



UNSW | Arts and
THE UNIVERSITY OF NEW SOUTH WALES | Social Sciences

SCHOOL of the ARTS and MEDIA

COURSE CODE: DANC2107

COURSE NAME: DANCE STYLES 7

SEMESTER 1, YEAR 2014

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UNSW BA (Dance)/B.Ed: DANCE STYLES OVERVIEW

Year	Semester 1	Semester 2
First Year	<p>DANC 1001: Dance Styles 1 Weighting: 6UOC Contact Hours: 7.5pw (5 x 1.5hpw) Delivery: Face to Face Format: Studio Class</p> <p>Modern (Contemporary) 1 - I: 60% Classical Ballet 1 - I: 40%</p>	<p>DANC 1002: Dance Styles 2 Weighting: 6UOC Contact Hours: 7.5pw (5 x 1.5hpw) Delivery: Face to Face Format: Studio Class</p> <p>Modern (Contemporary) 1 - II: 60% Classical Ballet 1 - II: 40%</p>
Second Year	<p>DANC 2103: Dance Styles 3 Weighting: 6UOC Contact Hours: 7.5pw (5 x 1.5hpw) Delivery: Face to Face Format: Studio Class</p> <p>Modern (Contemporary) 2 - I: 60% Classical Ballet 2 - I: 40%</p>	<p>DANC 2104: Dance Styles 4 Weighting: 6UOC Contact Hours: 7.5pw (5 x 1.5hpw) Delivery: Face to Face Format: Studio Class</p> <p>Modern (Contemporary) 2 - II: 40% Classical Ballet 2 - II: 40% Jazz/Musical Theatre 1: 20%</p>
Third Year	<p>DANC 2105: Dance Styles 5 Weighting: 6UOC Contact Hours: 7.5pw (5 x 1.5hpw) Delivery: Face to Face Format: Studio Class</p> <p>Modern (Contemporary) 3 - I: 40% Classical Ballet 3 - I: 40% Jazz/Musical Theatre 2 - I: 20%</p>	<p>DANC 2106: Dance Styles 6 Weighting: 6UOC Contact Hours: 7.5pw (5 x 1.5hpw) Delivery: Face to Face Format: Studio Class</p> <p>Modern (Contemporary) 3 - II: 40% Classical Ballet 3 - II: 40% Jazz/Musical Theatre 2 - II: 20%</p>
Fourth Year	<p>DANC 2107: Dance Styles 7 Weighting: 6UOC Contact Hours: 7.5pw (5 x 1.5hpw) Delivery: Face to Face Format: Studio Class</p> <p>Modern (Contemporary) 4: 40% Classical Ballet 4 : 40% Jazz/Musical Theatre 3: 20%</p>	

1. Staff contact details	
1. Course Convenor	
Name	Dr John Mullins
Phone	Office: 9385 4246 Mobile: 0414 778 667
Office	Webster 311C
Email address	
Contact time and availability	Appointment
2. Other Teaching Staff	
Name	John Mullins Modern (Contemporary) Dance
Phone	Office: 9385 4246
Office location	Webster 311C
Email address	
Contact time and availability	Appointment
Name	Gilli O'Connell (Classical Ballet)
Phone	
Office location	
Email address	
Contact time and availability	Appointment
Name	Veronica Beattie (Jazz Dance/Musical Theatre)
Phone	
Office location	
Email address	
Contact time and availability	Appointment

School Office: School of the Arts and Media
Room 311U, Level 3, Webster Building
sam@unsw.edu.au;
Phone: 9385 4856
<http://sam.arts.unsw.edu.au>

DANC 2107 (Styles 7): COURSE OUTLINE

SECTION 1: GENERAL INFORMATION

1.1 Course administrative details

Unit code	Name of Course	Duration	Level
DANC 2107	Dance Styles 7	Semester 1	Level 4

1.2 Core or elective course

- core unit
 elective unit
 other (specify)

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1.3 Course weighting

course weight	Total program points
6 UOC	192 UOC

1.4 Student workload

No. timetabled hours*	No. personal study hours**	Total workload hours***
7.5hpw	7.5hpw	15hpw

1.5 Mode of delivery

- face to face
 online
 independent learning module/untimetabled study
 by a combination of modes (specify)
 other mode (specify).

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1.6 Pre-requisites

Are students required to have undertaken a prerequisite Course(s) for this unit?

- Yes
 No

If yes, provide details of the prerequisite requirements below:

DANC 2105 (Dance Styles 5)

SECTION 2 – ACADEMIC DETAILS

2.1 Aim/purpose/rationale of course

The aims of the course are:

- a) To experience, understand and value dance as an artform through the study of Modern (Contemporary) Dance, Classical Ballet and Jazz Dance/Musical Theatre, technique and style;
- b) To acquire theoretical and practical knowledge, technical competence and performance quality;
- c) To perceive and to critically evaluate the relationship between pedagogy, technique, style, choreography and performance quality;
- d) To identify and analyse strategies that support the effective teaching of dance performance in schools.

This course is seen as continuing the process whereby students acquire the knowledge and physical skills consistent with technical competence and performance quality in dance. In this course the focus remains directed towards Safe Dance Practice, Modern (Contemporary) Dance and Classical Ballet which underpin the generic 'Dance Technique' that is the basis of Dance Performance taught in schools. These core styles are complemented by the inclusion of Jazz Dance/Musical Theatre. The content is seen as 'broadening' the study of Dance Performance leading towards heightened anatomical capability resulting from improvement in flexibility, strength, balance, coordination and stamina in preparation for performance work. The course provides the essential preparation for *Professional Experience*.

2.2 Subject synopsis/abstract/Handbook entry

Establishes the basis by which students acquire a technical mastery over their bodies and involves the study of essential dance styles: Classical Ballet; Modern Dance; and Jazz Dance/Musical Theatre

2.3 Student learning objectives/outcomes

Students who successfully complete this course should be able to:

- a) Demonstrate knowledge, understanding and skill in Modern (Contemporary) Dance technique, Classical Ballet technique and Jazz Dance/Musical Theatre technique applied to a 'work';
- b) Demonstrate knowledge, understanding and skill in performance quality in Modern (Contemporary) Dance, Classical Ballet and Jazz Dance/Musical Theatre applied to a 'work';
- c) Demonstrate knowledge, understanding and skill in describing, analysing and researching choreographic and teaching practices in dance 'performance'.

2.4 Graduate Teacher Standards

The following NSWIT Graduate Teacher Standards will be assessed in Dance DANC 2107 (Dance Styles 7)

1.1.1

- **broad and critical knowledge and understanding of the study of dance as a discipline, including recent theory and practice:**
Assessment Criteria 1-8
- **dance technique and performance quality in a range of dance styles**
Assessment Criteria 1-5
- **composition of dance phrases and sequences and choreography of dance works**
Assessment Criteria 6-8
- **socio-historic context of dance and its impact on practices of performance and composition**
Assessment Criteria 6-8
- **thorough knowledge of anatomy and kinesiology applied to dance**
Assessment Criteria 1-5

1.1.2

- **knowledge base underpinning the principles and practices of teaching and learning Dance**
Assessment Criteria 6-8
- **models of pedagogy for teaching and assessing Dance**
Assessment Criteria 6-8
- **ways of differentiating curriculum to meet the diverse needs of learners in the Dance classroom, including effective management practices**
Assessment Criteria 6-8

4.1.1

- Assessment Criteria 6-8

7.1.4

- Assessment Criteria 1-8

UNSW Graduate Attributes addressed in DANC 2107 (Dance Styles 7)

- 1. the skills involved in scholarly enquiry;*
- 3. the capacity for analytical and critical thinking and for creative problem-solving;*
- 4. the ability to engage in independent and reflective learning;*
- 5. information literacy the skills to appropriately locate, evaluate and use relevant information;*
- 6. the capacity for enterprise, initiative and creativity;*
- 12. the skills of effective communication;*

2.5 Course structure and content

DANC 2107: Dance Styles 7

Weighting: 6UOC

Contact Hours: 7.5pw

Delivery: Face to Face

Format: Studio Class

Modern (Contemporary) 4: 2 x 1.5hpw (40%)

Classical Ballet 4: 2 x 1.5hpw (40%)

Jazz Dance/Musical Theatre 3: 1 x 1.5hpw (20%)

Content Statement

DANC 2107 (Dance Styles 7) consists of 2 x 1.5hr studio based classes in Modern (contemporary) Dance Technique, 2 x 1.5hr classes in Classical Ballet and 1 x 1.5hr class in Jazz Dance/Musical theatre

- Fundamentally the content of the course, while focused on delivering the stated aims within the designated technique/styles, resides with the lecturer and is based on the recognised characteristics/ principles on which the technique/style is founded.
- Within each technique/style the lecturer will address: alignment; strength; balance; co-ordination; endurance; and 'Safe Dance Practice' (relative to anatomical structure) applied to a 'work'. In relation to performance quality: quality of line; focus; projection; commitment; kinaesthetic awareness; interpretation; musicality; and the ability to manipulate the elements of dance.
- Level 1 Styles classes address the fundamentals of the technique/style, Level 2 Styles classes are seen as 'developmental', Level 3 Styles classes are seen as 'broadening' studies and Level 4 styles classes are seen as 'consolidating'. **Level 4 classes** follow the initial 4 week period of Professional Experience in Dance and precede 4 weeks of Professional Experience in Dance in Semester 2. While Styles 7 continues to develop competence in technique and performance quality it will also address pedagogy and the differentiation of curriculum content to meet a range student' needs.

Timetable

DANC 2107 (Dance Styles 7):

Day	Time	Lecturer	Room
Monday: Classical Ballet	8.30-10am	Gilli O'Connell	Webster 334
Tuesday: Modern (Contemporary)	8.30-10am	John Mullins	Webster 334
Wednesday: Modern (Contemporary)	8.30-10am	John Mullins	Webster 334
Thursday: Jazz Dance/Music Theatre	8.30-10am	Veronica Beattie	Webster 334
Thursday: Classical Ballet	12-1.30pm	Gilli O'Connell	Webster 334

2.6 Teaching methods/strategies

The teaching strategies employed in **Dance Styles 7** recognise Reid's (1969) proposed broader view of 'knowledge' in relation to the arts, beyond what he termed 'propositional' knowledge (roughly equivalent to facts or truths), to include 'Experiential' Knowledge, 'Acquaintance Knowledge' and 'Intuition'. Reid proposed that 'the Knowing, the cognitive apprehension, of art is essentially direct, intuitive, experiential', and as such 'can be called 'experience- knowledge' (1989:14).

Osborne (1970:65) states that:

What we do not notice we cannot attend to. And where we have no words, training and application are necessary in order to cultivate the inclination to notice and the sensibility to see. Such training, deliberately undertaken, is for almost everyone an essential part of developing a skill to appreciate.

The approach to teaching and learning taken in this course also recognises Reid's view and that of Smith-Autard (2002) that it is important for prospective teachers of dance in schools to be able to intellectualise processes/practices that are often considered intuitive/instinctive.

Research shows that there is a strong connection between dance technique (teaching), choreography and style. This is seen in the number of recognised modern dance techniques/styles named after teachers/practitioners/choreographers such as Graham, Horton, Limon and Cunningham for example (similarly in classical ballet with Cecchetti, Vaganova and Bournonville etc). While this trend is not as evident in Australia each teacher still has their influences. The generic dance technique employed in NSW' Dance Syllabuses provides scope for each teacher to explore the technique/choreography/performance connection while satisfying the course requirements and meeting the needs of the students.

The Approach taken in Styles 7 sees a focus on modelling practices (content, content differentiation, teaching strategies and assessment) in preparation for *Professional Experience* (undertaken in semester 2) and the *Work Place*.

Teaching strategies employed in Dance Styles 7 also reflect current professional studio practice and model approaches that may be employed in schools. The techniques taught in class will be linked to the choreography of short works in Modern (contemporary), Classical Ballet and Jazz Dance/Musical Theatre, the performance of which will form the basis of assessment.

DANC 2107 (Dance Styles 7): Areas of Study

Classical Ballet 4 Areas of Study	Modern (Contemporary) 4 Areas of Study	Jazz Dance/Musical Theatre 3: Areas of Study
<p>Consolidation Of Classical Ballet Technique and Performance Quality:</p> <p>This final year retains the traditional format of :</p> <ul style="list-style-type: none"> - Barre Work - Centre Practice - Pirouettes - Adage - Allegro <p>and a set work with the focus on the following.....</p> <ul style="list-style-type: none"> - Placement - Carriage of the upper body, head and arms - Control of turnout - Musicality - Terminology 	<p>Consolidation of Modern (Contemporary) Dance Technique and Performance Quality.</p> <p>Builds on the areas of study introduced in Modern 3-II. There is an added focus on the study of Modern (Contemporary) dance in educational contexts.</p> <p>Areas of Study Include:</p> <ul style="list-style-type: none"> - Dance Technique incorporating Safe Dance Practices developing Body skills (stretch, alignment, strength, endurance and coordination) and Kinaesthetic Awareness; 	<p>Broadening Studies in Jazz Dance/Musical Theatre.</p> <p>Builds on the areas of study introduced in Jazz Dance/Musical Theatre 2-II. There is an added focus on the study of Jazz Dance/ Musical Theatre in educational contexts.</p> <p>Areas of study include:</p> <ul style="list-style-type: none"> Safe Dance Practices in Jazz Dance/Musical Theatre Dance Technique and Body Skills applied to Jazz Dance/Musical theatre Performance Quality applied to Jazz Dance/ Musical theatre.

<p>Degree of difficulty is increased in terms of:</p> <ul style="list-style-type: none"> - The complexity of the sequencing - The speed and strength required style and musicality - Heightened kinaesthetic awareness which is shown in increased technique - Stylistic aesthetics evident in enhanced performance quality demonstrated in a choreographed work in the Classical Ballet style - Terminology <p>Additional areas of focus will include :</p> <ul style="list-style-type: none"> - Choreography in the Classical ballet style for an educational context - 'How' to differentiate the technical and stylistic considerations of Classical Ballet in different educational contexts. 	<ul style="list-style-type: none"> - The embedded characteristics of Modern (Contemporary) Dance such as lower centre of gravity, off-centre, working in parallel and turn-out, giving into and resiting gravity; - Dance Performance: projection, focus, commitment, quality of line, musicality, kinaesthetic awareness, manipulation of the elements of dance, interpretation. - The application of Dance Technique, the characteristics of Modern (Contemporary) Dance and Performance Quality in a set work emerging from classwork. - Classes follow the format of floor, barre and centre, with both locomotor and non-locomotor exercises, combinations and sequences. 	<p>The performance of a 'work' choreographed in the Jazz Dance/Musical Theatre style</p>
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2.7 Pre-service teacher assessment

Assessment Type	When assessed	Weighting	Learning outcomes to be assessed	UNSW Graduate Attributes	Criteria for Assessment
Task 1: Performance of a Modern (Contemporary) dance work.	Formative** Weeks 5/6	30%	(a) and (b)	1, 3, 4, 6 & 12	See attachments
Task 2: Performance of a Classical Ballet work.	Summative Weeks 11/12	30%	(a) and (b)	1, 2, 3, 4, 6 & 12	
Task 3 Performance of a Jazz Dance/Musical Theatre Work		10%	(a) and (b)	1, 2, 3, 4, 6 & 12.	
Task 4: Reflective Practice: Logbook; and 750 word Writing Task based on the Modern (contemporary) dance component.	P/F	P/F	(c)	1, 3, 4, 5, 6 & 12	
Task 5: Reflective Practice: Logbook ; and 750 word Writing Task based on the Classical Ballet component.		P/F	(c)	1, 3, 4, 5, 6 & 12	
Task 6 Reflective Practice: Logbook; and 750 word Writing Task based on the Jazz Dance Musical Theatre component.	P/F	10%	(c)	1, 3, 4, 5, 6 & 12	
		10%			

** The Formative Tasks provide written feedback and an indication of progress at the half-way point of the semester but given the developmental nature of dance training they do not contribute to the final grade. Informal feedback is given progressively in the dance classes.

2.8 Prescribed and recommended readings

Provide, in formal reference format, a list of the prescribed and recommended readings.

Resources for students

- Students seeking resources can obtain assistance from the UNSW Library. One starting point for assistance is:
<http://info.library.unsw.edu.au/web/services/services.html>

Recommended Websites

www.det.nsw.edu.au
www.boardofstudies.nsw.edu.au

References

- Abbs, P. (2003). *Against the Flow: Education, the Arts and Postmodern Culture*
New York: Routledge Falmer
- Adshad-Lansdale, J. (1999). *Dancing Texts*
London: Dance Books
- Ambrosio, N. (1993) Jazz Dance in the Curriculum in JOPERD, Vol 64, Issue 2, P41+
Virginia: AAHPERD
- Beaumont, C.W., & Stanislas, I. (2003) .*The Cecchetti Method of Classical Ballet: Theory and Technique*.
New York: Dover Productions
- Board of Studies NSW. (2003). *Dance Years 7-10 Syllabus*.
Sydney: Board of Studies NSW
- Board of Studies NSW. (1999b). *Stage 6 Syllabus Dance, Preliminary and HSC Courses*.
Sydney: Board of Studies NSW.
- Blom, L. A. and Chaplin, L. T. (1989). *The Intimate Act of Choreography*.
London: Dance Books.
- Bremser, M. (1999). *Fifty Contemporary Choreographers*
London: Routledge
- Clarkson, P.M., Skrinar, M, (Eds) (1988). *Science of Dance Training*.
Champaign Il: Human Kinetics Books.
- Dodge, R.P. (1995). *Hot Jazz and Jazz Dance*
New York: Oxford University Press.
- Ekert, J. (2003). *Harnessing the Wind, the Art of Teaching Modern Dance*
Hampshire: Dance Books Ltd.
- Foster, S.L. (1986). *Reading Dancing*
Los Angeles: University of California Press.
- Foulkes, J.L. (2002). *Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey*.
Chapel Hill: University of North Carolina Press
- Fraleigh, S.H. (1987) *Dance and the Lived Body*
Pittsburg: University of Pittsburg Press
- Gibbons, E. (2007) *Teaching Dance The Spectrum of Styles*
Bloomington: AuthorHouse
- Grant, G. (1982) *Technical Manual and Dictionary of Classical Ballet*
New York: Dover Productions
- Gray, J.A. (1989). *Dance Instruction*
Champaign: Human Kinetics Books
- Greig, V. (1994) *Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class*.
Princeton: Princeton Book Company.
- Hawkins, E. (1992). *The Body is a Clear Place*
Princeton: Dance Horizons (Princeton Book Company).
- Horosko, M. (2002). *Martha Graham, the Evolution of her Dance Theory and Training*

- Hampshire: Dance Books Ltd.
- Howse, J., & Hancock, S. (1988). *Dance Technique and Injury Prevention*.
London: A & C Black
- Kassing, G., & Jay, D.M. (2003) *Dance Teaching Methods and Curriculum Design*
Champaign, Il: Human Kinetics Books.
- Kostelanetz, R. (Ed). (1998). *Merce Cunningham: Dancing in Space and Time*.
New York: DaCapo Press
- Kostrovitskaya, V.S. (2004) *Lessons in Classical Ballet: The Eight-Year Program of
Leningrad's Vaganova Choreographic School*.
Milwaukee: Limelight editions.
- Kraus, R., & Chapman, S. (1981). *The Art of Dance in Education*.
New Jersey: Prentice-Hall
- Lavender, L. (1996). *Dancers Talking Dance*
Champaign: Human Kinetics Books.
- Laws, K. (2002). *Physics and the Art of Dance*
New York: Routledge
- Love, P. (1997) *Modern Dance Terminology*
Princeton: Dance Horizons (Princeton Book Company).
- Morrison Brown, J., Mindlin, N., & Woodford, C.H. (Eds). (1998). *Visions of Modern Dance 2nd
Edition*.
Hightstown: Princeton Book Company.
- Osborne, H. (1970). *The Appreciation of the Arts 4. The Art of Appreciation*.
London: Oxford University Press.
- Payne-Carter, D., McNamara, B., (Ed) & Nelson, S. (Ed) (1999). *Gower Champion: Dance and
American Musical Theatre*.
Westport: Greenwood Press
- Reid, L. A. (1989). The Arts Within a Plural Concept of Knowledge, in Abbs, P. (Ed).
(1989b). *The Symbolic Order*. London: The Falmer Press pp.12-20
- Reid, L. A. (1986). *Ways of Understanding and Education*.
London: Heinemann Educational Books.
- Reid, L. A. (1969). *Meaning in the Arts*.
London: Allen and Unwin.
- Rosemon, J.L. (2001) *Dance Masters*
New York: Routledge
- Schlauch, J., & DuPont, B. (1996). *The Art of Teaching Dance Technique*
Virginia: AAHPERD
- Shrader, C.A. (1996) *A Sense of Dance*
Champaign Il: Human Kinetics Books
- Smith-Autard, J.M. (2002). *The Art of Dance in Education 2nd Edition*.
London: A & C Black.
- Smith-Autard, J.M. (2000). *Dance Composition 4th Edition*.
London: A & C Black.
- Teck, K. (1994) *Ear Training for the Body*
Princeton: Dance Horizons (Princeton Book Company)
- Todd, M.E. (1937) *The Thinking Body*
Princeton: Dance Horizons (Princeton Book company).
- Watkins, A., & Clarkson, P. (1994). *Dancing Longer, Dancing Stronger: A Dancer's Guide to
Improving Technique and Preventing Injury*.
Princeton: Princeton Book Company.

Other Relevant Information

MARKS AND GRADES

University assessment is conducted in order to inform students of their degree of mastery of the course, and their performance with respect to other students in the class. *Grades* issued to students in the university reflect, to a large degree, *relativities* of achievement among students.

A consequence of the *relative* nature of the marking scale is that a student's final mark may not exactly reflect the sum of the raw marks of the various assessment components.

<u>Mark</u>	<u>Meaning</u>
85+	Performance at a High Distinction level (HD)
75-84	Performance at a Distinction level (DN)
65-74	Performance at a Credit level (CR)
60-64	Performance at a good Pass level (PS)
50-59	Performance at a Pass or satisfactory level (PS)
48-49	Performance equivalent to a Marginal Fail level (FL)
0-47	Performance equivalent to a clear fail level (FL)
UF	Unsatisfactory attendance/assigned work not submitted (UF)

ESSENTIAL INFORMATION FOR ALL SAM STUDENTS

(To be read in conjunction with your course outline)

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

MAIN WEBSITES

<http://sam.arts.unsw.edu.au/>

<https://my.unsw.edu.au/student/resources/Policies.html>

YOUR FEEDBACK IS IMPORTANT

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Significant changes to the course will be communicated to subsequent cohorts of students taking the course.

EQUITY AND DIVERSITY

Students who have a disability that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convenor prior to, or at the commencement of the course, or with the Student Equity Officers (Disability) in the Student Equity and Diversity Unit (9385 4734). Issues to be discussed may include access to materials, signers or note-takers, the provision of services and additional exam and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made. Information for students with disabilities is available at:

<http://www.studentequity.unsw.edu.au/content/Services/Disabilityservices.cfm?ss=2>

OCCUPATIONAL HEALTH AND SAFETY POLICIES AND EXPECTATIONS

http://www.ohs.unsw.edu.au/ohs_policies/index.html

THE UNSW STATEMENT ON GRADUATE ATTRIBUTES CAN BE FOUND AT:

http://learningandteaching.unsw.edu.au/content/LT/course_prog_support/unsw_grad_atts.cfm?ss=2

ESSAY WRITING SUPPORT SERVICES

For information about how to write essays and document your references, see the SAM Essay Handbook at:

<http://sam.arts.unsw.edu.au/resources/assessments/>

or consult The Learning Centre's writing guides at Information

<http://www.lc.unsw.edu.au/olib.html#1>

REFERENCING SYSTEMS

There are two main referencing systems:

- the footnote/bibliography or 'Oxford' referencing system – see www.lc.unsw.edu.au/onlib/refbib.html and
- the 'In-Text' or 'Harvard' referencing system – see www.lc.unsw.edu.au/onlib/ref.html

Whichever system you choose, the golden rule is to be consistent! The UNSW Library offers many services to students seeking help with their essays and study skills. See

<http://info.library.unsw.edu.au/web/services/undergraduates.html>

If you would like further assistance with your studies, and your essays in particular, please consult The Learning Centre's services on <http://www.lc.unsw.edu.au>

CLASS ATTENDANCE

Students are required to attend 80% of all classes. Failure to do so without proper certification will result in failure of the course. Explanation of absences, or requests for permission to be absent from forthcoming classes, should be addressed to your tutor. Explanation of an absence of more than one week should be addressed in writing to the Registrar, and, where applicable, should be accompanied by a medical certificate. See also

<http://my.unsw.edu.au/student/resources/Policies.html>

Please note some courses may require a higher attendance percentage. Consult your course outline for clarification of your obligation (This is the case with DANC2107).

ASSESSMENT

A valid attempt at all assessments must be submitted to successfully pass any SAM course. Failure to fulfill all requirements of the course will result in Unsatisfactory Fail.

LATE WORK

If your assessment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51.

If your assignment is not submitted within 2 weeks of its due date, it will receive 0 marks.

EXTENSION PROCEDURE

In the case of illness and misadventure you may apply to the course convenor for an extension of the due date. The extension procedure is as follows:

1. Collect a yellow extension form from notice board outside the School Office and present it, together with relevant documentation (e.g. medical certificate, special consideration form, letter etc.) to your course convenor
2. The course convenor will assess the application and if the extension is granted, decide on a new submission date and sign the yellow extension form.
3. A copy of the application will be emailed to your student account to be printed and submitted with your completed assignment by the new submission date.

SPECIAL CONSIDERATION

In cases of illness or misadventure affecting a number of different courses, you may make formal application for Special Consideration. Should you choose to do so, you should apply as soon as practicable after the problem occurs and within three working days of the assessment due date. The application must be made on the Request for Special Consideration form available from UNSW Student Central. Information can be accessed at:

<https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

PROCEDURES FOR SUBMISSION OF ASSIGNMENTS

All students must submit both hard and soft copies of their essays. Hard copies should be submitted to the appropriate essay box outside the EMPA School Office, Room 312, Level 3 Robert Webster Building by 4pm on the due date. A School Assignment Coversheet (available outside the office) must be attached with your details clearly marked. If you do not submit your assessment via Turnitin or Moodle please email an electronic copy sam.assessment@unsw.edu.au as well as handing in a hard copy. Make sure you write your student number and the course code in the subject heading of your email. Only hard copies of your work will be marked; electronic versions are used only to verify submission and to check for plagiarism.

THE SCHOOL'S EXPECTATIONS OF STUDENTS

- It is University policy that students must attend a minimum of 80% of classes (including lectures, tutorials, and seminars) to be regarded as having fulfilled the requirements of the course.
- Communication with staff and other students, by letter, phone, email, or in discussion, should be conducted with courtesy, consideration and discretion.
- The School expects students to read their course outline carefully, to know the name of the tutor and course coordinator, to know the name and number of the course they are doing and to locate the School office (Webster 312)
- Essays and other assessments must be handed in on time properly presented and free of any plagiarism.
- The School expects students to **be on time** for lectures and tutorials, to sit quietly during lecture, to stay for the entire duration of both tutorials and lectures, and to bring assigned texts to tutorials.

ACADEMIC HONESTY AND PLAGIARISM

PLAGIARISM: ESSENTIAL INFORMATION FOR AVOIDING PLAGIARISM

Plagiarism is presenting someone else's thoughts or work as your own. It can take many forms, from not having appropriate academic referencing to deliberate cheating. UNSW groups plagiarism into the following categories:*

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Duplication:** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another University.

WHERE CAN I FIND MORE INFORMATION?

In many cases plagiarism is the result of inexperience about academic conventions. The University has resources and information to assist you to avoid plagiarism. The first place you can look is the section about referencing and plagiarism in each Course Guide, as this will also include information specific to the discipline the course is from. There are also other sources of assistance at UNSW:

HOW CAN THE LEARNING CENTRE HELP ME?

The Learning Centre assists students with understanding academic integrity and how to not plagiarise. Information is available on the website: www.lc.unsw.edu.au/plagiarism The Learning Centre also hold workshops and can help students one-on-one.

HOW CAN ELISE HELP ME?

ELISE (Enabling Library & Information Skills for Everyone) is an online tutorial to help you understand how to find and use information for your assignments or research. It will help you to search databases, how to identify good quality information and how to write assignments. It will also help you understand plagiarism and how to avoid it. All undergraduate students have to review the ELISE tutorial in their first semester and complete the quiz, but any student can review it to improve their knowledge: <http://elise.library.unsw.edu.au>

WHAT IS TURNITIN?

Turnitin is a checking database, which reviews your work and compares it to an international collection of books, journals, Internet pages and other student's assignments. The database checks referencing and whether you have copied something from another student, resource, or off the Internet. Sometimes students submit their work into Turnitin when they hand it in, but academics can also use it to check a student's work when they are marking it. You can find out more about Turnitin here: <http://telt.unsw.edu.au/turnitin>

WHAT IF PLAGIARISM IS FOUND IN MY WORK?

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 an honours thesis) even suspension from the university. The Student Misconduct Procedures are available here www.unsw.edu.au/studentmisconductprocedures.pdf

EXAMPLES OF PLAGIARISM

Using the Internet appropriately a first year student handed in an assignment where she had copied from a website. Her lecturer realised she didn't understand you have to reference websites in the same way you reference books and journal articles. The lecturer explained how to reference and sent her to a workshop at the Learning Centre to help her improve her skills.

Working together on a math assignment a group of Mathematics students worked together on an assignment when they had been told this was not allowed. All questions where the students had worked together were given zero, and this led to some student failing the assessment.

No referencing in an assessment

A third year student submitted a major assessment that included material from a journal article published in Canada. When his essay was submitted into Turnitin, it let the academic know that the student didn't reference the material. The student was given zero for the essay, and because it was worth 50 per cent he failed the course.

Copying design work

A final year design student used images of someone else's designs in her work and he said the designs were his own. The matter was formally investigated by the Faculty and he was found to have committed academic misconduct and failed for the course.

Further information and assistance

If you would like further information or assistance with avoiding plagiarism, you can contact the Learning Centre. The Learning Centre at The University of New South Wales has two locations:

Kensington Campus Learning Centre

Lower Ground Floor, North Wing, Chancellery Building (C22 – near Student Central)

PHONE: 9385 2060

EMAIL: learningcentre@unsw.edu.au

OPENING HOURS: Monday to Thursday: 9am - 5pm and Friday: 9am - 2.30pm

Information is available on the website: www.lc.unsw.edu.au/plagiarism

COFA Campus Learning Centre

EMAIL: cofalearningcentre@unsw.edu.au

PHONE: 9385 0739

Information is available on the website: www.lc.unsw.edu.au/plagiarism

* These categories are adapted from Oxford Brookes University (UK) Plagiarism Information Skills, Oxford Brookes University Library Skills Resource
<http://www.brookes.ac.uk/library/skill/plagiarism.html>

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Students' Responsibilities

As members of the university you have responsibilities towards your work. You should be familiar with the regulations set out in the Faculty of Arts and Social Sciences Handbook and the UNSW website and give careful consideration to the following matters:

Scheduling university work: You are expected to plan your academic work load, so that you complete all your assessments by the due dates. Given that you will have had adequate notice of your obligations, it is your responsibility to ensure that you develop sensible work patterns so that you do not run into a 'traffic jam' of academic work.

The demands of other work elsewhere in the university do not constitute an acceptable excuse for late assessments.

Outside employment: While many full-time students undertake part-time employment it is assumed however, that you have taken on your studies and your employment after making a responsible assessment of your capacity to fulfil the requirements of both your job and your university work.

Attendance/participation DANC2107

- **Students are expected to attend and participate fully in all sessions. However the minimum participation rate irrespective of circumstances and documentation is 85%.**
- **In cases of documented injury/illness/misadventure students must still have a minimum of 85% full participation.** Even with supporting documentation if the participation rate falls below 85% students will be required to re-do the course.
- **In instances where students do not attend designated sessions and do not have supporting documentation** they will lose one half of a mark per absence until attendance falls below 85% in which case they will fail and will be required to re-do the course.
- **In cases where students attend but are unable to participate through injury/ illness/ misadventure and have supporting documentation** they will be required to 'actively observe' lessons (*active observation includes a log book entry plus 500 word summary per session to be submitted at assessment time*). **However please be aware that absences and 'active observation' may only total a maximum of 15% of sessions after which students will be required re-do the course.**
- **In cases where injury/illness misadventure prevents a student from completing a class** the student will be required to demonstrate 'active participation' (as above). Should incidences of this type lead to a full participation rate of less than 85% students will be required to re-do the course.

- **Lecturers when marking the roll will notate:**
 - ‘full’ participation (√);
 - ‘active observation’ (W);
 - ‘not participating’ (NP) that is present but not participating and not actively observing;
 - ‘late’ (L) after the class has started up to 30 minutes;
 - ‘late/absent’ (LA) arriving after 30 minutes;
 - ‘early’ (E) leaving the class early;
 - ‘early/absent (EA) leaving the class 30 minutes early;
 - ‘absent’ = (A).

Please note that if you arrive after the roll has been marked it is your responsibility to ensure that your attendance is recorded correctly.
- **In instances of lateness beyond a ‘reasonable time’** students will be required to ‘actively observe’. Styles teachers are aware of ‘duty of care’ which means that for safety reasons they have the right to stop a student who arrives too late from physically participating in class. Where active observation due to lateness exceeds 15% students will be required to re-do the course. ***Students who arrive 30 minutes late and/or leave 30 minutes early will be considered absent.***
- **Students will NOT be able to ‘make-up’ classes** by participating in other than their designated classes. Styles classes are not ‘single’ or ‘open’ in format but have a particular scope and sequence leading to the performance of a specific piece of choreography as part of the assessment strategies.

Appropriate dance class ‘culture’

Many students who have studied dance for a long time will be aware that there is a particular ‘culture’ in a dance class that reinforces the effectiveness of this type of learning. In fact either establishing and/or reinforcing it will support effective teaching and learning in the secondary school context. Consequently recognising and modelling the manifestations of the dance class culture in your styles classes is a step towards demonstrating personal integrity which has been shown to be a characteristic consistent with effective classroom management. Fontana (1994, cited in Blandford, 1998:69) states that ‘some teachers have little difficulty in controlling a class because of the qualities they have as people’.

Ways that you may demonstrate your awareness of the ‘**culture**’ include:

- being physically and mentally prepared for the class (including a personal warm-up and cool-down);
- remaining focused;
- practicing exercises, sequences and choreography in ‘down’ times;
- giving focus to students who may be being corrected;
- giving focus to students who are ‘performing’ while you are waiting for your turn;
- not talking beyond quietly seeking assistance in the correct execution of a movement;
- participating ‘fully’ to the best of your ability;
- making sure that all mobile phones are ‘off’ and not checking for calls and messages between exercises;
- acting on personal corrections;
- taking on corrections given to the whole class and to others;
- accept responsibility for your own learning;

- present appropriately in class;
- look after the studios; and
- maintaining a courteous and 'professional' relationship with your lecturers

As prospective teachers you would want your students to be passionate about dance as a subject, to demonstrate the self-discipline that is a hallmark of accepting the responsibility for learning and to demonstrate the highest level of commitment. As students at UNSW you should also demonstrate these qualities.

Warm-ups

Most styles classes will include style specific warm-ups at the start of the class to prepare your body for later movement. However everyone has their particular physical needs to cater for in a warm-up and therefore it is strongly recommended that you undertake your own self-specific warm-ups before the class commences. It is recommended that you arrive at least 20 minutes before the class (schedule permitting) and commence a personal warm-up. It is also strongly recommended that you undertake a personal cool-down whenever possible at the end of each class.

Dance wear

You are asked to wear form-fitting dance wear for all styles classes (unless your lecturer requests otherwise) for safety as well as instructional reasons. Further you are required to remove all jewellery and watches and to ensure that long hair is tied back.

Knowing your body

Every person's skeletal facility and physical abilities are different. You are best placed to judge when any physical activity feels 'wrong' or causes pain beyond the acceptable 'sensations' when the body is being strengthened/stretched. In such cases you should cease that activity immediately, appropriately report the matter to the lecturer and rest from/omit that activity. You should also speak to the lecturer at the end of the class to discuss the matter and to ascertain if an alternative exercise may be devised.

If you have an injury and/or are under the care of a doctor/physiotherapist you should inform the lecturer before the commencement of the class in order that are aware of the fact that you will be 'actively observing' or not participating in some exercises and/or to seek their assistance in a program of injury management.

Log books

The nature of teaching and learning in and through dance means that 'knowledge', apart from facts, is often experiential and given verbally. In recognition of this you are required to **reflect on, deconstruct, analyse and record the content and practices employed by the styles lecturers in your practical sessions**. Your logbook as well as being an assessment instrument becomes an effective resource that you can call on when you commence teaching practice and later in your career.

Effective log book entries will have **concise description, thoughtful analysis, informed reflection and draw balanced conclusions**.

The content of the entries should include:

- observations and analysis of the *lecturer's teaching methodology* that is their approach to teaching 'performance' (dance technique, safe dance, style, performance quality etc) including their major influences, the overall structure of the lesson, construction and sequencing of exercises and how they link to choreography;
- observation and analysis of the *lecturer's choreographic process*;
- *deconstruction and analysis of the class 'work'* being choreographed;
- **reflective practice** (your progress, goals, personal corrections, class corrections, performance of the choreography, and areas that you target for improvement).

Log book entries will vary in length according to the circumstances of the lessons in the week but generally between one and two pages is a guide.

The requirement in relation to log book entries is:

- **4 entries per semester after weeks 3, 6, 9 & 11;**
- **A detailed self assessment of performance in the set work at mid-year and prior to the final examination against the criteria provided.**

The Writing Task: In the sense that your log book entries are a summary of your observations this task ***should not be seen as a summary of a summary***. In effect the writing task:

- should be a typed 'formal' 750 word writing task in which you synthesise 'propositional', 'experiential' and 'acquaintance' knowledge in such a way as to inform/guide/underpin future practice;
- **must** include a research component that seeks to explore/develop/comment on the topic of the task;
- **must include direct quotations from your research that are correctly referenced** (while both the 'Harvard' and 'Oxford' systems are acceptable I have a preference for the Harvard System);
- must include a Bibliography.

Please note: using set texts for other Dance Courses or online sources as the sole reference does not meet the task criteria.

Marks will be awarded for:

- the quality of the writing;
- the range and appropriateness of the research component;
- the appropriateness of the quotations from research included in the text; and
- the knowledge, perception, accuracy, comprehensiveness and balance of your observations/ reflection/analysis and recording.

Please remember that you **MUST** cite and acknowledge the texts referenced in your **Writing Task** in order to pass this assignment.

Modern (contemporary) Writing Task topic Semester 1 2014:

Paper: "Somaesthetics, Education and the Art of Dance"

Author: Peter J Arnold

Source: *Journal of Aesthetic Education*, Vol. 39, No. 1 (Spring, 2005), pp. 48-64

Publisher: University of Illinois Press

Stable URL: <http://www.jstor.org/stable/3527349> (UNSW Library ejournal)

Outline the main points in Arnold's paper and discuss how they may inform teaching and learning in dance in secondary schools.

Appendix 1:

DANCE INJURY ACTION PLAN (Jan 2010)

In the case of muscular or skeletal injury in the Dance and Webster studios, the patient should immediately attend:

Kensington Physiotherapy and Sports Injury Clinic
Level 2, UNSW Fitness and Aquatic Centre (Cnr Anzac Pde and High St)
Phone: 9385 6482 .
Charges are at a reduced student rate.

They have a drop-in service for emergencies and diagnostic abilities, and will refer you directly on from there to 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 Lecturer in Dance, Dr. Erin Brannigan in consultation with Steph Eastaway at Kensington Physiotherapy & Sports Injury Clinic.

Appendix 1: Dance Styles Assessment Task Feedback

Task Criteria	Comments
<p>Demonstrate dance technique:</p> <ul style="list-style-type: none"> • alignment; • strength; • balance; • co-ordination; • endurance; • ‘Safe Dance Practice’; <p>(relative to anatomical structure) applied to a ‘work’ in a designated style.</p>	
<p>Demonstrate performance quality:</p> <ul style="list-style-type: none"> • quality of line, • focus, • projection, • commitment, • kinaesthetic awareness, interpretation • musicality • manipulation of the elements of dance <p>applied to a ‘work’ in a designated style.</p>	
<p>Logbook (refer Course Outlines)</p> <p>concise description, thoughtful analysis, informed reflection, balanced conclusions and contain:</p> <ul style="list-style-type: none"> ▪ the <i>lecturer’s teaching methodology</i>; ▪ the <i>lecturer’s choreographic process</i>; ▪ <i>deconstruction and analysis of the class ‘work’</i>; ▪ <i>reflective practice</i> 	

Writing Task

- the quality of the writing;
- the scope and appropriateness of the research;
- the perception comprehensiveness, accuracy and balance of the content; and correct referencing.