to Image- Storyboarding & the Filmmaking Process*. Michael Weise Productions, 2010.

Bozzini, Annie. “They Film as They Dance,” *Ballett International* no. 1 (1991): 37-9.

Bramley, Ian. “Return of the Narrative,” *Dance Theatre Journal* 14, no. 4 (1999): 26-29.

Brannigan, E. *Dancefilm: Choreography and the Moving Image* (New York: Oxford University Press, 2011).

----- “‘La Loïe’ as Pre-Cinematic Performance – Descriptive Continuity of Movement.” Rev. Sept-Oct 2003. Online. Available: www.sensesofcinema.com/contents/03/28/la_loie.html. December 30, 2008.

Brooks, Jodi. “Rituals of the Filmic Body.” *Writings on Dance: Dance on Screen*, no. 17 (Summer 1997-8): 15-20.

- "Ghosting the Machine: the Sounds of Tap and the Sounds of Film." *Screen* 44, no. 4 (2003): 355-78.
Brooks, Virginia. "Dance and Film." *Ballett International* no. 2 (1993a): 23-5.
- "Movement in Fixed Space and Time." *Ballett International*, no. 3 (1993b): 25-7.
- Butler, Alison. "'Motor-driven Metaphysics': Movement, Time and Action in the Films of Maya Deren." *Screen*, 48, no.1 (2007): 1-23.
- Carroll, Noel. "Toward a Definition of Moving-Picture Dance." *Dance Research Journal*. 33, no. 1 (2001): 46-61.
- Clark, V.A., Hodson, M. and Neiman, C. editors. *The Legend of Maya Deren: A Documentary Biography and Collected Works. Volume 1 Part One: Signatures (1917-42)*. New York City: Anthology Film Archives, 1984.
- *The Legend of Maya Deren: A Documentary Biography and Collected Works. Volume 1 Part Two: Chambers (1942-47)*. New York City: Anthology Film Archives, 1988.
- Copeland, R. "The Limitations of Cine-dance." In *Filmdance Festival* program. New York: The Experimental Intermedia Foundation, 1983, 7-11.
- Current, R. N. and Current, M. E. *Loie Fuller: Goddess of Light*. Boston: Northeastern University Press, 1997.
Deren, Maya. "Chamber Films." *Filmwise* no. 2 (1961): 38-9.
- "Notes, Essays, Letters," *Film Culture* no. 39 (1965): 1-56.
- "Cine-Dance," *Dance Perspectives* no. 30 (1967): 10-13.
- "An Anagram of Ideas on Art, Form and Film." In Nichols 2001, 267-322.
- Deren, M., Miller, A., Thomas, D., Tyler, P. and Mass, W. "Poetry and the Film: A Symposium." In Sitney 1971, 171-186.
- Dodds, Sherril. *Dance On Screen: Genres and Media from Hollywood to Experimental Art*. Houndmills, Basingstoke, Hampshire: Palgrave, 2001.
- Eisele, Harro. "Recorded and Yet Moving Pictures." *Ballett International*, no. 8 (1990): 15-16.
- Fildes, S. and McPherson, K. editors. *Opensource {Videodance} Symposium* (Nairnshire, Scotland: Goat Media, 2007)
- *Opensource {Videodance} Symposium 2007*, (Nairnshire, Scotland: Goat Media, 2009)
- Filmdance Festival* program (New York: The Experimental Intermedia Foundation, 1983).
- Franko, M. "Aesthetic Agencies in Flux: Talley Beatty, Maya Deren and the Modern Dance Tradition in *Study in Choreography for Camera*." In Nichols 2001, 131-49.
- Fuller, Loïe. *Fifteen years of a Dancer's Life*. New York: Dance Horizons, 1913.
- Garafola, Lynn. "Dance, Film, and the Ballets Russes." *Dance Research* 16, no. 1 (1998): 3-25.
- Garelick, Rhonda K. "Electric Salome: The Mechanical Dances of Loie Fuller." In *Rising Star: Dandyism, Gender, and Performance in the Fin De Siècle*. Princeton: Princeton University Press, 1998.

--- *Electric Salome: Loie Fuller's Performance of Modernism*. Princeton: Princeton University Press, 2007.

Geller, Theresa L. "The Personal Cinema of Maya Deren: *Meshes of the Afternoon* and its Critical Reception in the History of the Avant-garde." *Biography*, 29, no.1 (2006): 140-58.

Genne, Beth. "Teaching Dance on Film or Dance Film," *Teaching Dance Studies* Ed. Judith Chazin-Bennahum (NY: Routledge, 2005), 77-89.

Greenfield, Amy. "Filmdance: Space, Time and Energy." In *Filmdance Festival* program, 1-6. New York: The Experimental Intermedia Foundation, 1983.

Guido, Laurent. "Rhythmic Bodies/Movies: Dance as Attraction in Early Film Culture." In *The Cinema of Attractions Reloaded*, ed. Wanda Strauven, 140-56. Amsterdam: Amsterdam University Press, 2007.

Gunning, T. "Loïe Fuller and the Art of Motion." In *Camera Obscura, Camera Lucida*, eds. R. Allen and M. Turvey, 75-89. Amsterdam: Amsterdam University Press, 2003.

--- "Light, Motion, Cinema! The Heritage of Loie Fuller and Germaine Dulac." *Framework* 46, no. 1 (2005): 107-29.

Haller, Robert. "Amy Greenfield: Film, Dynamic Movement, and Transformation." In *Women's Experimental Cinema: critical frameworks*, ed. Robin Blaetz, 152-66. Duke University Press: Durham, 2007.

Haslam, Wendy. "Maya Deren: The High Priestess of Experimental Cinema." Online. Available: www.sensesofcinema.com/contents/directors/02/deren.html. December 30, 2008.

Jackson, Renata. "The Modernist Poetics of Maya Deren." In Nichols 2001, 47-76.

--- *The Modernist Aesthetics and Experimental Film Practice of Maya Deren (1917-1961)*. Lewiston, New York: The Edwin Meller Press, 2002.

Jordan S. and Allen D. editors. *Parallel Lines*. London: John Libbey and Co., 1993.

Kendrick, Walter. "Dancing in the Dark." *Salmagundi*, no. 118-119 (Spring-Summer 1998): 16-28.

Katz, Steven. *Film Directing Cinematic Motion- a Workshop for Staging Scenes*. Michael Weise Productions, 1993.

Lambert, Carrie. "'Moving Still' Mediating Yvonne Rainer's *Trio A*." *October*, no. 89 (1999): 87-112.

--- "On Being Moved: Rainer and the Aesthetics of Empathy." In Sachs 2003, 41-63.

Lambert-Beatty, Carrie. *Being Watched: Yvonne Rainer and the 1960s*. Cambridge, Massachusetts: The MIT Press, 2008.

McCarren, F. --- *Dance Pathologies: Performance, Poetics, Medicine*. California: Stanford University Press, 1998.
----- *Dancing Machines*. Stanford: Stanford University Press, 2003.

McLean, Adrienne. "Feeling and the Filmed Body: Judy Garland and the Kinesics of Suffering." *Film Quarterly* 55, no. 3 (2002): 2-15.

--- *Being Rita Hayworth: Labor, Identity, and Hollywood Stardom*. New Brunswick, New Jersey: Rutgers University Press, 2004.

- *Dying Swans and Madmen: Ballet, the Body and Narrative Cinema*. New Brunswick, New Jersey: Rutgers University Press, 2008.
- McPherson, Katrina. *Making Video Dance*. London: Routledge, 2006.
- Maletic, Vera. "Videodance - Technology - Attitude Shift." *Dance Research Journal* 19, no. 2 (1987/88): 3-7.
- Mangolte, Babette. "My History (The Intractable)." *October*, no. 86 (1998): 83-106.
- "On the Making of *Water Motor*, a dance by Trisha Brown filmed by Babette Mangolte." Unpublished paper, September 2003.
- Mekas, Jonas. "A Few Notes on Maya Deren." In *Inverted Odysseys: Claude Cahun, Maya Deren and Cindy Sherman*, ed. Shelley Rice, 127-32. Massachusetts: MIT Press, 1999.
- Merwin, Ted. "Loïe Fuller's Influence on F.T. Marinetti's Futurist Dance." *Dance Chronicle* 21, no. 1 (1998): 73-92.
- Mitoma, Judy editor. *Envisioning Dance on Film and Video*. New York: Routledge, 2002.
- Morris, Bob. "35mm Motions." *Film Comment* 25, no. 2 (1989): 47-49.
- Mueller, John. "Fred Astaire and the Integrated Musical." *Cinema Journal* 24, no. 1 (1984): 28-40.
- Nagrin, Daniel. "Nine Points on Making your Own Dance Video." *Dance Theatre Journal* 6, no. 1 (1988): 33-36.
- Nichols, Bill editor. *Maya Deren and the American Avant-Garde*. Berkeley: University of California Press, 2001.
- Patrick, Trevor. "Subtle Bodies." In *MAP Movement and Performance Symposium Papers*, ed. Erin Brannigan, 31-4. Canberra: Ausdance Inc., 1999
- Pearlman, Karen. *Cutting Rhythms: Shaping the Film Edit*. Amsterdam: Focal Press, 2009.
- Portanova, Stamatia and Antonin De Bemels. "Stroboscopic Trilogy." *Inflexions* no.2 (2008). Online. Available: www.inflexions.org. July 9, 2009.
- Rainer, Yvonne. *Work: 1961-73*. New York: New York University Press, 1974.
- Rainer, Yvonne, editor. *A Woman Who...Essays, Interviews, Scripts*. Baltimore and London: The Johns Hopkins University Press, 1999a.
- Rosenberg, D. *Screendance inscribing the ephemeral image*. New York : Oxford University Press, c2012.
- "Video Space: A Site for Choreography." *Leonardo* 33, no. 4 (2000): 275-280.
- Rosiny, Claudia. "Film Review: The Lament of the Empress." *Ballett International*, no. 6-7 (1990): 74.
- Rubidge, Sarah. "Dancelines 2." *Dance Theatre Journal* 6, no. 1 (1988): 6-9.
- Schmidt, Jochen. "Exploitation or Symbiosis." *Ballett International*, no. 1 (1991): 97-9.
- Sommer, Sally. "Loïe Fuller." *The Drama Review* 19, no. 1 (1975): 53-67.

Todd, Arthur. "From Chaplin to Kelly: The Dance on Film." *Theatre Arts* XXXV, no. 8 (1951): 50-91.

Vaccarino, Elisa. "Dance and Video." *Ballett International*, no. 8-9 (1997): 59.

Wollen, P. and Allan, Vicky. "A-Z of Cinema: D-Dance," *Sight and Sound* 6, no. 9 (1996): 28-31.

ON DANCE

Carter, Alexandra editor. *The Routledge Dance Studies Reader*. London and New York: Routledge, 1998.

Climenhaga, Royd. *Pina Bausch*. London: Routledge, 2009.

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

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

Fernandes, Ciane. *Bausch and the Wuppertal Dance Theater: The Aesthetics of Repetition and Transformation*. New York: Peter Lang, 2005.

Fetterman, William. "Merce Cunningham and John Cage: Choreographic Cross-currents." *Choreography and Dance* 4, no. 3 (1997): 59-78.

Foster, Susan Leigh. *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley, Los Angeles and London: University of California Press, 1986.

Havilah, L. (Ed.) *What I Think About When I Think About Dancing*. Campbelltown: Campbelltown Arts Centre, 2009.

Hewitt, A. *Social Choreography*. Durham: Duke University Press, 2005.

Jowitt, Deborah. *Time and the Dancing Image*. Berkeley and Los Angeles: University of California Press, 1988.

Kostelanetz, Richard. *Merce Cunningham: Dancing in Space and Time*. Chicago: A Cappella Books, 1992.

Lepecki, A. *Of the Presence of the Body*. Connecticut: Wesleyan University Press, 2004.

Loupe, L. *Poetics of Contemporary Dance*. Trans. S. Gardner. London: Dance Books, 2010.

Reynolds, N. and McCormick, M. *No Fixed Points: Dance in the Twentieth Century*. New Haven and London: Yale University Press, 2003.

Martin, John. *The Modern Dance*. New York: Dance Horizons, 1972.

--- "Dance as a Means of Communication." In Copeland and Cohen 1983, 22-3.

Reynolds, Dee. "The Dancer as Woman: Loïe Fuller and Stéphane Mallarmé." In *Impressions of French Modernity*, ed. Richard Hobbs, 155-72. Manchester: Manchester University Press, 1998.

--- *Rhythmic Subjects*. Alton, Hampshire: Dance Books, 2007.

Servos, Norbert. *Pina Bausch Dance Theatre*. Munich: K.Keiser, 2008.

ON FILM: THEORY, HISTORIC AVANT-GARDE AND FILM MUSICAL

Altman, Rick. *The American Film Musical*. Indianapolis: Indiana University Press, 1987.

Balázs, Béla. *Theory of the Film: Character and Growth of a New Art*, trans. Edith Bone. New York: Arno Press, 1972.

--- "Visible Man, or the Culture of Film (1924)." Intro. Erica Carter, trans. Rodney Livingstone. *Screen* 48, no.1 (Spring 2007): 91-108.

Bazin, André. *What is Cinema? Volume 1*, ed. and trans. Hugh Gray. Berkeley: University of California Press, 1967.

Braudy, Leo. *The World in a Frame: What we see in films*. New York: Anchor Press/Doubleday, 1977.

Delamater, Jerome. *Dance in the Hollywood Musical*. Michigan: UMI Research Press, 1981.

Deleuze, Gilles. *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam. Minneapolis: University of Minnesota Press, 1986.

--- *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta. Minneapolis: University of Minnesota Press, 1989.

Doane, Mary Ann. "The Close-Up: Scale and Detail in the Cinema." *Differences: A Journal of Feminist Cultural Studies* 14, no. 3 (2003), 89-97.

Donald, James. "Jazz Modernism and Film Art: Dudley Murphy and *Ballet mécanique*." *MODERNISM / Modernity* 16, no.1 (2009): 25-49.

Dulac, Germaine. "Aesthetics, Obstacles, Integral *Cinégraphie*." In *French Film Theory and Criticism Vol.1 1907-1929*, ed. Richard Abel, 389-97. Princeton: Princeton University Press, 1988.

Dyer, Richard. "Entertainment and Utopia." In Nichols 1985, 220-232.

--- *Heavenly Bodies*. London: BFI and Macmillan, 1986.

---"A Star in Born and the Construction of Authenticity." In *Stardom: Industry of Desire*, ed. Christine Gledhill, 132-40. London: Routledge, 1991.

Dyer, R. and Mueller, J. "Two Analyses of 'Dancing in the Dark' (*The Bandwagon*, 1953)." In Carter 1998, 288-293.

Eisenstein, Sergei. *Film Form: Essays in Film Theory*, ed. and trans. Jay Leyda. San Diego: Harcourt, 1949.

Epstein, Jean. "Magnification and Other Writings," trans. Stuart Liebman. *October* no. 3 (Spring, 1977): 9-25.

Feuer, Jane. *The Hollywood Musical*, 2nd Edition. Bloomington: Indiana University Press, 1993.

Heath, Stephen. *Questions of Cinema*. London: Macmillan Press, 1981.

Kracauer, Siegfried. *Theory of Film: The Redemption of Physical Reality*. Princeton, New Jersey: Princeton University Press, 1997.

- Monaco, James. *How to Read a Film*. New York: Oxford University Press, 1981.
- Mordden, Ethan. *The Hollywood Musical*. New York: St. Martin's Press, 1981.
- *Movie Star: A Look at the Women Who Made Hollywood*. New York: St. Martin's Press, 1983.
- Nichols, Bill editor. *Movies and Methods Volume II*. Berkeley: University of California Press, 1985.
- Rabinovitz, Lauren. *Point of Resistance: Women, Power and Politics in the New York Avant-Garde Cinema, 1943-71*. Urbana: University of Illinois Press, 1991.
- Shaviro, Steven. *The Cinematic Body*. Minneapolis: University of Minnesota Press, 1993.
- Sitney, P. Adams editor. *The Film Culture Reader*. New York: Prager Publishers Inc., 1971.
- *Visionary Film: The American Avant-Garde*. New York: Oxford University Press, 1979.
- Sobchack, Vivian. *Carnal Thought: Embodiment and Moving Image Culture*. Berkeley: University of California Press, 2004.
- "What My Fingers Knew: The Cinesthetic Subject. Or Vision in the Flesh". Online. Available: www.sensesofcinema.com/contents/00/5/fingers.html. December 30, 2008.
- Turim, Maureen. "Gentlemen Consume Blondes." In *Issues in Feminist Film Criticism*, ed. Patricia Erens, 101-11. Bloomington: Indiana University Press, 1993.
- "The Ethics of Form: Structure and Gender in Maya Deren's Challenge to the Cinema." In Nichols 2001, 77-102.
- "The Violence of Desire in Avant-Garde Film." In *Women and Experimental Filmmaking*, eds. J. Petrolle and V. Wright Wexman, 71-90. Urbana: University of Illinois Press, 2005.

Websites

ReelDance Moving Image Collection:

http://repository.arts.unsw.edu.au/primo_library/libweb/action/search.do?vid=FASS&reset_config=true

Dance on Screen at realtime.arts.net:

http://www.realtimearts.net/realtimedance/dance_on_screen

Dancefilm companion website: www.oup.com/us/dancefilm

Username Music 5, password, Book1745

Numeridanse: <http://www.numeridanse.tv/en/>

LUX: Artist's Moving Image

<http://www.lux.org.uk/collection/themes/dance>

Art Films:

<http://www.artfilms-digital.com/Category.aspx?CategoryID=10>

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:

ARTS3012

Session 2, 2015

CRICOS Provider Code: 00098G

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

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

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

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

Prop and Costume Stores

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

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

Technical Equipment

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

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

Essential info 2015

CLASS ATTENDANCE, PARTICIPATION AND SUBMISSION PROCEDURES

Attendance and Participation

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

ARTS3012

Session 2, 2015

CRICOS Provider Code: 00098G

See:

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

Submission to Turnitin

All written assignments are to be submitted to Turnitin on the course Moodle site:

<https://moodle.telt.unsw.edu.au/login/index.php>.

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

If you have any **problems submitting** via Turnitin, send your Convener (m.mumford@unsw.edu.au) a word.doc version of your assignment immediately, together with an explanation of the problem you are encountering. You should then follow the protocol outlined at the following site:

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

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

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

For enrolment and login issues contact:

IT Service Centre Email: itservicecentre@unsw.edu.au

Internal: x51333

External: (02) 9385-1333

International: +61 2 9385 1333

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

External TELT Support

Email: externalteltsupport@unsw.edu.au

Internal: 53331

External: (02) 9385 3331

International: +61 2 9385 3331

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

Late submission, return of assignments and extensions

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

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

Special Consideration

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

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

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

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

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

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

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