



# DANC220

## Dance Practice 1

S2 Day 2014

*Dept of Media, Music & Cultural Studies*

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#### **Disclaimer**

Macquarie University has taken all reasonable measures to ensure the information in this publication is accurate and up-to-date. However, the information may change or become out-dated as a result of change in University policies, procedures or rules. The University reserves the right to make changes to any information in this publication without notice. Users of this publication are advised to check the website version of this publication [or the relevant faculty or department] before acting on any information in this publication.

## General Information

Unit convenor and teaching staff Jon Burt <a href="mailto:jon.burt@mq.edu.au">jon.burt@mq.edu.au</a>
Credit points 3
Prerequisites 15cp
Corequisites
Co-badged status
Unit description Based in dance/movement principles this unit is structured around practices of embodied knowledge and application. Techniques will be introduced to explore the individual student's physical and creative capabilities and to develop an embodied practice of physical interaction with others. Students have opportunities to create their own performance work in group and self-devised contexts. Students will also articulate, describe and analyse dance/movement practices in written assessments. This unit suits both the experienced dancer and the novice.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

## Learning Outcomes

On successful completion of this unit, you will be able to:

Engage with the process of learning to absorb and apply dance and movement practices, and theories presented in the unit.

Apply critical, analytical and integrative thinking in the form of written work and oral presentations.

Develop and apply collaborative skills in practice-based group work.

Develop and apply choreographic and performance skills in the creation and presentation of performance work.

Develop articulation of embodied research in written and oral form.

## Assessment Tasks

Name	Weighting	Due
<u>Short essay</u>	8%	Week 5, 2014
<u>Long essay</u>	45%	Week 9, 2014
<u>Creation, performance outcome</u>	35%	Week 13
<u>Process/performance reflection</u>	12%	Week 13

### Short essay

Due: **Week 5, 2014**

Weighting: **8%**

This 500 word short essay should discuss a theme from one of the first 4 weeks of the unit. Students will be required to succinctly and clearly articulate their understanding of a particular aspect of the unit that has engaged, surprised and/or challenged them thus far. Referencing should be Harvard with in-text citations and a reference list. The font should be Times New Roman, 12 point with double line spacing.

Once submitted via Turnitin the reflective exercise will be assessed by the course convener, who will provide online feedback and grading which the student can access through the My Submissions link in ilearn.

Assessment criteria:

- Evidence of well devised organisation and structure,
- Evidence of correct academic and writing protocols,
- Evidence of critical, analytical and integrative thinking,
- Evidence of an appropriate and well-researched response to the theme.

More detailed information will be provided in class and available on ilearn at <http://ilearn.mq.edu.au>

On successful completion you will be able to:

- Engage with the process of learning to absorb and apply dance and movement practices, and theories presented in the unit.
- Apply critical, analytical and integrative thinking in the form of written work and oral presentations.

### Long essay

Due: **Week 9, 2014**

Weighting: **45%**

This assessment task is a 2000 word essay, included in the word count is a 150 word abstract. Referencing should be Harvard with in-text citations and a comprehensive reference list. The font should be Times New Roman, 12 point with double line spacing.

The essay will be an analytical response to a work in a dress rehearsal of Sydney Dance Company's production *Louder than Words* which you will be required to attend in the first week of October. The essay will investigate the use of contact in the choreography with reference to class themes, dance theorists, and the work of other choreographers. You will be required to investigate a research question and create a dialogue between your own analytical responses to the chosen dance piece and the work of other theorists and practitioners in the field, and to form some coherent conclusions.

Once submitted via Turnitin the written assignments will be assessed by the course convener, who will provide online feedback and grading which the student can access through the My Submissions link in ilearn.

Assessment criteria:

- a) Evidence of well-devised and clearly articulated structure and organisation.
- b) Evidence of correct academic protocols, formatting, and referencing.
- c) Evidence of critical, analytical, and integrative thinking: extent to which reasoning, questioning and analysis are applied to the topic.
- d) Evidence of appropriate and well researched response to the theme.

More detailed information will be available through ilearn.

On successful completion you will be able to:

- Engage with the process of learning to absorb and apply dance and movement practices, and theories presented in the unit.
- Apply critical, analytical and integrative thinking in the form of written work and oral presentations.

## Creation, performance outcome

Due: **Week 13**

Weighting: **35%**

The creation and performance component will be a group-devised work based on a self-devised performance text and using contact work as the choreographic base. Students will be required to engage with the inter-media aspects of the creative process, such as the use of self-devised video, sound, and lighting design. Participation in the creation, rehearsal and performance of the choreographed material will be continuously assessed through the creation process and in video review of the performance. Students will need to arrange and allocate extra time for the creation and rehearsal period with their group members.

- a) Evidence of the group's embodiment of a coherent application and synthesis of class techniques in relation to theme of contact work,
- b) Evidence of commitment, collaboration and engaged participation,
- c) Evidence of original creative ideas in the group's dance and movement material, and in relation to all the mise en scene elements,
- d) Level of confidence, clarity of form, well rehearsed.

On successful completion you will be able to:

- Engage with the process of learning to absorb and apply dance and movement practices, and theories presented in the unit.
- Develop and apply collaborative skills in practice-based group work.
- Develop and apply choreographic and performance skills in the creation and presentation of performance work.

## Process/performance reflection

Due: **Week 13**

Weighting: **12%**

A 1000 word creative process and performance reflection based on the student's embodied research and reflections on their personal trajectory through the creation process and performance outcome.

Assessment criteria:

- a) Evidence that the student has understood and applied elements of classwork in the creative process and performance outcome.
- b) Clearly written articulation of challenges faced and creative strategies that were applied in the creation process and performance outcome.
- c) Evidence and articulation of personal embodied research.
- d) Evidence of open-minded and engaged participation.

On successful completion you will be able to:

- Engage with the process of learning to absorb and apply dance and movement practices, and theories presented in the unit.
- Apply critical, analytical and integrative thinking in the form of written work and oral presentations.
- Develop articulation of embodied research in written and oral form.

## Delivery and Resources

### Delivery:

Danc 220 classes are held in Building Y3A Room 184. Students must attend one of these classes: Tuesday 11am - 1pm or Tuesday 2pm - 4pm.

### Technologies used and required:

1. This unit has an online presence in ilearn. You can access this at <http://ilearn.mq.edu.au>  
u All DANC 220 material will be uploaded to the unit ilearn page each week.
2. You will need access to a computer, and an internet connection.

### Reading List:

Bainbridge Cohen, Bonnie 2012, *Sensing, Feeling, and Action: The Experiential Anatomy of Body-Mind Centering®*, 3rd edn, Contact Editions.

Buckwalter, Melinda 2010, *Composing while Dancing: An Improviser's Companion*. University of Wisconsin.

Butterworth, J, and Wildschut 2009, *Contemporary Choreography: A critical reader*. New York: Routledge.

Dils, Ann (ed.) 2001, *Moving History/Dancing Cultures*. Wesleyan original title.

Foster, Ruth 1976, *Knowing in my Bones*. London: Adam and Charles Black.

Goldman, Danielle 2007, 'Bodies on the Line: Contact Improvisation and Techniques of Nonviolent Protest', *Dance Research Journal*, vol. 39, no.1, pp. 60-74. Available from: International Bibliography of Theatre & Dance with Full Text. <http://web.ebscohost.com/simsrad.net/ocs.mq.edu.au/ehost/pdfviewer/pdfviewer?sid=95a3d5cb-cc94-4cc1-9e5a-3a29565781f1%40sessionmgr115&vid=2&hid=118>.

Hanna, Judith L 1979, *To Dance is Human: A theory of nonverbal communication*. Chicago: University of Chicago Press.

Houston, Sara 2009, 'The touch "taboo" and the art of contact: an exploration of Contact Improvisation for prisoners', *Research in Dance Education*, vol. 10, no.2, pp. 97-113. Available from: International Bibliography of Theatre & Dance with Full Text. <http://web.ebscohost.com/simsrad.net/ocs.mq.edu.au/ehost/pdfviewer/pdfviewer?sid=e78a1e9c-d396-479a-be64-8f5c02a509b7%40sessionmgr114&vid=2&hid=118>.

Johnson, DH (ed.) 1995, *Bone, Breath and Gesture: Practices of Embodiment*. Berkely, California: North Atlantic Books.

Kaltenbrunner, Thomas 1998, 2004, *Contact Improvisation: Moving - Dancing - Interaction*. 2nd edition. Aachen: Meyer and Meyer.

Kuppers, Petra 2001, 'Deconstructing images: Performing disability', *Contemporary Theatre Review*, vol 11, no. 3-4, pp. 25-40. Available at Taylor and Francis Online. <http://www.tandfonline.com/doi/pdf/10.1080/10486800108568636>.

Marchant, D., Sylvester, J. L. & Gammon, M 2010, 'Effects of a short duration, high dose contact improvisation dance workshop on Parkinson disease: A pilot study', *Complementary Therapies in Medicine*, vol. 19, no. 5, pp. 184-190. Available from: ScienceDirect Freedom Collection 2013. <http://www.sciencedirect.com.simsrad.net.ocs.mq.edu.au/science/article/pii/S0965229910000920>.

Novak, Cynthia J 1990, *Sharing the Dance: Contact Improvisation and American Culture*, Madison, Wisconsin: The University of Wisconsin Press.

Rainer, Yvonne & Wood, Catherine 2007, *The Mind Is a Muscle*, Afterall Books.

Turner, Robert 2010, 'Steve Paxton's "Interior Techniques": Contact Improvisation and Political Power', *TDR: The Drama Review*, vol. 54, no. 3, pp. 123-135. Available from : Project MUSE-Premium Collection. [http://muse.jhu.edu.simsrad.net.ocs.mq.edu.au/journals/the\\_drama\\_review/v054/54.3.turner.html](http://muse.jhu.edu.simsrad.net.ocs.mq.edu.au/journals/the_drama_review/v054/54.3.turner.html).

### **Assessment Submission:**

1. The short essay, long essay, and performance report must be submitted by the relevant date, as indicated on the unit schedule posted on ilearn.
2. All written material must be submitted via Turnitin. Information on how to submit your assignment and access results and feedback from assignments using My Submissions in ilearn is available at [http://mq.edu.au/iLearn/student\\_info/assignments.htm](http://mq.edu.au/iLearn/student_info/assignments.htm)
3. All assessment tasks must be attempted to pass the unit.

### **Referencing Style:**

1. The referencing style for all written material in this unit is Harvard. An up to date Harvard style guide is available at: <http://www.swinburne.edu.au/lib/studyhelp/harvard-quick-guide.pdf>
2. All essays should be Times New Roman font, 12 pt, double line spacing. A sample Harvard style essay format is available at <http://www.monash.edu.au/lls/llonline/writing/general/essay/analysing-citations/2.xml>

### **Extensions and Special Consideration:**

1. Assignments can only be submitted after the due date with a medical certificate or evidence of serious and unavoidable disruption is provided.
2. For extensions, contact the course convener well in advance if it appears you may not be able to submit an assignment on time. Extensions will only be granted on grounds of illness or misadventure, and are awarded at the discretion of the course convenor.
3. Students will risk failing this unit if they don't attend 80% of classes (except in the event of a medical issue where a medical certificate has been supplied or special consideration has been granted as a result of a serious and unavoidable event).

## Unit Schedule

Week	Topic	Assessment
1	<p>Welcome and Introduction.</p> <p>Overview of unit: structure, assignments, assessments.</p> <p>Warm up. Contact work intro.</p>	
2	<p>Readings 1 discussion</p> <ul style="list-style-type: none"> <li>Kaltenbrunner, pp. 32-39. CI: embodiment of cultural values of co-operation, equality, self-possession, interdependency, trust, the breakdown of gender roles and social boundaries.</li> <li>Kaltenbrunner, pp. 39-45. CI: the duet, contact and contact points, giving and taking weight, flow.</li> <li>Kaltenbrunner, pp. 47-53. CI: the physical body in space and time, weight, gravity, momentum, lifts, jumps, spiralling</li> </ul> <p>Classwork: functional warm-up; contact basic principles; principles of weight-taking.</p>	
3	<p>Reading 2 discussion:</p> <ul style="list-style-type: none"> <li>Novak, pp. 32-52. The origins of CI from the 60's American social dance and experimental dance/theatre culture.</li> <li>Novak, pp. 52-62. Steve Paxton, the founder of CI.</li> <li>Turner, Paxton, CI and Political Power, TDR, pp. 123-135. A sociopolitical critique of Paxton and CI.</li> </ul> <p>Classwork: warm-up; contact basic principles; weight-taking basic principles development.</p>	

4	<p>Readings 3 discussion:</p> <ul style="list-style-type: none"> <li>Bainbridge Cohen in Johnson (ed), pp. 195-203. "Movement is the first perception".</li> <li>Bonnie Bainbridge Cohen talks about the body mind split in Western thinking and the influence of Aikido, Tai Ji Quan, Yoga and other Asian forms on her BMC work. <a href="https://www.youtube.com/watch?v=LtJbxQj82Zg">https://www.youtube.com/watch?v=LtJbxQj82Zg</a></li> </ul> <p>Classwork: warm-up; contact principles development; contact duo sequences development.</p>	
5	<p>Readings 4 discussion:</p> <ul style="list-style-type: none"> <li>Hanna, What is Somatics? Somatics, the idea of the unification of the mind and body, is discussed by the founder of somatic practice, Thomas Hanna.</li> <li>Whitehouse in Johnson (ed), 241-251. Kinaesthetic sense, the sense of moving - "the sixth sense".</li> </ul> <p>Classwork: warm-up development; contact duo sequences development, intro to trios and group.</p>	Short essay assignment via turnitin. Friday 5pm, week 5.
6	<p>Readings 5 discussion:</p> <ul style="list-style-type: none"> <li>Buckwalter 2010, p. 76-90. Improvisational strategies for movement making. File</li> <li>Part 1: Palindrome, grid, speherical space. p. 76-80</li> <li>Part 2: Underscore, hot spot, listening to the space. p. 80-85</li> <li>Part 3: Architecture, room writing, exit and dance. p. 85-88</li> </ul> <p>Classwork: warm-up development; sequences development.</p>	
7	<p>Readings 6 discussion:</p> <ul style="list-style-type: none"> <li>Lavender in Butterworth 2009, pp. 71-89.</li> <li>Pt 1: Creative operations of dance making: IDEA, pp. 71-73.</li> <li>Pt 2: Dance-making intentions, pp. 73-76.</li> <li>Pt 3: Rehearsal criticism, pp. 77-81.</li> <li>Pt 4: Choreographic provocation, pp. 81-85.</li> </ul> <p>Classwork; Allocation of groups based on performance texts, begin creative development.</p>	
Break		
8	Creative development.	
9	Creative development.	Long essay assignment. <i>Use of contact work in Sydney Dance Company's season 'Louder than Words'</i> . Via turnitin Friday 5pm week 9.

10	Creative development.	
11	Creative development, show and tells.	
12	Rehearsal.	
13	Performance.	Performance Tuesday Week 13, Creative Process and Performance Outcome Reflection via turnitin, Friday Week 13.

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy [http://mq.edu.au/policy/docs/academic\\_honesty/policy.html](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy [http://mq.edu.au/policy/docs/grievance\\_management/policy.html](http://mq.edu.au/policy/docs/grievance_management/policy.html)

Disruption to Studies Policy [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html) *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

## Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: [https://students.mq.edu.au/support/student\\_conduct/](https://students.mq.edu.au/support/student_conduct/)

## Additional information

MMCCS website [https://www.mq.edu.au/about\\_us/faculties\\_and\\_departments/faculty\\_of\\_arts/departments/media\\_music\\_communication\\_and\\_cultural\\_studies/](https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments/media_music_communication_and_cultural_studies/)

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

## Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

## Learning Skills

Learning Skills ([mq.edu.au/learningskills](http://mq.edu.au/learningskills)) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

## Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

## Student Enquiries

For all student enquiries, visit Student Connect at [ask.mq.edu.au](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

#### Learning outcome

- Develop and apply collaborative skills in practice-based group work.

#### Assessment task

- Creation, performance outcome

## Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they

participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

## **Learning outcome**

- Engage with the process of learning to absorb and apply dance and movement practices, and theories presented in the unit.

## **Assessment tasks**

- Short essay
- Long essay
- Creation, performance outcome
- Process/performance reflection

## **Discipline Specific Knowledge and Skills**

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

## **Learning outcomes**

- Engage with the process of learning to absorb and apply dance and movement practices, and theories presented in the unit.
- Develop and apply choreographic and performance skills in the creation and presentation of performance work.
- Develop articulation of embodied research in written and oral form.

## **Assessment tasks**

- Short essay
- Long essay
- Creation, performance outcome
- Process/performance reflection

## **Critical, Analytical and Integrative Thinking**

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate

and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

### **Learning outcomes**

- Engage with the process of learning to absorb and apply dance and movement practices, and theories presented in the unit.
- Apply critical, analytical and integrative thinking in the form of written work and oral presentations.

### **Assessment tasks**

- Short essay
- Long essay
- Creation, performance outcome
- Process/performance reflection

## **Problem Solving and Research Capability**

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

### **Learning outcomes**

- Engage with the process of learning to absorb and apply dance and movement practices, and theories presented in the unit.
- Develop and apply choreographic and performance skills in the creation and presentation of performance work.

### **Assessment tasks**

- Short essay
- Long essay
- Creation, performance outcome
- Process/performance reflection

## **Creative and Innovative**

Our graduates will also be capable of creative thinking and of creating knowledge. They will be

imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

### **Learning outcomes**

- Engage with the process of learning to absorb and apply dance and movement practices, and theories presented in the unit.
- Develop and apply collaborative skills in practice-based group work.
- Develop and apply choreographic and performance skills in the creation and presentation of performance work.

### **Assessment tasks**

- Short essay
- Long essay
- Creation, performance outcome
- Process/performance reflection

## **Effective Communication**

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

### **Learning outcomes**

- Develop and apply collaborative skills in practice-based group work.
- Develop articulation of embodied research in written and oral form.

### **Assessment tasks**

- Creation, performance outcome
- Process/performance reflection

## **Engaged and Ethical Local and Global citizens**

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

## **Learning outcome**

- Develop and apply collaborative skills in practice-based group work.

## **Assessment task**

- Creation, performance outcome

## **Changes from Previous Offering**

Changes made since last delivery of unit: 1. Embodied research will be articulated via a written creative process and performance reflection of 1000 words rather than a performance report of 1500 words. 2. Inclusion of new assessment task: 500 word short essay instead of a 350 word reflection. 3. Main written component will be an analytical response to a live work instead of essay based on a videoed work.

## **Changes since First Published**

Date	Description
27/07/2014	"Changes from previous offering" amended.