



Faculty of Arts
& Social Sciences

School of the Arts and Media

ARTS3012

Choreography and the Moving Image

Session 2, 2014

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

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Staff contact details	
1. Course Convener/Lecturer	
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Contact time and availability	TBA

School of the Arts and Media Contact Information

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Email: sam@unsw.edu.au

TIMETABLE

Activity	Day	Time	Lecturer	Room
Lecture Weeks 1-12	Wednesday	11-12pm	Brannigan	Webster327
Studio Weeks 2-13	Wednesday	12-2pm	Beresford	Webster 334/5 Webster Labs

Course details – ARTS3012 – CHOREOGRAPHY AND THE MOVING IMAGE	
Course Statistics	<p>Level 3 12 weeks @ 1 X 1hr lecture, 1 X 2hr Studio. 2hr per week personal study estimated. Course Credit Points: 6 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	<ol style="list-style-type: none"> 1. To increase students awareness, understanding, and skills regarding creative practice through examining strategies common to dance and film. 2. To have students successfully apply this new knowledge to the analysis and production of choreographic film and video works 3. To develop practical and theoretical knowledges in a new field of practice.
Student Learning Outcomes	<ol style="list-style-type: none"> 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. 2. Apply a variety of critical lenses to creative practice including physiological, aesthetic, cultural and political. 3. Demonstrate research skills in gathering, classifying and communicating information about both dance and film, involving independent critical thinking. 4. Apply writing skills to the analysis and communication of creative practices. 5. Demonstrate film and choreographic knowledge through participation in studio-based learning and production.
Graduate Attributes	<ol style="list-style-type: none"> 1. Students will develop: an appreciation of dance as an influential force within the broader ecology of the humanities.

	2.	a firm grounding in the key concepts of <i>corporeality</i> and <i>movement</i> that form the 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 (For details see below)

Assessment task	Length	Weight	Due date
1. Dance Film or Video work	3-5mins	50%	Week 13 Thursday 30 th Oct 4pm Week 13 screening Weds 11-12
2. Studio Journal	1500-2000w	20%	Week 13 Thursday 30 th Oct 4pm
3. Research Paper	1500w	30%	Week 9 Thursday 25 th Sept 4pm.

Submission of Assessment Tasks

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

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

Submission to Turnitin

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

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

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

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

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

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

Support Email: externalteltsupport@unsw.edu.au

Internal: 53331

External: (02) 9385 3331

International: +61 2 9385 3331

Please do not send your Course Conveners a copy of your assignment unless you are unable to submit via Turnitin. Once you have submitted you will receive a **receipt** to confirm that you have

successfully submitted. **Keep this receipt as proof of the date and time that you lodged your assignment. If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.**

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

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

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

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

Attendance:

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

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

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

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

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

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

Plagiarism

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

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

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.

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	Lecture - Dance and Narrative: why are they dancing? <i>Flying Down to Rio</i> (1933, d. Thornton Freeland), <i>The Bandwagon</i>	Studio - fundamentals of film language in relation to dance on screen- analysing this in relation to 2 or more chosen scenes from well	Mueller, John. "Fred Astaire and the Integrated Musical." <i>Cinema Journal</i> 24, no. 1 (1984): 28-40.
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		(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). Also discussion of portfolio task.	known films that are notable for their use of dance .eg Pulp Fiction; Talk to Her; Black Swan; Velasquez’s Little Museum.	
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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.

Experimental Dancefilm	Week 3	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).	Studio - Technical use of the camera/ understanding how to get different shots, looking at effects of the still versus moving camera.	Erin Brannigan, ‘Chapter 5: Anarchic Moves, Experimental Cinema,’ <i>Dancefilm: Choreography and the Moving Image</i> . (New York: OUP, 2011). E.Book – in library.
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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://realtimearts.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.

Storyboarding Dancefilm	Week 4	Lecture - Storyboarding Dancefilm: We will look at models for storyboarding	Studio - 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	Film proposals by David Hinton for <i>All This Can Happen</i> , <i>Snow</i> and <i>Nora</i> and Cordelia Beresford.
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		and start to plan out one for an imagined project.	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.	
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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.

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 archive/ found footage OR shoot footage that does not have any 'dancer' as the subject & edit a short sequence (if competent with editing software, or can work in larger groups) 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.	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 .
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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>

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	Trevor Patrick, 'Subtle Bodies,' <i>MAP: Movement and Performance Symposium</i> , Ed. Erin Brannigan (Canberra: Ausdance, 1999), 31-34.
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			frame.	
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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.

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

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 cuts 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
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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>

Pitch your film	Week 8	Lecture - In this lecture	Studio - Introduction to	n/a
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		time each student will pitch their film idea to the class using their storyboard.	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 projects' choreography with lecturer's practical advice and observation.	
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SUGGESTED READINGS:

n/a

Sound and Music	Week 9	Lecture - Working with music – from soundtrack to music clips.	Studio - 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.	TBC
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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	Introduction to editing skills.	???
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SUGGESTED READINGS:

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

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	Keith Gallasch, ‘Magic Dance Patterning,’ <i>RealTime</i> #81 Oct-Nov 2007 pg. 44. http://www.realtimearts.net/article/issue81/8729
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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>

n/a	Week 12	Feedback screening	Working on film with lecturer facilitation.	
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n/a	Week 13	Assessment screening	n/a	
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Assessment Detail

1. Dancefilm or Video Work	3-5mins	50%
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In groups combining film and dance students you will research, storyboard, shoot, edit and present a short work (3-5mins) in the final class screening. 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%
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A personal portfolio of the workshop process based on set writing tasks, reports on process and decision-making and documenting feedback and contributions. You will submit 4 X 500w entries for assessment.

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%
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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

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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

Numeridance: <http://www.numeridance.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:

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.