



DANC220

Dance Practice 1

S2 Day 2015

Dept of Media, Music & Cultural Studies

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Disclaimer

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General Information

Unit convenor and teaching staff Jon Burt jon.burt@mq.edu.au
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>Report</u>	8%	Week 5, 2015
<u>Essay</u>	45%	Week 8, 2015
<u>Creation, performance outcome</u>	35%	Week 13
<u>Process/performance reflection</u>	12%	November 20th 2015

Report

Due: **Week 5, 2015**

Weighting: **8%**

This 750 word report is in two parts. The first part 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 and include at least two references from two different class readings. The second part should an essay plan for the written essay (written assignment 2) detailing the subject of the essay, a research question and methodology with at least two references to authors in the field of critical dance studies.

Once submitted via Turnitin the report 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 organisation and structure,
- b) Evidence of correct academic and writing protocols,
- c) Evidence of critical, analytical and integrative thinking,
- d) 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.

Essay

Due: **Week 8, 2015**

Weighting: **45%**

This assessment task is a 1500 word essay with consistent academic referencing.

The essay will be a performance analysis an extant contemporary dance work. The essay will investigate the subject with reference to class themes, dance theorists, and the work of other choreographers. You will be required to build on your essay plan and investigate your 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 using contact work as the choreographic or creative process 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: **November 20th 2015**

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 9am - 11am or Tuesday 11am - 1pm.

Technologies used and required:

1. This unit has an online presence in ilearn. You can access this at <http://ilearn.mq.edu.au>
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, D.H (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.

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.

Assessment Submission:

1. The report, essay, and creation process and performance reflection 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
3. All assessment tasks must be attempted to pass the unit.

Referencing Style:

1. All written assignments must adhere to a recognised academic referencing style, for example Harvard or a similar author date style. An up to date Harvard style guide is available at: <http://www.swinburne.edu.au/lib/studyhelp/harvard-quick-guide.pdf>
2. All written material should be in a consistent easily readable font such as Arial, Times New Roman etc., 12 pt, 1.5 or 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
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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"> • 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. • Kaltenbrunner, pp. 39-45. CI: the duet, contact and contact points, giving and taking weight, flow. • Kaltenbrunner, pp. 47-53. CI: the physical body in space and time, weight, gravity, momentum, lifts, jumps, spiralling <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"> • Novak, pp. 32-52. The origins of CI from the 60's American social dance and experimental dance/theatre culture. • Novak, pp. 52-62. Steve Paxton, the founder of CI. • Turner, Paxton, CI and Political Power, TDR, pp. 123-135. A sociopolitical critique of Paxton and CI. <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"> • Bainbridge Cohen in Johnson (ed), pp. 195-203. "Movement is the first perception". • 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. https://www.youtube.com/watch?v=LtJbxQj82Zg <p>Classwork: warm-up; contact principles development; contact duo sequences development.</p>	

5	<p>Readings 4 discussion:</p> <ul style="list-style-type: none"> • 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. • Whitehouse in Johnson (ed), 241-251. Kinaesthetic sense, the sense of moving - "the sixth sense". <p>Classwork: warm-up development; contact duo sequences development, intro to trios and group.</p>	Report assignment via turnitin. Friday 5pm, week 5.
6	<p>Readings 5 discussion:</p> <ul style="list-style-type: none"> • Buckwalter 2010, p. 76-90. Improvisational strategies for movement making. File • Part 1: Palindrome, grid, speherical space. p. 76-80 • Part 2: Underscore, hot spot, listening to the space. p. 80-85 • Part 3: Architecture, room writing, exit and dance. p. 85-88 <p>Classwork: warm-up development; sequences development.</p>	
7	<p>Readings 6 discussion:</p> <ul style="list-style-type: none"> • Lavender in Butterworth 2009, pp. 71-89. • Pt 1: Creative operations of dance making: IDEA, pp. 71-73. • Pt 2: Dance-making intentions, pp. 73-76. • Pt 3: Rehearsal criticism, pp. 77-81. • Pt 4: Choreographic provocation, pp. 81-85. <p>Classwork; Allocation of groups based on performance texts, begin creative development.</p>	
Break		
8	Creative development.	Essay assignment via turnitin Friday 5pm week 8.
9	Creative development.	
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, November 20th 2015.

Learning and Teaching Activities

Report

750 word academic report in two parts: 1) discussion of a class theme from the first 4 weeks of the unit, 2) an essay plan for the essay assignment (written assignment 2)

Essay

1500 word academic performance analysis of an extant contemporary dance work

Creative process and performance outcome

The creation and performance component will be a group-devised work

Process and performance reflection

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

Practice-based workshops

A series of practice-based workshops to develop students' dance and creative process skills

In-class discussions and online discussion forum

In-class discussions and online discussion forums to discuss class themes, practical content, creative process and performance outcomes

In-class discussions and online discussion forum

In-class discussions and online discussion forums to discuss class themes, practical content, creative process and performance outcomes

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

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

Disruption to Studies Policy 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/

Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit [ask.mq.edu.au](#).

Additional information

MMCCS website 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) 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

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

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

- Report
- Essay
- Creation, performance outcome
- Process/performance reflection

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

- Report
- 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

- Report
- 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

- Report
- 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

- Report
- 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

1. Short essay now called a report, increased from 500 to 750 words and split into 2 parts.
2. Essay decreased from 2000 to 1500 words and due week 8 not week 9. Subject to be an extant work on video rather than a live performance.