



THE RELEVANCE OF  
DANCE PERFORMANCE IN TERTIARY EDUCATION:  
AN AUSTRALIAN WORK-BASED PERSPECTIVE.

Exegesis submitted by

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## **Abstract**

This study and included artifact (i.e. course of study) aims to support the inclusion of dance as a legitimate area of academic study in the higher education sector and to develop an undergraduate dance performance course to include dance genres other than ballet and contemporary dance. Additionally this study recognises that dance may be legitimately categorised as a recreational activity, a sport and/or an art form depending on the intent and level of expertise of the performer. As an outcome the study presents an undergraduate dance performance course tested against the requisite Australian Qualifications Framework Level 7 criteria. The course aims towards developing dance professionals who have the skills and knowledge to pursue dance performance careers as well as related career paths and in a variety of dance genres and dance sector professions. The motivation of the project stems from an aspiration to utilise a work-based research study to further develop opportunities for dance studies within the higher education sector.

Reflective practice, and subsequent research, led to an awareness of a view shared by a number of academics encountered that dance is somewhat subservient to other academic disciplines. This view holds significance for performing arts education generally and particularly for dance education. This study offers discussion on the history of dance as an academic discipline as well as providing a personal perspective on the development of dance education in Australia. Identified concerns relating to dance assessment are also discussed as well as the advantages of broadening the range of dance genres offered for study at tertiary level other than those generally accepted as legitimate areas of study.

This project has evolved within a work based learning approach and includes:

- personal reflections developing from a working life devoted to both dance and general education
- an overview of identified concerns related to the perception of dance in the higher education sector
- a discussion regarding the history of tertiary dance courses both nationally and internationally

- a review of relevant literature applicable to the development of undergraduate dance courses in Australia
- a comparison of dance genres including those traditionally offered in tertiary dance courses (i.e. ballet and contemporary) and suggested additions (i.e. ballroom and latin dance)
- a fully developed course of study suitable for the study of dance as an art form at undergraduate level that meets Australian Qualifications Framework guidelines and
- discussion surrounding the limitations affecting the implementation of the course developed as part of this project.

This exegesis provides a critical analysis of the aims and the outcomes of the work undertaken as a result of personal reflection and research findings, and provides an artifact developed as part of the study that may be used by educational institutions for the further development of dance performers and dance educators at the tertiary level of education.

### **Certification of Exegesis**

This exegesis is entirely the work of Adele Hyland except where otherwise acknowledged. The work is original and has not previously been submitted for any other award, except where acknowledged.

Principal Supervisor: Dr Luke Van Der Laan

Associate Supervisor: Dr Janet McDonald

Student and supervisors signatures of endorsement are held at the University of Southern Queensland.

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## **PART 1:**

## **INTRODUCTION**

### **1. a) Project Introduction**

The following ‘work-based’ research project has been undertaken specifically to address curriculum development needs observed while acting as Head of Dance within a tertiary institution. The focus of this project was to develop a course of study to be implemented at the undergraduate level of higher education aimed specifically at the development of dance performance and dance as an art form. To ensure that the course would:

- 1) be adopted by educational institutions charged with the authority of implementing such programs and
- 2) be accredited by the relevant higher education accrediting authority

it was necessary to consider some of the problems associated with the perception of dance as an academic discipline as well as the financial implications of presenting a course of study that requires studio space.

Information included in the following discussion and associated documentation (other than that which is cited) is substantially based on personal knowledge and reflection developed as a result of broad exposure to many facets of both general education institutions (e.g. public and private schools and colleges) and dance sector organisations both in Australia and internationally (e.g. Ausdance, DanceSport Australia, World Dance Council, International Dance Organisation, World DanceSport Federation).

Over a period of fifty years I have been involved in ‘Dance’ - as a professional performer, dance studio teacher and proprietor, dance organisation director and national president, and international organisation delegate. Concurrently, I have pursued a career as a teacher in schools, colleges and universities commencing as a

New South Wales Department of Education classroom teacher and subsequently as a school principal in the primary sector. This experience was followed by classroom teacher and year co-ordinator roles in the private secondary sector, and subsequently as lecturer and Head of Department in the tertiary sector of education.

Having been responsible for the delivery of undergraduate dance programs in three private tertiary institutions over the past twenty years, the continued debate relating to the legitimacy of dance as a discipline worthy of study in the higher education sector has become an ongoing personal disquiet. Subsequent research indicates that my experiences in Australia, and those of peers employed in tertiary institutions in both the United States and the United Kingdom, are similar, and deserve to be investigated critically with the intent of making an original contribution to the knowledge base underlying the notion of dance in the higher education sector from a phenomenological point of view.

Christopher Bannerman, in a paper delivered to the Conference on Research in Dance (CORD) held at De Montfort University, Leicester, England in 2009 discussed the influence of the reflective practitioner in arts-based education and the emergence of the “hybrid academic/artists or the artist/academics” (Bannerman, 2009, p. 237). As more dance artists combine their performance skills with academic study and practice, a greater understanding between the fields will emerge. However, at this point in time I believe there exists, in the higher education sector, pedagogical traditions that are ‘at odds’ with the common understanding among dance artists that knowing ‘how’ is equally, if not more, important than knowing ‘what’ or ‘that’.

During my research I was drawn to the following comments by Nadine George-Graves during a discussion with fellow dance academics - ‘We’re thinking about what there is beside dance, in a convivial, generous way, and I’m being asked to think about our intellectual passports - traveling between disciplines and ways of

navigating scholarship and career paths without getting stopped by customs, by customs and trends, and fashions, and discourse, and language' (Clayton, et. al., 2013, p. 24).

I related to these comments by George-Graves and, considering an alternate meaning for 'customs', draw on an analogy based on my real experiences as a dance academic and also as a frequent traveller. I regularly travel internationally and always transit 'customs' at airports without interference. I am blonde and blue eyed, elderly and conservatively dressed. I don't exhibit any characteristics that would trigger attention from customs officers and so I am ushered towards the 'green' line – no questions asked. I feel that were I a more 'traditional academic' (in that my area of expertise was in a more traditional area of academic study) the same would be true in academia. The situation I face as a dance academic within academic circles however is very different – firstly a dancer, secondly an academic. No 'green line' here! In fact the path to be taken is fraught with hoops to jump through and hurdles that seem to be set higher and higher. All have a common theme - please justify your right to membership of the tertiary sector!

The conundrum is that I can also relate to the experiences of Carol Brown as stated in 'The Insider-Outside Status of the Artist-Scholar' (Brown, 2013). In comparing her experiences in higher education to the performing arts environment she writes;

'Neither have I been immune to common perceptions of academia within the professional arts world, where an academic background carries little weight. In contrast to academic conferences and publishing, the success or otherwise of a choreographic work is largely determined by audience, venue, peer feedback, and critical reception. Until relatively recently, arts funders, programmers, and curators have been suspicious of performers and performance makers with academic positions, the assumption being that, whereas an artist 'does,' an academic thinks, talks, and writes about this doing' (Brown, 2013, p. 19).

The issue emanating from these contrasting perceptions is that barriers are created between dance performers, dance educators and academics generally. I believe that what is required is 'a new conception of the dancer as less a receptacle of collective wisdom and choreographic tradition and more a person engaged in mindful movement and creative inquiry' (Warburton, 2002, p. 119).

Warburton suggests 'that new models of dance cognition and education show that the act of moving aesthetically requires a range of sophisticated mental operations' (Warburton, 2002, p. 104). For dancers to become dance scholars, what Warburton calls a 'mindful movement' approach is more appropriate when teaching dance technique and this should be combined with curriculum and assessment that teaches and assesses intelligent performance rather than focusing on the physicality of performance.

In the United States where dance has been a part of the higher education curriculum since the 1930s, dance undergraduate courses flourish and dance educators seem to have been able to adjust to the regulations and protocols of the academic environment. Sometimes this has meant that dance researchers are restricted by procedures that may be more suited to biological and social sciences or methodologies that 'ignore the role of serendipity, intuition, chance, and play in artistic inquiry' (Brown, 2013, p. 18). Despite restrictions and difficulties, US dance programs at both undergraduate and post graduate levels have been able to maintain their existence. In Australia, however, the reverse has been the case with prominent undergraduate dance courses at the University of New South Wales, Wesley Institute and the University of Western Sydney closing during the last decade. My personal experience in an Australian tertiary institution is that, not only is there a problem of acceptance in the tertiary environment but also, financial pressures bring into favor the less space consuming face to face courses and highly cost effective online courses. (At one institution in Sydney, budgeting was based on a student:space ratio of one student per two square metres of teaching space.) Pressure was brought to bear on presentation of as many units as possible by online delivery.

The institutions themselves are primary stakeholders in the debate on the inclusion of dance courses in higher education - be they public universities or private colleges. Universities are charged with the role of providing a place for the creation and sharing of knowledge, however they also need to be financially viable to survive. Dance performance requires the use of large spaces and in an economy where space is an expensive commodity, it can be an obstacle in maintaining dance programs in Australian universities.

That being said, it is my belief that there exists a somewhat covert disrespect for dance as a discipline worthy of its place in the tertiary education environment and this disrespect reduces the support for dance courses being offered in public universities. I suspect that this disrespect is based on a lack of understanding regarding the skills and cognitive processes involved in the making and performing of dance, as well as its practical nature. Private institutions are more likely to offer undergraduate dance courses, and usually in organizations that specialize in the creative arts and are governed by individuals who are committed to 'arts' education.

The debate on whether or not dance should be included as a discipline appropriate for study in the tertiary environment is a debate that I have been privy to as a dance academic. The discussion seems to stem from a mistaken general view (often held by those who have not studied dance) that the only 'academic' subjects studied in a dance undergraduate degree are complementary studies such as Dance History or Body Science (Davenport, 2017, p. 34). The reality is that dance education and dance performance courses, although under threat, still exist in a number of higher education institutions across Australia and will continue to do so - at least in the short term.

My own areas of specialisation include not only dance in tertiary education but also 'dance as sport'. The term applies to dance when it is performed in competition and, the organisations formed nationally and internationally to manage such competitions

are recognised by government departments responsible for sport, such as the International Olympic Commission and its associated national sporting bodies across the world. I have been involved in the development of programs of study specifically aimed at developing the skills of coaches and adjudicators involved in 'Dance as Sport'. Some units of study, such as those relating to performance psychology and dance pedagogy, are applicable to both the study of dance for performance and the study of dance from a teacher/coach and/or adjudicator perspective. These courses are offered by the organizations themselves and are suitable for accreditation as vocational courses and not as courses of study in the tertiary sector.

My particular interest and focus in developing the program of study included in this 'work-based' research project is:

- 1) broadening the scope of tertiary study within dance to include popular genres so that dancers of advanced standing in a broad variety of popular genres will have the opportunity to access higher education in dance and
- 2) addressing some concerns related to dance assessment in order to bring further clarity to the debate on the significance of performance assessment in recognising creative and practical intelligences.

The program of study was developed adopting a work-based learning approach and through:

- reflection on lifetime experiences in performing and teaching dance
- discussion with fellow academics, students and college executive
- analysis of current research and statistics
- feedback from accreditation personnel
- identification of common misapprehensions regarding dance education.

The course developed as the outcome of this research meets all relevant guideline - Graduate Attributes of the Institute commissioning the development of the course, Australian Qualifications Framework Level 7 criteria and requirements of the Tertiary Education Qualities and Standards Agency. The study identifies associated problems experienced by me as a dance academic in the higher education environment and offers suggestions for further research that may contribute to greater understanding between dance academics and academics of other disciplines. The findings of my experiences and inferences drawn from research are recorded in the form of an exegesis that provides an overview of the problems related to the discipline of dance, as perceived in the Australian higher education environment, and offers a dance performance course that will improve the educational opportunities for students of dance. The course will, with appropriate accreditation, be made available for delivery in the tertiary college for which it was commissioned.

## **1. b) Problem Statement**

### **1 b) i) Dance in Higher Education**

In providing a background for this project, it is necessary to place the higher education study of dance in context internationally, and then specifically in Australia. The discipline of dance is relatively new to the tertiary environment and evolved in the United States out of the study of Physical Education in the 1920's - the first dance major having been approved in the Women's Physical Education Department at the University of Wisconsin in 1926 (Bonbright, 2007).

In the early years the discipline of dance struggled for recognition in its own right. It wasn't until the 'Dance as a Discipline' conference held in the USA in 1965, and the ground breaking keynote address of Alma Hawkins, that practitioners from a number of American universities found a common understanding for the future directions in tertiary dance education.

Hawkins stated 'It seems to me that the body of knowledge that provides the framework for the dance major and the foundations for teaching must include the following areas of study:

- movement principles and skills
- principles of choreography
- music for dance
- history of dance
- dance notation
- philosophy and aesthetics of dance
- principles of human movement and their application to dance'

(Hagood, 2008, p. 54).

This statement by Hawkins, and the following 'Platform for Dance in Higher Education' developed at that conference, provided the guidelines for the undergraduate dance performance course developed as part of this project.

The criteria, as stated in the platform, is as follows:

- 'The creative experience is always at the core of the total dance major or area of dance study
- All dance majors should have a continued contact with the studio for direct participation in dance
- All dance majors should have the opportunity for some differentiation and some specialisation in keeping with their personal commitments and future goals
- The highly gifted person should have the opportunity to develop his talents to the fullest
- There is a place for professional dance companies within the academic structure



- Graduate programs should be developed to provide advanced specialisation and research in various aspects for the field
- Different degree patterns should be appropriate in the education of the dance major' (Van Tuyl, 1968, p. 134).

Dance as a discipline was accepted into United Kingdom universities in the 1970's and courses were initially 'somatics' based rather than 'performance' based – somatics focusing on a diagnostic approach to movement in order to produce efficient and safe practice as compared to a performance approach focusing on the artistic interpretation of dance.

Somatic practices such as Alexander Technique, Feldenkrais Method and Skinner Release Technique influenced the training of postmodern dancers at the time and subsequently had a significant influence on tertiary dance courses (Holt, 2015). The somatic emphasis could be said to focus on a diagnostic approach to movement in order to produce efficient and safe practice. In the twenty first century, with increased pressure to develop course content that meets student expectations, courses tend to be more performance and career based and now include: artistry and aesthetics from a performance perspective, ethics, new technologies, pedagogy and other scholarly subjects (Holt et al., 2015).

Dance as a discipline in its own right is said to have struggled for recognition due to 'political and cultural reluctance to accept the value, or even the existence, of knowledge embodied in dance experience' (Haynes, 1987, p. 141). Currently dance in the United Kingdom is offered in a variety of contexts - from genre specific courses, such as those delivered by the School of the Royal Ballet and the London Contemporary Dance School, to units of study being delivered as subsets of other disciplines as combined or joint degrees (Preece et al, 2014). A similar situation currently exists in Australia with genre specific undergraduate dance courses being

offered at the Australian Ballet School and Queensland University of Technology. Dance is offered as a subset of other discipline specific courses at Macquarie University in Sydney.

Sir Ken Robinson, while comparing the education systems of the USA and the UK, mentions a hierarchy he believes is common to both. He states that ‘At the top are mathematics, science and language skills. In the middle are humanities. At the bottom there are the arts. Within the arts there is another hierarchy: music and visual arts normally have a higher status than theatre and dance’ (Robinson, 2009, p. 13). It is also my experience that traditional academic curricula does not seem to be exposed to the level of funding fluctuations and demands regarding the ratio of practical study as against theoretical study experienced by creative arts courses. With such a low status and financial implications a concern is that, unless there is strong advocacy for dance at government advisory levels, dance may be the first discipline to be dropped by tertiary establishments experiencing difficult financial times. This may also be the case in Australia.

In addition to financial considerations and its low status, Robyn Ewing, commenting on statements by Professor John O’Toole, Foundation Chair of Arts Education at Melbourne University (2005 to 2010) provided additional reasons for negative sustainability of dance in the tertiary sector as follows:

- ‘the continued dominance of traditional academic curricula as the main ‘passport’ for entering tertiary education
- limited systematic large-scale research on the impact of the Arts on student learning in Australia leading to the impossibility of quantifying their impact (Mills, 2010) in ways preferred by governments
- a lack of confidence or expertise within particular or all art forms’ (Ewing, 2010, p. 8).

Ewing provides many additional reasons for negative sustainability in the sector however the three listed above are key to the experience of the writer.

Building on the above reasons, this study attempts to highlight some of the problems that affect the sustainability of dance in the Australian higher education environment and in doing so offers alternatives in course structure that may attract additional students (making the courses more economically viable), prepare students for a wider variety of dance career options (a government priority) and address problems in assessment that, in my experience, have been identified as an area of concern by education regulators.

### **1 b) ii) Performing Arts and Academic Ability**

Sir Ken Robinson states that, ‘there seems to be, in government circles, an ‘obsession with a certain type of academic ability’ (Robinson, 2011, p. 5). His statement raises a question of definition as, in my experience, the term ‘academic’ is a conundrum. It appears to be loosely defined in dictionaries and more often used as an adjective as if it has common meaning (e.g. academic institution). It is therefore subject to personal understanding and for me it is a study or scholarly activity, and, ‘academic ability’ is having the proficiency to successfully study and acquire skills in a discipline or body of knowledge.

Robinson, in his many presentations (both by video and in written form) refers to a belief that globally, education systems are designed for a different time in history. An era in which academic ability refers to a type of reductive reasoning and knowledge of the classics. In his stated views, some areas of study have become more culturally valuable and the people who achieve in these areas of study perceived as being more intelligent or more able (Robinson, 2008). Particularly in western civilization, value is often measured in monetary reward. Therefore the disciplines related to the potential to earn higher salaries could be considered higher ranking and consequently more ‘academic’.

Although Sternberg (Sternberg, 2001) considers the premise that intelligent individuals are more likely to have the ability to acquire the skills that are valued by a society, it may be questionable to apply this premise to corporeal intelligence or creative intelligence. Sternberg goes so far as to say that creativity adds a uniqueness that goes beyond intelligence. Interestingly from the perspective of the performing arts, Csikszentmihalyi, (1996) Sternberg and Lubart (1995) state that ‘creativity is meaningful only in the context of a system that judges it, and what is creative in one context may not be in another’. (Sternberg, 2001, p. 360). This is a statement that should be taken into account when discussing assessment in the performing arts and when considering the value of creativity assessment when accrediting tertiary courses in performing arts.

### **1 b) iii) An Australian Perspective**

There is no doubt that Australia, since the 1950’s, has had a prosperous economy and the majority of Australians have had the privilege of access to an holistic education that includes the basic core subjects as well as sport and the ‘arts’. It could be said that there was an increased interest in the creative arts from that period onwards and this interest was supported practically by the ‘Whitlam’ government of the 1970’s when generous government grants were awarded to dance companies existing at that time (Brissenden and Glennon, 2010). Despite this increased interest in performing arts, it is generally evident that dance, as a physical activity or as a career choice, has not rated as favourably in the Australian culture as has sports and physical education. Consequently, it has languished behind other subject areas in its curricula development in the education system.

The ‘Education and the Arts Report’ of 1974 identified some of the difficulties regarding the inclusion of dance in formal education programs and concluded that ‘Dance suffers in all directions - insufficient curriculum development, insufficient support in the schools and inadequate numbers of trained, competent teachers’ (Schools Commission and the Australia Council, 1974, p. 44). In response to this report a group of prominent Dance educators met in Melbourne in 1977 and formed the Australian Association for Dance Education (AADE).

Ann Butt, the founding president of AADE in the state of New South Wales, recognised at the time of its inception that ‘A profession, which becomes established without support from appropriate educational institutions, lacks the facilities to establish standards and gain status’ (Butt, 1980, p. 117). In a sustained and committed effort to address this issue Butt developed and implemented a Bachelor of Dance Education course aimed at satisfying the need for trained competent dance teachers eligible for employment in government and non-government schools. This course was a precursor for the course still delivered at the Australian College of Physical Education (ACPE) at Homebush in Sydney.

During the 1980’s dance had limited representation in Australian universities and little power to influence funding for research or to influence regulations that were not conducive to the development of dance as a legitimate tertiary study. Records from 1992 to 2003 indicates that the number of students studying dance in tertiary institutions rose from 700 to 924 across thirteen institutions (Throsby, 2004) however records do not differentiate between dance performance courses and dance education courses. The researcher has been involved, at various stages, in the delivery of four tertiary dance courses offered in New South Wales since the year 2000 and therefore is aware that of the four institutions listed in New South Wales, only one (Wesley Institute) offered an undergraduate degree in Dance Performance. The course developed as part of this project has not been offered from 2015 onwards, however a similar course was introduced in 2015 at the Academy of Music and Performing Arts (AMPA) with students and lecturers relocating from Wesley Institute to AMPA with no disruption to course progression. The Australian College of Physical Education has also introduced a Bachelor of Dance Practice program since 2015 however the focus of that course is on the development of dance teachers and administrators rather than dance performers.

A plethora of vocational courses have since been developed and implemented in private colleges and Technical and Further Education Colleges (TAFE). Additionally, several undergraduate courses are still offered in major universities.

In the tertiary sector of Australian education there were, in 2016, ten institutions offering undergraduate dance degrees in either dance education and/or dance performance (TDCA, 2016), yet this status is at stake given the internal attitudes of stakeholders (academia) and the recent funding decisions of government. In 2016 the diploma arts courses eligible for student loans under the Vocational Education and Training (VET) Fee Help program were cut from seventy to thirteen. Thirty percent of those courses cut from funding eligibility were dance or dance related. Such courses previously provided a tertiary education entry point for dance students who had not achieved an appropriate Australian Tertiary Admission Rank (ATAR) score to gain direct entry to an undergraduate course.

The Australian Government's Minister for Education justified these cuts to funding by stating that the government needed to reduce the number of courses that are chosen for their lifestyle opportunities rather than career opportunities (Birmingham, 2016). Educationalist Ken Robinson's theories challenge the Minister on the relevance of 'lifestyle choices' as Robinson believes that making a 'lifestyle choice' into a career is a healthy thing to do (Robinson, 2009, p. 13). If however the Australian government's decision on VET funding was based on statistics, the most recent statistics available at the time indicate that the decision was based on inaccurate information. According to the Australia Council for the Arts Media Release of March 2015, the cultural sector contributed \$50 billion to Australia's GDP in the financial year 2012 to 2013 with \$1.5billion of that total being attributed to live performance ticket sales. (The Arts Matter to Australia, Media Release, 2015). Such a financial contribution indicates growth in the entertainment sector and therefore a predictable increase in career opportunities becoming available for dance performers.

Even if the funding is allocated according to the possibility of career opportunities, the decision could be considered flawed. With the unprecedented changes to employment due to society's engagement with, and the rapid development of,

information technology it would seem impossible for anyone to predict the type of employment that will be available to today's students. It would be difficult then for a government to predict where career opportunities will exist in the future when applying funding for education. In fact, the Minister's counterpart in the United States of America, Secretary of Education Richard Riley, stated that 'we are currently preparing students for jobs that don't yet exist using technologies that haven't yet been invented ... in order to solve problems we don't even know are problems yet' (Trilling & Fadel, 2009, p. 3). Although stated in 2009, it would seem that Richard Riley's statement is even more relevant in 2018 considering that information technology is accepted as being the most dominant force affecting future careers.

McInnis, in 'The Government and Management of Student Learning' questions a change in government intervention that gives Ministers the option to make funding decisions and warns that it may 'open the way for the minister of the day to decide on other grounds, ideological for instance, that some subjects and courses are unsuitable' for funding (McInnis, 2005, p. 92). The current Australian government's own 'platform,' or philosophy under which they govern, states that 'Our young people are the future of the Australian nation. They deserve a future in which they can achieve fulfilment of their talent through rewarding jobs'. It further states that 'Liberals promote the fundamental importance of education and training at all levels and the benefits of a vibrant and inclusive participation in the arts' (The Platform of the Liberal Party of Australia, p. 7). It seems that government funding cuts to education in the performing arts is contrary to its own stated platform of beliefs.

#### **1 b) iv) Limitations of Current Tertiary Dance Education**

Dance education undergraduate courses available in Australia tend to ignore a variety of career options available to dancers. Most aim towards training dance educators for the secondary school sector and therefore include in-depth practical study of the

Contemporary genre. This is the core performance genre most suited to the Higher School Certificate syllabus. Undergraduate dance 'performance focused' courses are rare in Australia, however, those that are offered predominately prioritise ballet and contemporary techniques, with some including the jazz genre. All are exclusive of major study in any of the many other equally well established and technically challenging genres such as flamenco, Irish, tap, ballroom and latin dance. In some courses ballroom and latin dance are included but labeled as social dance. Others offer genres from this list as electives only. Dance performance options across a variety of genres are therefore not well catered for in current courses offered in Australia.

This trend is also evident internationally. Of the 130 North American Higher Education Dance Degrees listed in the '2010 Guide to Dance in Higher Ed' (Dance Teacher, 2010, p. 102), all offered either ballet or contemporary (modern), commonly called Western Theatre Dance, as genres for practical study. None offered ballroom and/or latin dance as core genres and 25 of the 130 offered ballroom and/or latin dance as elective genres. None mention expertise in ballroom or latin dance, or in fact any genres other than ballet, contemporary or jazz, in audition requirements.

This anomaly was recently recognized by dance educators in the United Kingdom. A move towards the tertiary study of non-western dance forms was taken up in the first decade of the twenty first century but failed to gain momentum. The initial interest was no doubt enabled by an influx of government money following the establishment of a Labour government (Brown, 2013). Two decades later it seems that the majority of institutions in the United Kingdom still continue to confine their undergraduate courses to what is termed Western Theatre Dance (i.e. ballet, contemporary and jazz).



As Brown stated 'there is a concomitant risk in this strategy of losing a place of openness 'outside' what is known and enunciated by established discourses' (Brown, 2013, p. 25). Supporters for a broader variety of genres to be offered for study would argue that the study of genres other than Western Theatre Dance provides opportunity for students to major in alternative genres in which they may have expertise. Diversity of genres also allows students greater flexibility to explore and create movement - not to mention increased employment opportunities.

Currently lecturing at the University of Auckland (where dance undergraduate and post graduate programs include the study of indigenous dance), Brown challenges the focus on Western Theatre Dance that she experienced in the United Kingdom. She refers to the fact that a significant number of the University of Auckland's current dance students come from Maori and Pacific Islander backgrounds. These students, she says, create 'ways of knowing that draw on intellectual traditions other than those of western modernism' (Brown, 2013, p. 24). The Bachelor of Dance Studies at Auckland University complements the traditional units of study, such as Kinesiology, Ballet, Contemporary, and Dance History, with Kapa Haka (Maori Creative Arts) and Pacific Music and Dance (Brown, 2013).

Similarly, in the United States of America, particularly in universities operated by religious groups, there has been a trend to include additional dance genres other than contemporary, ballet and jazz as elective subjects in undergraduate programs, however it is Brigham Young University (BYU) in Utah that is unique. The university is owned by The Church of Jesus Christ of Latter-day Saints and provides dance programs that attract large cohorts. The Bachelor of Arts in dance provides the opportunity for students to major in ballroom and latin dance with students preparing for careers in teaching, competition and performance. The internationally renowned BYU Ballroom Dance Company members are drawn from ballroom dance classes that attract more than 4000 students enrolling annually.

Substantial international debate on genre diversity was triggered by Elizabeth Dempster's paper presented at the Ausdance National Conference held at Deakin University in 2004 and reprinted in the article, 'Undisciplined Subjects, Unregulated Practices: Dancing in the Academy' (Dempster, 2005). Dempster's paper also directed discussion towards the question of whether the study of dance at tertiary level should be focused on the 'writing' about dance or rather towards the 'doing' of dance and the artistic practice involved in the creating of dance. During her tenure as a lecturer in dance at Deakin University she resisted pressure to be academically disciplined and to create a research culture modeled on that of more traditional disciplines. She rather favoured cultivating the disciplinary difference of dance and performance with its specific ways to understand and analyse its specific values and aesthetic judgements (Dempster, 2004).

On the topic of genres to be included for undergraduate study, Georgiana Gore, Professor of Anthropology at Blaise Pascal University in France, stated that 'dance studies ought to be the study of dances and dancing of all kinds' (Gore, 2013, p. 12). Gore also states that the dance laboratory should be a place;

'for experimentation with self and others, for experiencing and for dialogue (see Stamer, 2007), in the production of dance knowledge adequate for understanding all kinds of dancing from the codified and prescribed (for example, Ballet, Ballroom, and Bharatanatyam) to the most contemporaneously disruptive' (Gore, 2013, p. 16).

Gore challenged a number of Dempster's statements in her response - one being that

'in the battle for sustainability and for continued legitimacy for the dance within academia, in the maintenance of the territory it has conquered once freed from the paternalistic haven of theater, music, sports, educational, or even performance studies, the production of rigorous scientific/intellectual discourse remains the primary challenge' (Gore, 2013, p. 16).

### **1 b) v) Tertiary Dance Advocacy in Australia**

Recognising the need for advocacy at government level, the Tertiary Dance Council of Australia (TDCA) was formed in 1985 under the auspices of 'Ausdance' and brought together academics who were responsible for the delivery of tertiary dance courses across Australia. As a collective they have been able to run conferences and workshops to increase dance awareness in the sector and to provide a forum for the exchange of ideas and the sharing of common concerns. The 2012 National Dance Research Forum supported by the TDCA, attracted twenty nine presenters offering presentations on topics as diverse as 'mapping the experiential in contemporary dance', 'sensory and affective relations with the built environment', 'embodiment, perception & choreographic strategies' and 'movement scores in improvised performance' (Dyson, 2012, p. 1).

All presentations were made by leading Australasian dance educators, most of whom also have prominent international profiles, and the topics presented attracted a wide audience of their peers and tertiary students. Success of such projects is proof that educators are actively promoting dance in the tertiary dance sector and also indicates an increase in diversity and depth of research being undertaken in the discipline. The problem however is that attendees at such conferences are dance industry members only. If the dance sector is to educate regulators and other higher education authorities they need to attract these people as an audience in order to increase their awareness of the cultural importance and educational benefits of dance as well as the value of dance as an art form worthy of study and appreciation at tertiary level.

Also of relevance is research that exists on the positive relationship of arts education and improvements in general learning as well as the benefits of arts education on good health. A study commissioned by the US Senate compiled the reports of seven research projects investigating the benefits of 'arts' education within groups of students from disadvantaged backgrounds.

The consensus was that students studying the ‘arts’ subjects as part of their curriculum achieved better results in standardised tests and across disciplines than those students who were not involved in ‘arts’ education (Ewing, 2010).

Another project reported in 2002 (Deasy, 2002) and examining 62 research studies, found that students involved in the study of dance, music, drama and visual arts demonstrated the following:

- ‘positive achievement in reading, language and mathematics development
- evidence of increased higher order thinking skills and capacities
- evidence of increased motivation to learn and
- improvements in effective social behaviours’ (Ewing, 2010, p. 13).

Fortunately there is a foreseeable changing of attitudes towards arts education in Australia with the 2008 Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA) declaration on Educational Goals for Young Australians undertaking to promote personalised learning in schools across Australia that would aim to develop ‘the diverse capabilities of each young Australian’ (MCEETYA, 2008, p.7). Subsequently this statement has provided a platform for arts educators to state their case for equality and resulted in Australian Curriculum, Assessment and Reporting Authority (ACARA) recommendations for dance education from Foundation Level to Year 10 (Stage 5) to be included in the National Curriculum and encouraging the study of dance across a variety of dance styles and dance techniques subject to the skills of the teacher, the needs of the students and the environment of the school (Australian Curriculum, 2017).

Stage 6 Dance (Year 11 and 12) includes core study in the areas of Performance, Choreography, Appreciation and Technology as well as a choice to study one of these areas in-depth. This process prepares future dance artists and educators both physically and cognitively before they move into the tertiary environment. Dance is offered as a vocational course in the VET sector or as an undergraduate study in the tertiary sector.

Regardless of the educational benefits stated above and the changes to the school curriculum preparing students for future dance studies, the Australian government's focus in 2016 was on 'optimising employment outcomes' as confirmed by Education and Training Minister Simon Birmingham in a press release on October 10th 2016 (Birmingham, 2016). It is my experience that there are increased career opportunities in the entertainment and recreational areas that are taken up by dance course graduates, however additional surveys and research projects are needed to firmly establish quantifiable links of the type that are recognized by government authorities.

### **1) b) vi) Research Question**

Considering the research cited and reflections provided in this introduction and problem statement, the researcher developed the following question as a guide for further investigation throughout the development of this project.

- 1) What is the lived experience of internal and external stakeholders (students, staff, institution and government agencies) in the design and accreditation of an undergraduate dance degree program in an Australian tertiary education institution?

### **1) b) vii) Conclusion**

In my opinion, maintaining rigorous scientific and intellectual discourse is necessary in order to maintain credibility in the higher education environment, however, the problem also relates to the interpretation of what is 'academic'. When asked 'what is meant by academic' the current Campus Dean at a particular tertiary college in Sydney responded with the statement 'content delivered by lecture'. This response was bewildering to someone who has devoted a life's work to dance education and who believes that dance itself is a powerful communication medium. A major issue then may be 'interpretation' of the 'Australian Qualities Framework' that sets the

standards and requirements by which institutions need to comply in order to maintain registration. It may also be true that academic staff have personal interpretations that vary from one to another depending on their background and area of expertise.

In 'Academic Tribes and Territories - Intellectual enquiry and the culture of disciplines', Becher and Trowler (2001) examine in depth the characteristics of various disciplines and the characteristics of academic staff within those disciplines. It divides disciplines into categories of 'hard' and 'soft' and even suggest that academics within disciplines not only have similar values and ethics but even similar sporting interests (Becher and Trowler, 2001). It could be expected then that the Dean, a musician, would have views that are consistent across the performing arts and share an understanding that performers are more likely to successfully demonstrate their knowledge and skills through composition and performance rather than through the written word. I would suggest that there is a conflict in being a performing artist as well as being a college dean responsible for course accreditation. Financial issues also compound the problem.

In recent times Higher Education providers in Australia are experiencing increased scrutiny from the Tertiary Education Quality and Standards Authority (TEQSA) and in many areas are pressured to take on the structures put forward as best practice by that 'authority'. The Dean, being the person responsible to TEQSA, is in the difficult position of being a performer himself and recognising the power of choreography and performance in communicating ideas, skills and knowledge, while at the same time he is committed to ensuring that procedures and processes are in place that will acquire the valued 'tick of approval' from TEQSA.

It is my experience that the problem of how to assess dance knowledge remains a significant one for those who endeavor to develop undergraduate performance courses and have them accredited by the 'gatekeeper of academia' which, in Australia, is the Tertiary Education Quality and Standards Agency (TEQSA).

As a dance educator I also believe that the cognitive processes involved in producing a complex choreographed dance work may be equivalent to that involved with producing a written research paper and therefore should be awarded equivalent recognition. The course developed as part of this project (and in response to question three above) includes assessment tasks that meet the Australian Qualifications Framework (AQF) criteria as well as recognising the significant cognitive load required in developing and performing dance works. The course is accredited for delivery at the Australian Qualifications Framework Levels 6 and 7 (Associate and Bachelor Degree level). Qualifications at this level allow students to pursue post graduate study.

This work-based learning research project aims to improve financial viability, as well as fairness to all, explores the broadening of the potential student market with the inclusion of genres other than Ballet, Contemporary and Jazz in tertiary dance performance courses, as has occurred internationally. Ideally, dance artists with advanced training in any codified genre should expect to be able to study dance at a tertiary level therefore course diversity is needed in order to meet that expectation.

Logistics could hamper the number of genres offered for study based on market demands and teacher expertise however the justification to expand current courses is explored in this study. The prospect of implementing a dance performance undergraduate course in Australia similar to the course offered at Brigham Young University in the USA is of personal interest. First priority is to establish the credibility of the genres to be added to the generic genres used in the majority of courses. In order to validate the choice of additional genres, an historical, cultural and technical comparison is made between Ballet and Ballroom and between Contemporary and Latin Dance.

## **1 c) Project**

### **1 c) i) Project Significance**

This study adopts a work-place learning approach in that the artifact developed emanates from my responsibility in a workplace role - to develop curricula. A reflective approach and a desire to address concerns generated by that reflection led to the following focus;

- address some current concerns related to dance assessment by ensuring requirements of the Australian Qualifications Framework are rigidly addressed within an undergraduate dance performance program
- broaden the scope of study within an undergraduate dance program to include popular genres and consequently providing opportunity for study to a wider group of students.

The project chosen is a practical step towards addressing concerns identified in the workplace and specifically a project that was possible to implement due to my position as Head of Dance in a tertiary institution.

The ballroom and latin dance genres have been included successfully in a number of dance undergraduate courses in the United States however had not been included in similar courses in Australia other than in ‘electives programs’ and as ‘Social Dance’ options and not as genres recognised as performing arts in their own right. The comparison of ballroom and latin dance to ballet and contemporary dance is included in Part 2 of this study in order to justify their inclusion as dance genres equally worthy of study at a tertiary level, in the same way as the more traditional dance genres, in an accredited tertiary dance course. Their inclusion was subsequently endorsed by the Tertiary Education Quality and Standard Agency in their accreditation of the Bachelor of Dance, and nested Associate Degree of Dance, course attached. (Appendix A).



(NOTE: An associate degree is an undergraduate degree with a lesser course load than a 'bachelor' degree. It is listed as Stage 6 on the Australian Qualifications Framework and can be an exit point from the degree program or a pathway to the Bachelor degree.)

In summary, the project is significant in that it:

- critically investigates concerns relating to the recognition of dance as an academic discipline
- presents a reflective account of perceived deficiencies in an undergraduate dance program previously being delivered in the tertiary sector and a subsequent revision of that program for future delivery
- makes an original contribution to knowledge by providing a tertiary dance performance course appropriate for the development of dance industry professionals and with a broadened career scope.

### **1) c) ii) Project Research**

Research undertaken during the 'work based project' development was conducted to ensure that the researching thereof addressed some of the 'lived experiences' identified by the researcher as causing concern in the workplace. It was the intent of the researcher to observe stakeholders interactions with the phenomena during the design and accreditation of the undergraduate dance performance program and to allow issues to emerge and be addressed during that process.

A phenomenological approach was chosen as a model for this research as I had developed an awareness of certain attitudes towards dance in the tertiary environment. These attitudes needed to be addressed if I were to achieve my goals of developing an undergraduate program of study that was successful in meeting the regulators requirements and internal stakeholder perceptions, as well as being financially viable in its implementation.

## **1 d) Methodology**

### **1 d) i) Aims**

In keeping with the purpose and design of ‘work-based learning’ studies, this task aimed to gain a deeper understanding of the underlying reasons for the response of the academy and internal stakeholders in Australian universities when confronted with the phenomena of the design and accreditation of an undergraduate dance performance program. The ‘work-based project’ of the study was the design and accreditation of an undergraduate dance program. The ‘work-based research’ component was the phenomenological study, through the researcher’s observations, of internal stakeholder interactions with the phenomena - the design and accreditation of the undergraduate dance program.

The research was conducted through interviews, observations and reflections by me as the insider researcher while acting as Head of Dance within a tertiary institution. Preparation of an undergraduate dance program, and its subsequent submission to the regulatory body, was undertaken in 2008 and then again in 2013. The problems experienced within the educational organisation, and between the educational institution and the regulatory body were similar on both occasions. Within the organisation, staff of the dance department found it difficult to be continually defending the relevance and value of dance study in the higher education sector. In dealing with regulatory staff as Head of Department, I was continually subjected to scrutiny regarding my own scholarly achievements although I hold a Masters of Education (Educational Administration) and have fifty years of experience in education generally and in dance specifically. The intention of this project however, was not to mollify broad problems but rather to critically address the issues relative to my own focus. This is to maintain, and further develop, positive and productive educational opportunities to study dance, and dance performance specifically, in the environments of which I am a stakeholder. This has been addressed by creating curriculum documents that address perceived inadequacies and having them accredited by the relevant regulatory bodies.

The priority was the development of the Bachelor of Dance and Associate Degree of Dance programs providing the opportunity for students with expertise in a variety of genres to study their art form at tertiary level, while addressing the accreditation guidelines of the Tertiary Education Quality and Standards Agency (TEQSA) and Australian Qualifications Framework (AQF). Specifically the academic rigor of assessment was a prime consideration so as to nullify any concerns regarding the eligibility of dance, in a variety of dance forms, as a tertiary study. This part of the study made up the work-based project component and the phenomena to be observed.

The sub-sets of this work-based project serve to describe the phenomenon to be observed by the work-based research component of the study:

- the comparison of ballroom and latin dance to ballet and contemporary dance in order to justify their inclusion as codified dance techniques worthy of study in an accredited tertiary dance program, the critical analysis of assessment practices relevant to dance performance and integration of best practice in response to the critique of assessment in the performing arts at Higher Education level in Australia, and more broadly,
- the development of an undergraduate dance performance program that includes opportunity for students to major in a variety of dance genres and to have that program meet the academic requirements of, and be accredited by, the Tertiary Education Quality and Standards Agency in Australia.

#### **1 d) ii) Description**

The major part of this study focuses on professional practitioner reflections on the development of a tertiary level program that prepares dancers for artistic performance in a variety of genres as described in the form of an exegesis. (at Australian Qualifications Framework levels six and seven).

Dance practitioners and academics have supported dance as an art in the tertiary environment and it was treated as such in the development of the Associate Degree of Dance and the Bachelor of Dance programs. A review of the literature for the dance genres proposed to be included in the Bachelor of Dance program was provided in order to justify the inclusion of ballroom and latin dance in the program. It is anticipated that ultimately the inclusion of additional genres (i.e. flamenco, indigenous dance, Irish dance, to name a few) will follow and allow program entry for students trained in these genres as well as other more traditional genres. As such this study sought to create a precedent for such inclusion in the future by departing from the traditional genres associated with higher education programs.

According to the Constructivism Paradigm, learners formulate knowledge based on their experiences (Flick, 2014) and, in the case of this study. My long term engagement in the fields of tertiary dance education as well as 'Dance as Sport' allowed for immersion in the context being studied as well as adopting a reflective practice approach towards the resolution of the problem. The development of the best possible solutions is more likely to occur because of this immersion than would otherwise be possible (Cresswell & Clark, 2014). Awareness of the dimensions and complexities of the problems addressed in this project were informed by the reflective practice of the researcher in this context over the last decade.

In the position as Head of Dance I am privy to discussions between academics from various departments and specialists in various disciplines. I have also been included in meetings between Education Department officials and institution officials during which debates regarding the relevance of dance in the tertiary environment have taken place. Reflection on experiences as a dance performer in both the theatre and competition sphere provide knowledge regarding training and skills required for successful participation as a performer. Reflection on experiences as an educator provides the tools with which to develop educational programs for the further development of dance performers.

The resulting programs also reflect perceived industry needs based on personal experience and observation, refinement of a pre-existing programs based on critical analysis of the literature and stakeholder feedback as well as changes to assessment design and cognitive content based on statutory body requirements. Success of the programs of study developed will no doubt be evaluated over time as students complete the programs and move into careers within the dance industry.

#### **1 d) iii) Paradigm**

In order to meaningfully respond to the research problem (attitudes and behaviours of the academy in Australian universities in relation to the relevance of dance in Higher education), the study sought to observe the internal response to the phenomena of dance curriculum design and accreditation. The curriculum design and accreditation made up the work-based project and artefact of the study. The research sought to observe the perceptions of main internal actors within the higher education institution where the curriculum was being designed and accredited. As such, the research component of the study was not concerned with curriculum theory but rather interested in gaining a deeper understanding of the perceptions of others in relation to the phenomena.

The study adopted a constructivist paradigm whereby the philosophical stance of the study seeks to understand more deeply the actor's interaction with a phenomena as manifestly complex (Lincoln and Guba, 2001). The focus of the research therefore is to develop subjective meanings from the observation of others as they interact with the phenomena. Constructivism also allows the insider researcher to construct these meanings through a process of reflection while in the act of 'doing'. Work-based research accommodates this approach in being able to observe phenomena, construct deeper meaning and learn through a process of reflection. Based on this, the study sought to report in detail a combination of the observations of others' interaction with the phenomena, personal reflections and the reflections of others into the evidence presented by this exegesis.

The content of the artifact developed has resulted from extensive reflection on current research and statistics, feedback from accreditation personnel, input from current lecturing staff and peers, and personal experience of what skills and knowledge is required to successfully hone a career in the dance industry. The programs themselves would probably not have conceptualized had it not been for my, the insider researcher's, responsibilities related to the position as Head of Dance at a tertiary institution. This formal position required leadership and a refined knowledge of the goals of the organisation as well as the boundaries by which it operates. A strong desire to improve the status of dance within the community is also a personal driving force and, as stated in Dewey's Model of Learning, 'desire gives ideas impetus and momentum' (Kolb, 1984, p. 22).

Kolb elaborates on the Reflective Cycle as having four stages - concrete experience, reflective observation, abstract conceptualisation and active experimentation (Kolb, 1984). The concrete experiences relative to this project are those that have occurred in the presence of the researcher over a ten year period of involvement in tertiary education. Considerable reflective practice was undertaken in order to forge the appropriate path on which to 'lead' in the dance education sector and make a worthwhile contribution based on personal experiences.

As perceptions developed regarding the attitudes of others towards dance as a discipline in the tertiary environment I attempted to come to an understanding of the phenomena. By considering specific occurrences in an abstract manner rather than in a personal manner, I was able to identify patterns of understanding that may explain certain behavior of others in their interaction with the phenomenon (the dance performance degree development and accreditation. The purpose of this was to provide an informed narrative description to others faced with developing and accrediting performing arts degrees in Higher Education in Australia.

The observations made have been related to:

- program content and historical factors and benchmarking related to course development,
- relationships in academia,
- effect of exposure to the TEQSA accreditation cycle and
- interaction between academic staff and government regulators.

This process and active participation has been possible since the researcher has been in a position of being able to experience and identify some problems in dance education and attempt to make change. Abstract conceptualisation has been the development of ideas and structures which were then brought before committees and peers for discussion and further development. Ultimately units of study were trialed and evaluated until the programs were fully developed and ready for lodging with the regulatory body.

#### **1 d) iv) Research Design**

The study adopted a qualitative research design appropriate for answering the research questions. Specifically, an empirical phenomenology approach was adopted. The seven steps of such as approach are:

- 1) 'Define the research question
- 2) Conduct a preliminary study
- 3) Choose a theory and use it as a scheme of reference
- 4) Study first-order constructs
- 5) Construct second-order constructs
- 6) Check for unintended effects
- 7) Relate the evidence of the scientific literature and the empirical field of study' (Aspers, 2009, p. 5).

These steps guide the research process in that they provide structure to what is deliberately an ‘open ended’ study. The process involves interviews that encourage interaction between actors within a ‘hermeneutical circle’ approach - discussion that allows meaning to evolve. The fact that the researcher and the interviewees are working in the same environment means that language used is more likely to have common understandings. The interviewees and researcher are known to each other and this can be expected to facilitate openness and a willingness to share experiences and understandings.

The preliminary study involved reflection on lived experiences (utilizing Kolb’s Reflective Cycle) that related to the research question and a literature review of related texts. It was during this period that perspectives were refined based on supporting evidence gleaned from initial discussions with, and observations of, peers. Literature related to similar situations internationally was consulted as part of the preliminary study, as well as a gathering of background information that assisted in the development of a framework and expectation of the study’s next phase. This phase involved the establishment or refinement of research questions in view of the fact that previously held perspectives may change following a comprehensive literature review and discussions with peers.

Step four of the ‘empirical phenomenology’ approach requires the gathering of raw data and in this instance that data will emerge from interviews and observations. There is an understanding that individuals create their own unique reality based on experience and context (Lincoln & Guba, 1985) however the value in this type of research is that it allows the researcher to observe the emotions and feelings of the actors and to search for patterns among a smaller group of people as they interact with the phenomenon. The researcher’s prior knowledge and experience also lends itself to this qualitative research method as it can provide an appropriate focus/lens for observing the phenomenon and allow greater understanding of the results.



Second-order constructs emerge from the first-order constructs as patterns of responses emerge. Extensive memoing and subsequent focused coding guided the recognition of commonalities in understandings and behaviours and therefore guided the research towards further interviews, revisiting of literature and subsequent development of conclusions.

Checking for unintended effects is examining information that may require further research and/or identifying new factors or problems that may emerge. In order to provide a foundation upon which further investigation may take place, the researcher endeavored to identify areas of study identified during the research that may add to the body of accumulated knowledge in the area of dance performance and the conclusion of the study.

#### **1 d) v) Data Collection**

Sources of data collection used in qualitative research include observation, interviews and documents as well as the researcher's professional reflections. Using a phenomenological method can be expected to result in a collection of data that is not necessarily extensive but 'rich, personal, close to the real world and contain depth of meaning that more abstract forms of evidence lack' (Sowden & Keeves, 1988, p. 513). To be successful, it is important that the researcher is embedded in the context of where the phenomenon resides. As such, the researcher is an 'insider' researcher in a position to obtain data that would not be possible if the researcher were a passive, 'external' observer.

Such direct involvement in both the education sector and the competitive dance industry has provided me with access to data from a variety of sources. Personal observations, memorabilia, official documentation, formal interviews, informal discussions, surveys and statistical data inform the critical ethnographic aspect of this study. The fact that I was in day to day contact in the work environment with creative arts educators, provided valuable opportunities for

discussion and exploring perspectives. Staff members involved in the delivery of existing courses contributed to the critical evaluation of those courses and made suggestions for future development. The advice and guidance of academics involved in the delivery of related subject areas such as drama and music were also sought.

In this project the Associate Degree of Dance and Bachelor Degree of Dance previously accredited for implementation at Wesley Institute was used as a starting point. These programs were compared to other similar programs existing both nationally and internationally in similar institutions. Stakeholders including dance students, dance performers and competitors, as well as dance teachers, coaches and adjudicators, were interviewed. Academics involved in the delivery of the current courses were involved in the evaluation of the previous programs and provided advice for their further development. All data collected was considered against the criteria for such courses as set by the relevant regulatory bodies.

#### **1 d) vi) Potential Problems and Overcoming Issues**

‘Insider research’ is a recently accepted term and contrasts with traditional research in which the researcher was expected to be an ‘objective outsider’. An ‘insider’ may have relationships, connections (business or personal), emotional allegiance, personal gain or hidden agendas which may affect the validity and/or trustworthiness of the findings. It is acceptable however, that ‘practitioners are involved and even lead studies within their own working environment’ (Robson, 2002, p. 382) and in doing so are able to develop conclusions based on their critical observations of the phenomenon of interest within the framework of conducting a disciplined enquiry.

‘Insider research’ may increase validity in that

- subjects feel comfortable with a known researcher and are more likely to provide honest opinions (Tierney, 1994)

- the researcher understands and feels comfortable in the environment and
- there is less chance of misinterpretation because the researcher understands the terminology and vocabulary used by the participants.

In order to ensure that projects developed are in fact implemented, it was necessary to work with committees and advisers during the program development cycle and to follow course development policies. During the development of the course that is the result of this project, the researcher's project plan was developed and approved by the organisation's executives and each part of each course was submitted to the relevant 'Boards' for approval before the next stage of development commenced. Ultimately the final products were submitted to both internal and external bodies for final approval. This illustrates an objective process of peer review within which the work-based projects (degree development and accreditation) took place. It also framed the context within which the work-based research was conducted in observing stakeholder interactions with the phenomenon.

#### **1 d) vii) Bias and Limitations**

Professor John O'Toole, in his 'Forward' to Robyn Ewing's article in The Australian Education Review 'The Arts and Australian Education – Realising Potential' states that "when investigators are passionate about their research, there is a very fine line between research and advocacy, and this is particularly true in the arts, with such a long history of pleading our case and producing a rationale for survival" (Ewing, 2010, p 6). I can particularly relate to Professor O'Toole's use of the words 'pleading our case' as I feel that I have, for the last nine years, been required to do exactly that as I interacted with the development and accreditation of dance performance degrees in Higher Education in Australia. I have, however, heeded the covert warning in his statement and have attempted to present a supported argument for improvements and innovation in tertiary dance performance education and to suggest possible solutions to the particular problems discussed.

The topics chosen do reflect the writer's passions, workplace demands and personal goals, therefore reference to Monk and Howard's 'The Rich Picture: A Tool for Reasoning About Work Context' (Monk and Howard, 1998) served to guide the enquiry in order to ensure a critical and objective viewpoint is presented.

In defining a problem, the 'Rich' model deals with Structure, Process and Concerns – 'structure' addressing the identification and interests of stakeholders as well as the boundaries within which they operate, 'process' suggests studying the interrelationships of the stakeholders and how they interact with and influence one another; and 'concerns' identifying the motivation of stakeholders (be they negative or positive) that determine behaviour and decision making. Only after this analysis is done can variances in motivation be identified and taken into consideration in formulating resolutions to best address perceived problems.

Discourse focused on dance in the vocational and higher education sector should then include perspectives of all stakeholders - potential dance students, dance graduates, tertiary sector dance staff, tertiary institutions (public and private) and government departments (accreditation and funding agencies). All are influenced by regulations and the interpretation of those regulations, however, few of the stakeholders listed are in a position to be aware of, or understand, regulations affecting the development, accreditation and implementation of vocational and tertiary courses. Dance students generally prioritise developing their skills, dance graduates prioritise finding employment in the dance industry. Dance academic staff members tend to rely on their own experience and favoured educational paradigm to determine the content of their lectures. In fact, it is my experience as head of the dance department in a tertiary institution, that many dance performers employed in the tertiary sector as lecturers do not fully understand the restriction and ramifications of academic regulations on course content and assessment.

Monk and Howard state that ‘A designer may think she is taking an ‘impersonal view of the problem’ but the very act of identifying the problem implies a particular viewpoint’ (Monk and Howard, 1998, p 22). Realizing that bias is innate in personal reflection, I have sought input from stakeholders affected by change to curricula developed in this project according to the ‘Rich Picture’ – a tool for reasoning about work context’ (Monk and Howard, 1998, p 21). This model is a tool used in systems development where various stakeholders implement the system in the workplace however some aspects of the Rich Model are useful in curriculum development in that it draws attention to the concerns of each of the stakeholders. This is a necessary process if a course is to be developed that satisfies the needs of all stakeholders – students, lecturers, department heads, executive staff, administration staff as well as regulators. Using the Rich Model approach has removed personal bias however that bias tends to be recognized as the views of other stakeholders emerge through discussion.

The Rich Picture can be a diagrammatic method for clarifying perception as well as highlighting relationships, influences and connections. In developing a Rich Picture to draw focus to the requirements of all stakeholders it became clear to the researcher that the stakeholder group least represented in discussion was the regulatory body and conducting interviews with relevant staff would be difficult if not impossible to achieve. It became imperative that additional investigation would need to be made in order to understand the guiding principles that affect the behaviour and decisions of that particular stakeholder.

#### **1) d) viii) Ethical Standards**

There are a number of ethical considerations that need to be borne in mind when conducting research, especially qualitative research, which poses particular challenges in relation to ethical considerations (Darlington & Scott, 2002, p. 24). These considerations are designed to protect the rights of research participants, create transparency in the research process and ensure robustness of the research outcomes.

The first is voluntary participation, which requires that people not be coerced into participating in research. This is especially relevant where researchers had previously relied on 'captive audiences' for their subjects. (e.g. prisons, hospitals). Closely related to the notion of voluntary participation is the requirement for informed consent.

Essentially, this means that prospective research participants must be fully informed about the procedures and risks involved in research and must give their consent to participate. Consent involves the procedure by which an individual may choose whether or not to participate in a study. The researcher's task is to ensure that participants have a complete understanding of the purpose and methods to be used in the study, the risks involved, and the demands placed upon them as a participant (Best & Kahn, 2006; Jones & Kottler, 2006). The participant must also understand that he or she has the right to withdraw from the study at any time.

Secondly, research participants should be assured of privacy through anonymity and confidentiality of information. Invasion of privacy represents a substantial risk in qualitative research because of the sensitive data often collected and analysed (Nagy Hesse-Biber, 2011). Confidentiality involves assuring participants that information will not be made available to anyone who is not directly involved in the study, unless otherwise agreed. Anonymity meaning that the participant will not be identified throughout the study and in any reporting of the outcomes of the study.

All participants and /or the organisations to which they belonged that participated in the study were personally known to the author through previous association and consented voluntarily to be involved. Participants were contacted by telephone or email and invited to participate in the research. The aims and objectives of the research as well as a brief explanation of what was entailed and expected of each participant were outlined. It was explained to them that a survey would be

administered by the author, with the distinct possibility of a future survey once the proposed new method was developed. Prior to participation, all were advised that involvement in the study was on a voluntary basis and that they could withdraw at any time without comment or consequence of any sort.

### **1 e) Framework and Format of an Exegesis**

'Practice-led Research is concerned with the nature of practice and leads to new knowledge that has operational significance for that practice'( Candy, 2004, p. 1). Using the exegesis model of dissertation provides the 'practice-led' researcher with a structure with which to document the development of a work based project while at the same time placing it in context by explaining surrounding issues and their relationship to the project (the phenomenon). It also allows for knowledge to unfold and for that knowledge to then be embedded in the artefact (Hamilton, 2010, p. 31) as well as inform future practice.

Particularly suited to creative industries doctoral papers, the exegesis has a definitive structure that may guide the development of the project. It has an introduction and a conclusion with the body of the paper divided into three sections – situating concepts, current practices and example and a description of the artefacts produced. The situating concepts section is the 'theoretical' or 'conceptual' part of the exegesis. It includes references to literature reviewed and explains key concepts and relevant historical occurrences that contribute to an understanding of the context from which the research has emanated.

Factors that affected the development of the project can then be documented including a discussion on how findings affected the project and what sections of the project required further research and evaluation. Connections between theory and practice should be articulated here. The product of the work based project is

examined in the fourth section. Its methods of development and review should be documented in this section as well as the implementation process used and its possible acceptance in the work place.

### **1 f) Conclusion**

Discussions reported during the degree accreditation process (especially involving staff representing regulatory authorities) have certainly indicated that there are negative forces working against the continued inclusion of dance as an area of study in higher education. It appears that the debate centres on whether dance should be studied as a vocation or as an art form and also the academic qualifications of dance staff. A major concern is that there is an extremely limited number of stakeholders in the dance sector who have the academic experience or positions of influence that would provide them a formal opportunity to justify the position of dance in academia, and in fact all the creative arts, alongside more traditional areas of study. Assessment that is performance based rather than in written form is also a contentious issue and will be addressed within this study.

The undergraduate course developed in this project is unique in that it is inclusive of seven Dance genres as possible major studies. An important component of its development is that it is recognised as having the required rigour and cognitive load to justify its inclusion as a creative arts course delivered in the higher education sector. As such it has the approval of the Tertiary Education Quality and Standards Agency (TEQSA), the national regulator of the higher education sector in Australia. Of the seven dance genres chosen for inclusion in the program, the addition of ballroom and latin dance provides a significant point of difference from other tertiary courses presented both nationally and internationally. These genres are normally performed as partner dances and executed to specific rhythms. (which may account for the trend to label them ‘social dances’). It has been evidenced in this exegesis however that, if compared to the more traditionally included genres of ballet and



contemporary, ballroom and latin dance are equally worthy of inclusion based on their historical development, technical requirements, international standardisation and, at the highest level of performance, the level of difficulty.

## **PART 2**

## **SITUATING CONCEPTS**

### **2. a) Introduction**

In more recent times the research and writings during the 1990's' by Howard Gardner on 'Multiple Intelligences' along with Sternberg's concept of the 'triarchic theory', have provided dance educators with valuable theories on which to base curriculum design and consequently strengthen academia's confidence in dance as a legitimate academic study. Gardner defines intelligence as 'a biopsychological potential to process information that can be activated in a cultural setting to solve problems or create products that are of value in a culture'. He further states that 'a dancer activates a number of different intelligences in addition to the kinesthetic one, including, at a minimum, musical, logical-mathematical, and spatial intelligences' (Gardner, 1999, p. 34). Gardner suggests that, in the development and assessment of these intelligences, curriculum opportunities should exist for production, perception and reflection on developing art.

Sternberg's 'triarchic theory' focuses on analytical, creative, and practical abilities - the ability to solve problems, create something original and artistic as well as the capacity to use and adapt knowledge to different situations (Sternberg et al., 1998). Both Gardner's and Sternberg's theories are cited in current literature that supports recognition of higher order cognitive processes necessary to produce professional level artistic performances in the performing arts (e.g. Robinson, Warburton) and together provide a strong argument for the ability of dance education at tertiary level to produce graduates who meet attribute requirements of the Australian Qualifications Framework at Stage 7.

Edward Warburton, suggests that dance researchers refer to prominent theories on cognitive abilities in order to support a renewed understanding of the cognitive processes involved when producing “mindful movement and creative inquiry” (Warburton, 2002, p. 108). Keeping in view the cognitive and creative aspects as a reference point, Sternberg’s Triarchic Theory and Gardner’s Theory of Multiple Intelligences is examined for commonalities and guides the development of this project’s undergraduate course development.

Both the multiple intelligences and triarchic theories are particularly relevant to this study in that the researcher has identified a need to address the debate surrounding the relevance of Dance as a tertiary study. In a higher education environment where the credibility of dance is being challenged as an academic discipline, the theories of Gardner and Sternberg provide a model that may be familiar to educational authorities involved in the debate. The theories go beyond the domains of intelligence on which traditional educational programs were based prior to the 1980’s (i.e. Piaget, Lewin and Dewey). Instead, both theories recognise areas of human cognitive function that are particularly relevant to the success of a dance performer and as such are relevant to this study. There is no denying the fact that the analytic and linguistic domains are also important in the cognitive processes involved in dance creation and performance but that they have less significance in the performing arts than they may have in other traditional disciplines such as Medicine or Law.

Gardner’s theory recognises musical and bodily-kinesthetic forms of intelligence in addition to the linguistic and/or mathematical intelligences, (Gardner, 1993) and Sternberg’s triarchic theory expands on analytic intelligence to include creative and practical intelligences (Sternberg, 2001). In a practical sense, the theories provide a premise on which to

- formulate criteria for entrance to the undergraduate dance program to ensure that students with appropriate abilities are identified for enrolment

- design teaching and learning activities to further develop the intelligences required of a high level artistic performer and
- provide appropriate and relevant structure to the assessment process.

The Multiple Intelligences Theory, in particular, supports the recognition of a variety of abilities as being of equal importance and so informs the concept that students should be assessed across a variety of methods and foci. Gardner also provides advice specifically directed to the arts and suggests that the student should be able to demonstrate the ability to evaluate an artistic piece from a variety of perspectives, that is, the performer, the audience, the critic and the creator. He also suggests that, in the arts, while production should be at the centre of the artistic experience, understanding requires the ability to adopt different stances toward the work (Gardner, 1993).

I believe that a broad range of cognitive skills are involved in the production and performance of dance at an advanced artistic level. The challenge for higher education curriculum designers is to identify these skills prescriptively within learning objectives, create teaching and learning activities that allow for their development, and devise assessment tasks that recognise and measure the depth and complexity of skill and knowledge development. Warburton suggests that new models of dance cognition and education recognize that the act of moving aesthetically requires a range of sophisticated mental operations (Warburton, 2002). Dance practitioners and educators, having experienced dance making and dance performance, are conversant with the complex processes involved in creating and performing dance at an artistic level. The challenge from an academic perspective is to define those processes and provide evidence of that depth and complexity as well as providing the language with which to describe it and the research to support it.

‘Multiple Intelligence’ theorists maintain that most people are born with the capacity to activate all eight types of intelligence and it is the cultural environment and

learning opportunities presented in that environment that determine which intelligences are developed and to what extent (Warburton, 2002). Of the eight Multiple Intelligences identified by Gardner, four may be specifically related to dance. They are spatial, musical, body/kinesthetic and interpersonal intelligences. Sternberg suggests that three areas of ability are related – the analytical, the creative and the practical and that humans are able to coordinate these three abilities in addressing any given task or situation.

The role of the curriculum design is to address the development of these skills within the course. The development of skills is specifically addressed in the undergraduate dance course that is the outcome of this research:

- in the ‘Composition Stream’ activities are included to focus on developing the students’ ability to perceive and create artistic and original patterns in space,
- in the ‘Complementary Studies Stream’ activities are included to focus on the development of the students ability to understand the construction of music and identify patterns and meaning in music that can be partnered with movement to create artistic performance,
- in the Dance Technique Stream the focus is the development of bodily/kinesthetic intelligence in order to provide the physical ability and awareness of self to perform artistically and with recognized skill and
- in the ‘Performance Stream’ the focus is on encouraging students to work creatively and responsively with others to produce and perform performances worthy of presentation to an audience.

The conundrum at the next stage is how to put specific criteria in place in order to be as objective as is possible in the assessment process and satisfy regulatory requirements without stifling the creativity of students in striving to meet that criteria. Even more creatively restrictive is the possibility that a lecturer’s or assessor’s boundaries may limit the creative boundaries of the student.

Oreck, Owen and Baum (2003) state that ‘accountability in the arts, as in all subject areas, requires the development and testing of processes that are authentic to the discipline, psychometrically sound, aligned with the curriculum standards, and equitable to all students’ (Oreck et al, 2003, p. 62). These four criteria are matched against all assessment tasks developed as part of this project with particular emphasis on how each of the criteria can be further refined to relate specifically to dance.

As a guide to authenticity, Wiggins (Wiggins, 1998) suggests that tasks should

- be active
- require application of knowledge and skills learned
- provide opportunity for continual development through application of feedback and subsequent rehearsal
- open ended and not restricted to the expectations of the assessor
- measure responses to feedback. (Wiggins, 1998, p. 21)

Developing psychometrically sound assessment in dance is a challenge as criteria such as artistry, creativity, expression, quality of movement and musicality, although essential characteristics of a pre-professional level of dance performance, cannot easily be quantified. In an effort to remain objective in assessment, measurement tools needs to be as prescriptive as is possible and provide extensive information to the examiner, and to the student, regarding the performance qualities being assessed.

Curriculum standards should ideally be set by benchmarking against other similar courses and syllabi that are reputable and widely recognized by highly experienced course developers and teaching staff. As there are a variety of genres included in the undergraduate dance course developed as part of this project, assessment is benchmarked against the curriculum of a variety of different organizations, matching the expertise of the organization to the genre being assessed. (e.g. Ballet genre benchmarked against the Royal Academy of Ballet syllabus). The Australian Qualifications Framework also provides broad guidelines that must be adhered to in setting content and assessment.

Oreck (2003) refers to equitability for all students. This area demands consideration when setting assessment tasks and can become confusing for assessors considering that students may enter the course at various ability levels and be expected to build on their skills regardless of the level of ability of others in the same classes. The important consideration is that each student has the same opportunities for learning in that;

- teachers treat all students equally in all facets of their teaching
- factors that may inhibit learning, such as language difficulties, are addressed
- expectations at each level of progression are clearly stated and understood by both assessors and students.
- various methods of presenting knowledge are available (e.g. viva voce versus written submission)

Oreck et al (2003) discuss an observation that, although educators in the USA accept both Gardner's and Sternberg's theories on intelligences, assessment remains rooted in verbal methods. I would suggest from my experience, that if dance educators succumb to pressure from regulators, the same situation will exist in Australia. Dance is the least language dependent of the arts and, as such, needs strong advocacy for less language based assessment to be fair and equitable for all students.

Becoming a skilled dance performer or choreographer is a process of development and therefore 'experiential learning theory' seems to suit the learning process as knowledge is not 'deposited', as in the scientific disciplines, but rather developed through guided experimentation and practice. David Kolb, an American educational theorist, stated that 'When viewed from the perspective of experiential learning the tendency to define learning in terms of outcomes can become a definition of non-learning, in the process sense that the failure to modify ideas and habits as a result of experience is maladaptive' (Kolb, 1984, p. 27). If one accepts that this is the case, then outcomes used in curricula design, if stated in an 'open-ended' manner, may allow for greater creative development.

The students are not then perceived as a repository for knowledge delivered by the teacher but are rather guided through concrete experiences, reflective observation, abstract conceptualization and active experimentation (Kolb, 1984) in order to further develop their skills. The application of experiential learning theory affects the method of assessment used in curricula as tasks set would need to be 'open-ended' in order to cater for a range of possible cognitive processes and outcomes.

In addition to being aware of differences in the methods of assessment between performing arts and other disciplines, methods of assessment within the performing arts is a contentious issue and one that particularly causes division between dance practitioners and academics from other disciplines. Elizabeth Dempster warned in 2013, when speaking on dance assessment, that 'the subjection of dance and performance to textual paradigms has not yet been overturned' (Dempster, 2013, p. 1) nor have the disciplinary differences of dance practice and research been 'fully embraced and recognised' (Dempster, 2013, p. 1) by the academy. The goal then for dance practitioners and dance researchers in the tertiary education environment is to ensure that they make 'a better fist of accounting for those differences' (Melrose, 2002, p. 4) in order to develop understanding among their peers in other areas of study in regard to discipline differentiation. She states that 'differentiating between the aesthetic and artistic is useful because it helps to separate dance from sport' (Morris, 2008, p. 47). I would disagree in that I would expect that dance performed at the highest level would be expected to be both aesthetic AND artistic. The difference, in my opinion, is the intent of the performer and I develop this argument in the following chapter.

## **2. b) Dance as a Performing Art, Sport or Show**

It could be said that participants undertaking dance instruction in any genre of dance commence their training as a fun or leisure activity. As students further develop their skills and as their interest intensifies, they may choose to participate in short courses that are assessed at the end of a set training period and, with success, providing the opportunity to move to the next level of difficulty. In an effort to maintain student interest and provide an incentive to further develop dance skills, dance teachers may then encourage students to enter competitions (commonly called eisteddfods or dance festivals), however, priorities for future development, and the subsequent education process implemented, is likely to change. Some students may enjoy the competition aspect of dance performance and continue with a type of training suited to the competition environment, while others may find an aesthetic and artistic purpose for dance performance as an activity in itself and pursue its embodiment as an art form. Rarely are both purposes satisfied simultaneously as each type of performance requires a different cognitive approach and a different development program. That's not to say that a dance artist may not perform artistically and creatively in competition, however, dance competitors are rarely, in my experience, considered artists unless they reach a high standard of performance and they fully adopt the aesthetic and artistic purpose of an artist.

Ruud Vermey (Vermey, 1994) explores the concept of separating the motives for performance dance into three categories – Dance as Sport, Dance as Art and Dance as Show. Sport involves competition therefore it could be expected that a dancer performing dance as a sport would seek to impress the assessors or adjudicators of the competition with virtuosity and technical skill rather than focus on artistry. That does not mean that students experiencing dance in competition cannot then move to experiencing dance as an art form. For many it would be the next progression.



Lindsay Guarlino (Guarlino, 2014) in his article 'Is Dance a Sport: A Twenty First Century Debate' states that the Oxford Dictionary definition of sport defies the very essence of dance – expression and creativity. (i.e. Expression being the ability to convey emotion and message through use of the body, and creativity being the ability to design and perform dance pieces that demonstrate originality of message, movement and sequence as well as the effective use of production elements.)

My opinion is that expression and creativity, or artistry, will set the finest dance performers apart from their peers whether they are performing in a competition or whether performing as part of a theatrical performance. The difference is that in a competition (sport), participants are part of an organisation that sets the rules of competition and regulates the behavior of all involved – competitors, adjudicators, coaches, scrutineers. The aim in a dance competition is to impress the adjudicators and, although expression and creativity may be taken into account, virtuosity is a high priority. International organisations that administer dance as a sport worldwide provide guidelines and training programs for their members and are therefore able to regulate the weightings given to various aspects of performance considered for adjudication in a dance competition. Performers would no doubt consider these weightings when setting their priorities for performance and training.

The International DanceSport Federation lists the components for adjudication in the Latin and Standard (Ballroom) genres of competition as posture, balance and coordination, quality of movement, movement to music, partnering, plus choreography and presentation (Ambroz, 2010, p. 38). Artistic expression may be considered as a component of some of the above-mentioned categories but it is not nominated as a specific component and therefore may not be considered by the competitor as a requirement for success. As 'Michael Gard (2006) points out, 'when dance is only concerned with skilled movement, it emerges largely as a mechanical exercise, divested of the qualities that set it apart from sports like ice skating and gymnastics. Equally, the student acquires no sense of creativity and is compelled merely to reproduce the tradition' (Gard, 2006, p. 231).

Prominent international ballet competitions such as those held in Varna and Lausanne attempt to infuse an artistic perspective by placing artistry as the first of the components listed for assessment. An excerpt from the Varna International Ballet Competition in Bulgaria publicity states that competitors are judged for their

- ‘artistry
- physical suitability
- courage and individuality
- imaginative and sensitive response to the music
- their clear grasp in communicating different movement dynamics
- technical facility, control and coordination’ (Morris, 2008, p. 18).

There is however still the opportunity for the adjudicator’s personal preference to dominate in that the adjudicators are not required to provide a ranking for each category (as in the latin and standard competitions) but rather to rank the competitors on an overall assessment. Morris found, in her research involving interviews with competition organisers, that ‘technical virtuosity and physical power’ (Morris, 2008, p. 45) were rewarded by the adjudicators. Teachers then choose bravura dances as performance pieces for their students simply because these pieces can be ‘measured for accuracy against a strict academic canon’ (Morris, 2008, p. 45). It seems then that, however much practitioners attempt to bring artistry to the competition environment, while adjudicators tend to prioritise technical artistry and virtuosity in their adjudication, teachers and their students will also prioritise those attributes with particular intention in order to be successful in competition. Virtuosity in dance is likely to be interpreted as athletic prowess. Considering that the Olympic motto is ‘faster, higher, stronger’, this is a reasonable analogy (Olympic Charter, 2017, p. 23). Attempts to remain as objective as possible favours such definable characteristics.

Artistry is sometimes referred to as ‘the x factor.’ It is an indefinable performance quality or combination of skills that sets the true artist apart from the ‘norm’. Virtuosity in the context of this paper is a display of strength, speed and power used to elicit admiration for the level of difficulty performed rather than to demonstrate expression, originality and/or artistry – the subjective characteristics.

Although there can be no absolute rules for what constitutes an artistic judgement, differentiating between the aesthetic and artistic is useful because it helps to separate dance as an art and dance as a sport although it is accepted that, from a performance perspective, they are not necessarily mutually exclusive but are subject to the intent of the performer. Investigating adjudication strategies for each of two major ballet competitions, Morris (Morris, 2006) found that the adjudicators interviewed believed that they were adjudicating on artistic merit however, when questioned, they could not articulate the characteristics on which they were basing their judgement.

This finding is not, I believe, restricted to ballet and suggest that adjudicators should receive training in how to adjudicate and how to articulate their adjudicating criteria. Morris states that ‘an aesthetic judgement is made by reference to the features of an object which can be perceived and, in general, agreed upon but an artistic judgement locates the object in the history and the traditions of the art and is made within the context of an artistic background’ (Morris, 2005, p. 46). Applied to dance this means that comparing the levels of expertise demonstrated in a dance performance is measuring it against agreed upon rules whereas an artistic judgement is dependent upon the assessor’s understanding of the history and traditions of the art form. This may be, to an extent, the reason why adjudicators’ assessments sometimes demonstrate considerable variation. It may be that adjudicators who have performance experience at a high level recognise and value artistic performance whereas others, who have experienced only technical training, are capable only of assessing that aspect of performance.

As a company dancer, cast members are expected to perform as artists and the purpose is not about ‘winning’ (as it is likely to be in the competition environment) but rather about communicating and creating for an aesthetic purpose. They are required to work with other dancers and with the choreographer to express an idea, a character, a story and/or an emotion. Technical quality is important as it provides the foundation enabling the production of aesthetically pleasing movement but it is not the focus of the performance. A dancer who has a solid technical training is expected to have the facility to change the focus of performance without technical and performance quality being sacrificed.

Dance as 'show' is also about intent and in this context the dance is about impressing an audience or selling a product. The focus is on entertainment and it may be assumed that the audience in this environment is not necessarily familiar with dance technique so it is the aesthetic and emotive value that is a priority. Show dancers may be a compliment to a singer or they may form an ensemble as part of a musical theatre performance. Whatever the role, the dancer is required to 'sell' the performance and this may require some superficial acting (as opposed to embodiment) from the dancer.

Ideally, dancers pursuing careers in dance performance or dance teaching should have available to them courses of study that prepare them appropriately for such careers and that provide bona-fide credentials in recognition of their expertise in a particular area of dance. Traditionally recreational dance teacher training has been made available through dance societies such as the RAD (Royal Academy of Dance) or ISTD (Imperial Society of Teachers of Dancing). Recreational programs of study are syllabus focused and rarely address higher level skills required for dance performance as an art form or dance performance for high level competition. Both organisations, in recent years, have developed high level dance performance courses and provide an excellent standard upon which to benchmark dance performance courses of study – RAD for Ballet and ISTD for ballroom and latin dance.

Both the RAD and the ISTD were founded in the United Kingdom – RAD in 1920 and ISTD in 1904. Training in the RAD has, up until 1999 focused on an examination system and continual professional development for dance teachers. In recent years the RAD has secured a partnership with the University of Bath and its teacher training program has been expanded accordingly to include undergraduate and post graduate degrees in Dance Performance and Dance Education. The ISTD on the other hand is not affiliated to a university and, although it has member organisations in over fifty countries, the syllabus is devised in, and administered from, the United Kingdom and includes ballroom, latin dance, ballet, sequence, hip hop, Indian and Greek dance. Both are internationally respected organisations within the dance fraternity.

## **2. c) Dance as an Academic Discipline**

Krishnan (2007) mentions practitioners who have been ‘disciplined by their discipline’ and thereby encouraged to follow certain cognitive approaches and behaviour in order to perpetuate the discipline. With dance being a relatively new study (and in my experience not yet even considered a discipline by many academics) the pressure on dance educators to become ‘disciplined’ may come from the institutions themselves.

Krishnan (2009) discusses ‘academic discipline’ as a technical term and one that provides a structure for knowledge related to a subject area as well as a framework for the development of new knowledge. The criteria provided by Krishnan as a means of defining an ‘academic discipline’ may be used to determine whether a body of knowledge could be defined as an academic discipline as follows:

- 1) ‘disciplines have a particular object of research (e.g. law, society, politics), though the object of research may be shared with another discipline;
- 2) disciplines have a body of accumulated specialist knowledge referring to their object of research, which is specific to them and not generally shared with another discipline;
- 3) disciplines have theories and concepts that can organise the accumulated specialist knowledge effectively;
- 4) disciplines use specific terminologies or a specific technical language adjusted to their research object;
- 5) disciplines have developed specific research methods according to their specific research requirements; and maybe most crucially,
- 6) disciplines must have some institutional manifestation in the form of subjects taught at universities or colleges, respective academic departments and professional associations connected to it.’ (Krishnan, 2009, p. 9)

This last point allows opportunity for the discipline to be passed down through history and have documentation describing its own evolution. Areas of study that do not meet the criteria above may be called 'studies' (according to Krishnan, 2007, p. 10) until they can justify their acceptance as a discipline. He says that a body of knowledge that falls into such a category may lack theory or methodology. Another criticism which, in my experience, is sometimes levelled at dance when arguments are being put forward as to why dance does not belong in the academy.

Having been employed as a dance educator in the Australian tertiary sector for the past ten years, I am very much aware of a perception amongst educators from a variety of traditional disciplines of study, that the creation and performance of dance works is not necessarily considered to be an 'academic' pursuit. This awareness has developed based on discussions with academic board members, college executives, course development staff, external advisors and accreditation officers who repeatedly refer to the 'academic' components of undergraduate courses as being confined to what is written rather than what is created and performed.

A reflection of this presumption is evident also in advice from management and course advisors that if dance courses are to be successfully accredited they are required to have a significant component of assessment that is text based. This is not a prerequisite for accreditation that is documented specifically but one that is certainly, in the researcher's experience, verbalised continuously during consultations. The units of study included in the dance courses are discussed as academic and non-academic depending on whether they are pure dance units or dance related units. Most recently when asking for clarification I was informed by a Dean of College that an academic subject is one that is delivered in a lecture situation and that, as Head of School, I must ensure that, even in a dance performance degree, a balance of such units is retained.

As a dance educator I have come to accept that this point of view may stem from a lack of knowledge regarding the cognitive processes involved in dance performance and dance making. Such lack of understanding is of concern and it surely contributes to the degree of instability continually being experienced by dance educators and dance students in the higher education sector as dance courses come under continued scrutiny.

Research indicates that this view is not a new phenomenon and has in fact been present since dance was first admitted to the higher education environment in the United States of America in the 1920's. Dance in the USA was initially part of the Physical Education Program and assessed according to the physical education tenets of planning, performing and evaluating. As noted by Janice Ross 'the relationship of these terms to the discipline of dance is ambiguous, with real differences in context and meaning-making. As such the act of grouping dance with physical education was an unfortunate compromise' (Ross, 1994, p. 12). This placement with physical education may well still exacerbate the problems experienced by dance in the Australian tertiary environment. Planning, performing and evaluating may well suit the process of teaching and learning in Physical Education however it may reduce a physical activity to one completely devoid of artistic expression – a vital component of a high level dance performance.

Although the first dance undergraduate degrees in Australia were aligned with the arts departments of universities, dance was initially part of the physical education curriculum in secondary schools. To compound the issue, many educators who became 'dance specialists' when dance was introduced as a subject in Australian schools and universities, were initially physical education teachers. This was primarily because they possessed the required teaching qualification levels to be employed in schools and not because of their expertise in dance. The majority of dance specialist did not have recognised teaching qualifications and so, when dance was introduced as a Higher School Certificate subject, this lack of formal credibility precluded them from teaching dance in secondary schools.

In the scenario that existed, it could be rationalised that traditional dance instruction was based on the ‘drill and skill’ method, similar to teaching methods used in physical education. Also, it seems that very little analysis was available as to the cognitive processes involved in dance creation and dance performance prior to the 1970’s.

Pryt (1996) comments that reliance on traditional models is likely to present a problem when discussing dance as an academic study. Firstly an entrenched belief seems to exist regarding the existence of a division between intelligence and talent. Secondly, there are difficulties inherent in assessing complex domains of knowledge, especially when that knowledge is expressed in movement rather than in verbal or written communication. Because of the differences in the notions of understanding between traditional academics and ‘dance academics’ it is the inherent responsibility of dance educators to align course development with current research that analyses, and recognises the significance of, the complex cognitive processes involved in the making and the performing of dance.

Such is the aim of this project. It will not attempt to argue the case for or against the acceptance of dance as an academic study or the inclusion of dance in higher education but rather accept that there are tertiary institutions that currently offer dance at tertiary level in Australia. My role, as an employee of a higher education provider specialising in performing arts, was to provide a course that not only satisfied the Australian Qualifications Framework (AQF) at undergraduate level but allowed graduates to ‘apply, knowledge and skills:

- with initiative and judgement in planning, problem solving and decision making in professional practice and/or scholarship
- to adapt knowledge and skills in diverse contexts
- with responsibility and accountability for own learning and professional practice and in collaboration with others within broad parameters” (AQF, 2016).



## **2. d) Dance Assessment**

Current research in dance now supports the concept, as stated by Warburton, that ‘the act of moving aesthetically requires a range of sophisticated mental operations’. Warburton continues that, ‘once the valued skills in a domain are identified, the next step is to devise assessment procedures that capture these skills in the way they will be needed in the real world’ (Warburton, 2000, p. 104). In conforming with Gardner’s theories, he suggests that assessment should be ‘authentic’ and take place in context, that it should be ongoing (formative) to guide further development and that it should demonstrate understanding in a variety of ways to account for individual differences. This advice supports the structure of assessment procedures included in the Bachelor of Dance course developed as part of this project.

Researchers acknowledge the challenges in developing ‘valid, equitable, performance-based assessments in the performing arts’ (Oreck et al, 2003, p. 62). Oreck, Owen and Baums’ research was relative to talent identification programs in the USA, however the findings are equally valid when developing assessment methods in higher education. There is an ongoing concern with validity and reliability due to what is perceived as the subjective nature of performance assessment.

Oreck et al (2003) note the complex ‘psychological and educational constructs involved in art making’ (p. 62) and the possibly inhibiting and restrictive pressure that assessment conditions may have on artistic and creative endeavors. Reference is made to Eisner’s (1993) and Gardner’s (1973) findings that students need to feel comfortable in the assessment environment in order to ‘take risks, communicate their feelings and ideas, and commit themselves fully to the activities’ (Oreck et al, 2003, p. 67). In accommodating these concerns in the delivery of the dance performance courses, assessment should be ‘in studio’ – in an environment that is designed for dance and is familiar to students.

The design of assessment processes should ideally involve

- easily understood and easily manageable assessment rubrics so that the assessor is ‘continuously focused on the student.’ (Oreck et al., 2003, p. 68)
- flexible grouping that allows students to have the opportunity to work with a ‘mix’ of other students
- instruction that is clear and simple and does not lead the student towards an expected outcome
- multiple assessors including both internal and external staff
- response to feedback and
- formative and summative assessment throughout the course of study (Oreck et al, 2003, p. 68)

Gale and Bond (2007) provided an assessment framework specifically intended for the creative arts as follows: “(a) knowledge building, (b) creative production, (c) integrative contextualization, and (d) critical communication” (Gale and Bond, 2007, p. 126). Knowledge is information applicable to the area of study (e.g. dance technique), creative production is the assessment of creative works as in choreographed works and the individualised performance of choreography, and integrative contextualisation is the appreciation and historical context of a work or style. Importantly the fourth area identified, and important for this study, is critical communication, that is, the ‘ability to articulate the nature of a work within a context and framework’ and communicated through a variety of mediums - not necessarily the textual mode (Gale and Bond, 2007, p. 126).

In my experience, the textual mode is preferred by regulators and this places some students of dance at a disadvantage. Reflecting on ten years as a dance educator in the tertiary education sector it is my observation that students who excel in the performance of dance are the least successful when documenting their knowledge in the textual mode. They are usually extremely adept in expressing knowledge and ideas verbally or through movement, however, this opportunity of verbal and kinetic expression is not always made available to them in accredited courses of study. (Evidence of this practice is documented in the Case Study attached as Appendix G.)

David Boud is the President of the Higher Education Research and Development Society of Australasia and among his current research interests lists ‘new forms of curriculum design’ including ‘the role of assessment for long-term learning’. (<https://www.uts.edu.au/staff/david.boud>). He acknowledges the contributions of fifty researchers from various prominent university throughout Australia and suggests that ‘These propositions can be used to focus debate and action on those features of assessment that have the greatest impact on learning and the quality of courses’ (Boud & Associates, 2010, p. 4). Keeping Boud’s research in perspective, the propositions put forward are used to guide curriculum development undertaken as part of this project.

The propositions are summarised as follows:

#### Assessment tasks

- ‘should be significant learning activities in themselves’
- ‘provide opportunities for the provision of feedback’.
- ‘should be diverse, complementary to each other and embedded strategically throughout a program of study’.
- ‘provide convincing evidence of students’ accomplishments that can be judged against external reference points’ (Boud, 2010, p. 2).
- ‘provide clear and concise communication skills to present a clear, coherent and independent exposition of knowledge and ideas’ (Appendix B, p. 4)

Boud also favours larger, integrated tasks that are relevant to the eventual workplace situation and this would seem reasonable considering the broad aim of higher education is to develop professional expertise that leads to career opportunities for graduates. In a workplace situation integrated tasks involve groups of people working together to achieve the task. Assimilation of this environment can be set up through group work however when marks are involved, as with individual grading, this can be fraught with difficulties regarding job sharing and each students perception of their contribution to the whole project.

Boud goes on to state that they should also “provide convincing evidence of students’ accomplishments that can be judged against external reference points” (Boud, 2010, p. 2). This I believe is particularly relevant for dance courses in higher education given that the courses are currently experiencing intense scrutiny by accreditation regulators. Courses in Australia are referenced against the Australian Qualifications Framework (AQF) therefore the standards stated within the AQF become the external reference points.

The meaning of the word communicate in the Oxford Dictionary is to ‘share or exchange information, news, or ideas.’ How that information is communicated is not included in the definition in the dictionary and neither is it included in the AQF documentation. Interpretation of the language within the AQF can vary between regulators, university and college academics, and dance educators. An example of this is the term ‘communicate’ used in Wesley Institute Graduate Attributes Number 4. This is an area open for debate should attempts to include communication, other than in the textual mode, be challenged.

Assessment criteria is identified with due care to avoid imposing conformity. The aim is to provide opportunity for students to develop critical perspectives within their craft and to use knowledge to create knowledge. The personalisation of creative work is a valued development of the student and indicates higher order application of knowledge and creative development. Assessing creative production then involves the extent to which ‘a student executes the identified elements of the craft and the degree of alignment between exhibited abilities and the goals of the assignment and course’ (Ozaki et al, 2015, p. 15). Integrative contextualisation of dance performance and production within a social and historical context is an important component of an undergraduate course and its understanding is more easily assessed within traditional means, as is critical communication regarding a performance or given work.

## **2. e) Dance Genres**

The following review of the literature compares the genres of ballroom and latin dance to the traditionally studied genres of ballet and contemporary in considering justification for their inclusion in an undergraduate dance performance course. Comparisons are made on the basis of historical significance, performance setting, established syllabi and technical skill requirements with the view to demonstrating that each is substantially structured and has a technical language and agreed syllabi that is globally appreciated by dance educators.

Classical ballet and ballroom have a common history (Kassing, 2007). In fact, it could be reasonably inferred that ballet evolved from the dances of the ballroom. Recorded history states that partner dances performed by the aristocracy of Europe commenced their existence in the ballroom and later moved to the stage. During the 1300s, 1400s, and 1500s dance performed by both peasants and aristocracy was predominantly partner dancing - although the touch between partners was minimal (e.g. fingertip touch in the royal courts of Europe). The Basse Dance, Pavane, Galliard and Grand March preceded the Volta - a popular court dance in the time of Elizabeth I and documented as being the first of the 'close couple' dances (Kassing, 2007).

The term 'ballet' emerged as these court rhythms and movements were executed by trained dancers and performed as entertainment for the courtiers. Productions became more flamboyant as members of royalty took on lead roles in performances and surrounded themselves with indulgent costuming and sets. Henry II of France and his wife Catherine de Medici produced what is considered to be the first 'ballet' in Europe - Le Ballet Comique de la Reine and its libretto is considered to be the first book on Ballet (Kassing, 2007).

Six kings and almost two centuries later Louis XIV, who was trained as a dancer from the age of twelve, formed the Academie Royale de la Musique, combining music and dance in productions with a storyline. This company established dance as a profession and later became the Paris Opera. During this time, the minuet and contradance became popular in the ballroom and were very much partner dances whereas the dances of the stage developed into 'storytelling through movement' in pantomime and opera and with dancers performing solo sequences. Ballet took on an identity of its own and spread throughout Europe as a vehicle for entertainment while the dances of the ballroom remained a partnering activity - although still performed by the aristocracy (Kassing, 2007).

Country dances in England and folk dances in France and Germany were performed mainly by the peasants although sometimes infiltrating into the ballrooms of the aristocracy. Such was the development pathway of the Waltz which is said to have evolved from the German folk dance called the Landler. It was a rotational dance performed at speed and eventually was named Viennese Waltz, with a slower version, which became popular in America, called the Slow Waltz. The remaining three rhythms of the International Style Ballroom genre have their roots in the United States of America with Foxtrot and Quickstep coming from the vaudeville era and Tango from the Spanish American influence (Silvester, 1990).

Russia and Italy, in the meantime, became the centres of ballet, with its development and promotion worldwide largely due to prominent nationals of these two countries. From Italy came Enrico Cecchetti who developed 'A Manual of the Theory and Practice of Classical Theatre Dancing' in 1922 and the development of the Cecchetti Method still used today. From Russia came performers such as Fokine, Pavlova and Nijinsky (who captured audiences in Europe and the USA with their stage performances) and Diaghilev, who founded the Ballets Russes - a touring company that influenced dance in many countries including Australia and the USA. (Kassing, 2007).

The contemporary and latin dance forms have a more recent documented history. Although there are many latin dance rhythms that are derived from the cultures of latin american countries, only five rhythms are included in the 'International Style' syllabus for 'Latin Dance'. They are Cha Cha Cha, Rumba, Paso Doble, Samba and Jive. The Samba, Rumba and Cha Cha Cha evolved in latin america as a fusion of indigenous European and black American traditional dances. Paso Doble is a Spanish 'two step' portraying the torero and his cape performing at the bullfight, and Jive came from south eastern America and developed from dances performed to ragtime and then swing music.

The syllabus used for accreditation of Latin Dance by the Imperial Society of Teachers of Dancing (ISTD) is based on the work of Pierre Margolie and his partner Doris Lavelle, English dance teachers recognised as being the founders of the 'International Style' of Latin American dance. After extensive travel in Cuba during 1947 they returned to the United Kingdom and documented a syllabus using their most favoured rhythms. These five rhythms became the standard rhythms used in the 'International' style of Latin American dancing that has been adopted worldwide and recognised by the World Dance Council.

Contemporary dance evolved during the twentieth century. Sometimes called post-modern, contemporary dance evolved from the exploration of ballet technique alternatives and is characterized by expression of the inner self and fluid use of the upper body, limbs and gesture. It could be described as an artistic trend following on from modern dance rather than a dance genre in its own right and was given form by ideologies of the early twentieth century developed by Émile Jaques-Dalcroze, Francois Delsarte, and Rudolph Laban. It was then further developed by Issadora Duncan, Ruth St Dennis, Ted Shawn, Martha Graham, Doris Humphries and others. Prominent choreographers of the later twentieth century such as Pina Bausch, Merce Cunningham, Jose Limon and William Forsythe have cemented the popularity of contemporary dance however each style has its own idiosyncrasies and this is most likely why no universally accepted syllabi exist as there is for the other three genres discussed.

Many of the leading practitioners of ballroom and latin dance hone their skills in the competition environment before moving on to perform in theatre performances such as 'Burn the Floor' or 'Ballroom Superstars'. Others participate in solo demonstrations at festivals of dance or corporate events and guest appearances live on stage and in film. Some ballroom and latin dance artists have been recognised for their contribution to the arts, alongside other creative arts luminaries, in receiving the award of 'Member of the British Empire' for services to the arts' (e.g. Karen Hilton MBE, Gaynor Fairweather MBE).

Various ballet technical syllabi are linked with their country of origin. (e.g. Vaganova with Russia, Royal Academy of Dance with United Kingdom, Cecchetti with Italy, Balanchine with the United States of America, Bournonville with France and Denmark). Some are renowned for their focus on the upper body, others for their focus on articulation of the feet and legs, however all are meticulously documented in published syllabi. In the words of Geraldine Morris, ballet is 'a dance form dominated by standardised patterns of steps and the replication of tradition' (Morris, 2008, p. 41). The same could be said for the genres of ballroom and latin dance as the same technical manuals are used in more than one hundred countries.

An extensive manual of the figures used in ballroom dance was developed by English dance teacher Alex Moore, who was also a founding member of the Imperial Society of Teachers of Dancing formed in 1904. Its mission was to educate the public in the art of dancing in all its forms and both Alex Moore's documented figures and the accreditation exams of the Imperial Society of Teachers of Dancing are still used today to provide technical examinations for ballroom and latin dance teachers (<http://www.istd.org/about-us/history>).

Technical characteristics of all five rhythms of International Style Latin Dance, and a variety of appropriate figures for each, were documented by Pierre & Doris Lavelle, during the 1950's and 60's (<http://www.istd.org/about-us/history>).



Contemporary dance, if aligned to modern dance, has evolved from ballet and also enjoys a long history. By its very nature it cannot be documented as prescriptively as ballet because the movements are traditionally developed during improvisation and collaborative choreographic processes and the focus is on movement awareness and sensory perception rather than modelling.

The contemporary dance vocabulary evolves from the movements used. For example 'Graham Technique' is identified through the use of release, contraction, spirals, falls and 'off balance' tilts. Horton Technique is based on clean lines and includes flat backs and lateral stretches, tilt lines and lunges however Nikolai/Louis technique emerges from the dialogue between student and teacher, is heavily improvisation based and relies on the individual interpretation of the student rather than the instruction of the teacher.

Ballet technique, although varying slightly according to the syllabus in use, is taught using French terms and is typified by an erect body, turned out foot positions, curved port de bras and elongated legs. Ballroom technique also incorporates an erect body position and intricate use of the feet however the foot positions are parallel and movement across the performance space is initiated from the feet while also using the movement of body weight and leg swing to create 'flight'. Latin dance technique, when performed in the 'International Style', varies from one rhythm to another. Paso Doble requires the body to be upright with the hips of the dancer depicting the matador and to be held 'off centre'. Jive has a more relaxed, loose action through use of the knees while Samba also uses the softening of the knees to create a 'bounce' action. Cha Cha and Rumba (the slowest of the latin dance rhythms) incorporate a separation of the upper and lower body to facilitate a smooth lateral movement of the hips.

Importantly, as stated by leading dance educator Sylvie Fortin 'No single dance technique provides ideal training for all body types and all dance styles' (Fortin,

1995, p. 254) therefore, to address the specific requirements of all dance students seeking to undertake dance study at tertiary level, it is justifiable to include a variety of dance techniques in a dance performance course for pre-professional students.

## **2. f) Conclusion**

The focus of a dance performance course must have, as its essence, the development of excellent dance performers. However, during their development students need to be critical of their own work and that of their peers in order to become effective and continuing learners. AQF guidelines demand ‘cognitive and creative skills in demonstrating critical thinking and, judgement in identifying and solving problems with intellectual independence’ (Australian Qualifications Framework, 2013, p. 16). This aspect of student development is considered and in particular when planning group projects.

The process then is to identify the specific skills that are vital to the development of the dance performer and choreographer, to provide opportunity for students to learn and develop those skills in a structured, spiral curriculum and to assess those skills in a manner that is integral to the learning activities and relevant to the professional career for which students are being educated. The spiral curriculum model is designed according to the theories of Jerome Bruner (Knight, 2001, p. 369) in that it relies on successive development occurring in stages, with each new accommodation of knowledge building on the previous stage.

There are certain complementary studies that are included for general knowledge and are based on facts, (e.g. Dance History and Body Science ) however the core premise of the program developed as part of this project is ‘dance performance’ and the combination of skills involved in the development of a ‘professional standard’ dance performer need to be built in a tiered fashion as is the concept of the spiral curriculum.

Over the past two decades a number of undergraduate programs being offered in Australia have produced dance educators who are familiar with the creative and artistic processes in dance - creating, performing and analysing dance. The teaching practice and assessment processes implemented in current courses have assisted students in the development of skills in problem solving, critical thinking, and critical analysis that have contributed to graduates having the skills to ensure success in careers in a variety of areas including, but not restricted to, dance performance. Current undergraduate programs are producing graduates that have the skills to be successful in a range of career options and to be equipped to pursue post graduate study - another required graduate attribute of undergraduate degrees (see Appendix B). This project provides a course of study that supports these career options with further development in genre studies (Appendix A).

The undergraduate courses developed as part of this project reference the information provided in previous paragraphs. It is a Bachelor of Dance (Performance) with a nested Associate Degree of Dance (Performance) and the brief was to develop an innovative, performance focused, undergraduate dance course for delivery in New South Wales that would provide opportunity for students to develop:

- professional level performance skills
- production and management skills
- knowledge and practices to sustain performers in a physically, and emotionally challenging, dance sector environment
- skills to enable further study at post graduate level and
- to provide opportunity for enrolment to students who are advanced performers in ANY recognised genre of dance.

It is anticipated that not all graduates will pursue dance performance as an ongoing career. To further support career options, reference to the thirty eight dance sector careers listed in Dawn Bennett's article 'Beyond Performance to the Real World of Work' (Bennett, 2011) was used as a guide to developing content. Feedback from dance artists (based on their experiences in the sector) is also referenced. The key areas identified in interviews being as follows:

- career awareness and development (students should be made aware of the realities of an extremely competitive environment)
- training in different genres to broaden career options
- inclusion of a business management unit
- guidance in creating career opportunities
- inclusion of 'survival' skills. (Bennett, 2009).

In order to minimise problems experienced during previous accreditation processes, assessment is designed so that it contributes to the further development of skills and aligns with current research to not only evaluate the development of the student but also to evaluate the success of the course in achieving the desired outcomes. Most importantly, assessment methods reference Gardner's statements aligned to the Multiple Intelligences Theory advising that assessment of cognitive abilities should **not** be tested solely through linguistic or mathematical methods (Brandt, 1997) and also Sternberg's advice that assessment should be balanced in order to demonstrate analytical, creative and practical abilities (Sternberg, 2001). Accepting the view that a true test of understanding is being able to appreciate the 'problem' from alternative viewpoints, students will be asked to reflect on particular works as the performer, the choreographer and/or the audience member.

The Multiple Intelligences theory of Gardner 'calls for 'intelligence-fair' assessments that encompass all the individual's cognitive abilities, explicitly avoiding the

measurement of an individual's mettle through the 'window' of linguistic or logical-mathematical intelligence' (Warburton, 2002, p. 111). Sternberg's Triarchic Theory demands a balance in assessment between analytical, creative and practical abilities.

Research by Morris, Boud and others also suggests that assessment should be over time and assessed in a manner that is qualitative and provides an holistic view of the student (Morris 2008) (Boud, 2010). Reflective practice is encouraged in the course with opportunities for dialectic interchange becoming an important part of the learning process, providing opportunity for self- realisation rather than dictated learning. Students are encouraged to self and peer assess through use of video, direct observation and group discussion.

In summary, assessment should:

- be in context (devised assessment procedures that capture skills in the way they will be needed in the real world)
- be detailed (assessment that allows for diversity of assessment options)
- use formative and summative technique to guide further development as well as final performance and
- use Rubrics to provide contextualized assessment without loss of quantitative analysis.

Ultimately, an underlying aim in developing the undergraduate dance programs was to, not only provide a tertiary course that prepares students for a variety of careers in the dance industry, but also to increase the credibility of dance as a discipline worthy of study at tertiary level by providing research to support this statement.

## **PART 3      RESULTS AND DISCUSSION**

### **3. a) Introduction**

As a researcher and educator with five decades of experience in performing and teaching dance, one tends to have entrenched opinions on what characteristics contribute to the development of the best possible dance performers and/or dance educators. To avoid becoming philodoxical, one must search for truth in not only one's own experiences but also in the experiences of others and the facts that emerge from research. The development of the attached project has evolved out of necessity. The Bachelor of Dance with nested Associate Degree of Dance course in place at Wesley Institute in Sydney was due for accreditation and needed to be re-written. From a personal perspective there existed a need to use the opportunity to review and make transformational change due to a profound sense of responsibility that one should demonstrate leadership in dealing with perceived problems and contribute one's own skills and expertise for the benefit of those who follow.

Development of the preceding course began in March 2008 under the auspices of Wesley Institute - a private higher education institution operating in Sydney Australia and owned by the Wesley Mission. The Institute focused its curricula primarily on performing arts, offering undergraduate courses in Music, Drama and Dance, however it also offered undergraduate courses in, Theology, Counselling, Visual Arts and Education alongside post graduate courses in Music, Theology and Counselling.

The college was established in 1989 and the initial dance course, Bachelor of Creative Arts (Dance) with nested Diploma of Creative Arts (Dance), was operating up until 2008. This course was then, with very little change, offered for accreditation as a Bachelor of Dance with a nested Associate Degree of Dance. It was subsequently denied accreditation under the Higher Education Act 2001, with a recommendation from the New South Wales Department of Education and Training, that the course be rewritten.

The position as Head of Dance, with the responsibility of rewriting the program and subsequently its implementation (subject to accreditation), was advertised and attracted my interest. My personal experience of education, at a 'higher education' level, was limited, however my experience in dance education was extensive and varied. I was contracted by the Wesley Institute management to develop a course that would meet current government requirements and industry standards. My extensive experience as a dance performer and teacher combined with over four decades of experience in education provided me with the confidence to accept the challenge. The potential to be involved with developing highly skilled graduates who could successfully pursue full time careers in dance, whether it be as performers, choreographers, teachers and/or administrators, was my motivation.

Of particular interest was the opportunity to develop a course that provided for the development of dance performers who were not from the mainstream genres of ballet and contemporary dance. Undergraduate dance performance courses operating in Australia at that time focused on either ballet (Victorian College of the Arts) or contemporary (Queensland University of Technology) and some offered jazz (Western Australian Academy of Performing Arts). None offered ballroom, latin dance, hip hop or flamenco as major studies as offered by a small number of innovative universities in the United Kingdom and the United States of America.

In developing both the Bachelor of Dance course, the idea that specified objectives and assessment should represent that which is valued by the profession, and those who strive to have dance readily accepted as a discipline within the academic environment, was paramount. In light of this objective it was deemed necessary to broaden the range of genres eligible for study in the programs and to justify their inclusion alongside the standard three genres recognised in other similar courses. Research has been included in this exegesis to support the inclusion of the ballroom and latin dance genres by comparing their history, structure and cultural acceptance to the ballet and contemporary dance genres.

As such the work-based project sought to develop an innovative alternative to mainstream Higher Education dance in Australia requiring a transformative paradigm within the context of:

- long standing traditional paradigms of what dance genres belong in Australian Higher Education,
- scepticism as to the ability of dance performance to meet assessment criteria and regulated academic levels in Higher Education,
- the tension between dance education and dance performance and the inescapable differences in program content.

The dance components of the program developed and accredited in 2008 were not based on any existing program but rather a graduate profile, the development of which was based on my reflection on a professional life devoted to dance performance, dance teaching and dance administration. The development of the program contained in the final submission for accreditation in 2014 maintained the basic structure of the 2008 program, the evidenced gained completing this doctoral study, the evidence of which incorporated feedback from external advisors, students and staff involved in the presentation of the previous courses.

The 2014 Bachelor of Dance (and nested Associate Degree of Dance) program was developed with a strong focus and commitment to the practical aspects of knowledge development and this focus has influenced the direction and content of each unit of study. Practical aspects of the course are balanced with reflective practice and relevant research to ensure students have the opportunity to develop a studious approach to tertiary study and the capacity to not only achieve the levels of scholarship required at undergraduate level but to also pursue postgraduate study.

Assessment is formative and ongoing as suggested in Warburton's work (Warburton, 2000) so that students have the opportunity to benefit from formal feedback and develop accordingly throughout the program. Academic staff development focuses



on the development of feedback skills that encourage embodiment of the dancer and a metacognitive approach, as well as delivery that accounts for individual learning differences.

In developing the Bachelor of Dance program, feedback from graduates of the previous undergraduate course presented by Wesley Institute strongly influenced the structure and content of the course. Inevitably not all students graduating from a performance based dance course would sustain long term careers as performers therefore the program provides opportunity for options in career awareness (e.g. Industry Secondment), training in a variety of dance genres to extend career options (e.g. Dance Technique IA to IIIB, and Performance and Production IA to IIIB Parts B) and general body and mind maintenance for healthy living (e.g. Psychosomatics IA to IIIB).

The development of skills applicable to life-long learning, future study, management and general life skills are encouraged through the manner in which content is delivered and the variety and depth of assessment tasks set. In 'Journaling' tasks (Dance Technique units) students are required to research specific questions and reflect on their findings, choreography tasks require them to collaborate and problem-solve in groups and adapt knowledge and skills to set tasks (Choreography Units) and project work set for the final two semesters of the program requires students to draw on their learning across all units to plan, coordinate and produce a major project. In all units of study students are expected to demonstrate responsibility and accountability for their own learning and professional practice, and the well-being of others.

### **3 b) Factors affecting the project**

The work-based project was framed as the development and accreditation of a Bachelor of Dance degree with a nested Associate Degree of Dance award. This constituted the phenomenon being observed by the research which was addressing issues of assessment in the performing arts in higher education and the interaction of stakeholders to the process of program development and accreditation.

**Assessment:** In developing the Bachelor of Dance program, the main focus was on addressing the issues of dance assessment that, in my previous program development experience, had been questioned by regulatory authorities and academic colleagues. I have also been mindful of the reality that assessment will dictate the content and the objectives. The challenge then has been to conform to the method which seems to be preferred by the regulators and, at the same time, assessment tasks that recognise and reward a diversity of student skills and that demonstrate a value for mindful movement and creative inquiry (Warburton, 2002). Assessment that recognises, when appropriate, the range of sophisticated mental operations required to create and perform dance at an advanced level are preferred in this program construction however, approximately one third of assessment weighting is determined by written submissions in order to find an acceptable balance between the communication of meaning through movement, verbally and in text forms.

**Theology/unrelated courses:** Wesley Institute, as a Christian College, required that all programs include one unit per semester devoted to Christian Studies and these units were to continue to be delivered by the Theology Department. This situation caused a great deal of discontent between students and staff of the Dance Department and greatly affected students' results in the Bachelor of Dance and Associate Degree of Dance program during the period 2008 to 2013.

During my tenure as Head of Dance at Wesley Institute, I continually challenged the fact that students enrolled in the Bachelor of Dance program were required to pass mandatory theology units that were not in any way related to dance. The fact that the majority of assessments in these units as accredited were required to be submitted in written form caused some students to fail the units and in some cases fail the course or withdraw. The final assessment task was a three thousand word exegesis with biblical references and, for students unfamiliar with such references, the burden was increased. (See Case Study attached as Appendix G)

In 2011 I had met with the Head of Theology in an attempt to resolve issues of concern to dance students but with little success. Some of those issues were

- three hour long lectures
- unfamiliar language used in lectures and assessment tasks (biblical references)
- classes timetabled at the same time as dance technique classes
- little opportunity for student support (lack of notification to Head of Dance of students experiencing difficulties until final marks were presented)
- high percentage of student failures (80% of first semester dance students in 2010)
- lack of ventilation in lecture facility (no windows or air conditioning)
- content offensive to some students ( e.g. 'homosexuality is a sin')

Subsequent to this meeting the matter was discussed at the Teaching and Learning Committee Meeting during which the Head of Theology stated that he was not prepared to 'dumb down' his course for the dancers. This was his response to requests that he consider alternative methods of assessment such as dance choreography and/or performance demonstrating a concept rather than an essay on the same topic. With the writing of the dance degree, changes were able to be negotiated as to what these complementary units of study were titled and how they should be delivered in order to make the program more attractive to non-Christian students.

The unit names in the complementary studies stream of the course were changed from Old Testament 1 & 2 and New Testament 1 & 2 to Faith and the Contemporary Artist 2 to 5 with Faith and the Contemporary Artist 1 being the name of a unit introduced to teach academic writing skills for incoming students. The concerns regarding suitability of presentation of course material and the form of assessment tasks remained and caused ongoing discontent between students and between staff members.

**Other program content:** Some priorities that influenced the content of the program in other streams were as follows:

- students who were advanced performers in ANY genre of dance should be eligible to enroll. (Initially majors were offered in six genres and with the potential to increase that offering as the student numbers made this priority financially viable)
- students have the opportunity to develop skills in production and management to provide additional related career choices and
- students have the opportunity to develop knowledge, skills and practices to sustain them in a physically and emotionally challenging environment.

In developing these priorities I did not refer to the content of existing courses by other institutions and actually resisted suggestions to do so. My aim was to reflect on my own experience as an employer and educator in the dance sector and, in collaboration with peers, provide a program that developed employable dance professionals with skills that could be applied to a range of career opportunities within the Australian dance industry. To ensure these objectives were achieved, units were developed in four streams - a technical skills stream, a production skills stream and a psychosomatics skills stream with the addition of the mandatory, non-dance related complementary studies stream to include the Christian Studies units.

**Institutional Change:** From 2008 to 2013 the preceding course produced over 100 graduates of which over 90% gained full time work in the Dance industry either as performers, choreographers, teachers and /or administrators however, the environment in which the course existed had changed considerably. Firstly, Wesley Institute was purchased from Wesley Mission by a group of private entrepreneurs who subsequently brokered a partnership with a prominent American Christian university – Indiana Wesleyan University (IWU). Secondly, the government accreditation process had changed with the accrediting authority moving from the New South Wales Department of Education (NSWDET) to the Tertiary Education Quality and Standards Agency (TEQSA).

The aim for Wesley Institute, as set by the new owners, was that the institute become a private university, called Excelsia College, by 2015 and subsequently to become self-accrediting. This caused a problem in that the dance degree was due for accreditation in 2013/2014 and so was required to be accredited by TEQSA before self-accreditation of the college was achieved. Also, the future of the new course was somewhat unstable as the new parent body appeared to have an anti-dance policy. Staff employed in the USA by the new parent company (Indiana Wesleyan University or IWU) were required to sign contracts which included a clause that prohibited them from dancing either socially or professionally and, even though Wesley Institute staff were assured contracts for Australian staff would not contain such a clause, it was difficult for staff to be positive regarding management statements to that affect. (See NOTE 1)

In working towards self-accreditation and in light of a changing philosophy, Wesley Institute employed additional staff to assist in the development of its programs. Consequently the first submission for accreditation of the dance course in 2013 was not developed entirely by dance academics. Pressure from the newly employed Academic Director to change the course structure, moving it away from a dance performance focus and towards a dance teaching focus, was successful prior to the initial submission.

The content submitted for accreditation included many units unrelated to dance performance and unit choices increased from thirty one core units and ten elective units to thirty five core units and twenty three elective units.

The final product contained many inconsistencies because of the number of people involved in its development and failed the first submission. Subsequently, it was decided that the second submission revert back to a dance performance focus of thirty dance units plus twelve complementary studies units and that the ‘dance sections’ of the course be developed by the Head of Dance. The dance component of that successful second submission is the subject of this project and is offered as an example of an undergraduate dance performance program reflecting current research in content and assessment. (See NOTE 2)

**NOTE:**

1) The Indiana Wesleyan University has since updated its ‘Community Lifestyle Statement’ to read “We recognize that dancing is an issue about which committed Christians disagree, and that discretion and maturity are required if dancing is to be an edifying activity. We therefore covenant together as a community to make decisions about our participation in dancing that reflect our commitment to Christ, our pursuit of holiness, our desire for purity in relationships, our adherence to biblical principles, and gracious sensitivity to others” (IWU Community Lifestyle Statement, 2011).

2) The course was endorsed by Wesley Institute’s external advisor whose comments are included as Appendix F.

### **3 c) Project: Bachelor of Dance and nested Associate Degree of Dance Course**

#### **3 c) i) Program Rationale**

The Bachelor of Dance (nested Associate Degree of Dance) explores dance as both a subject of research and as a lived experience engaged in through rigorous scholarly and performance activities. As such, this performance-based degree offers students a holistic, sequential and targeted approach to dance training and education, providing the skills, experiences and expertise necessary for a sustained and informed role in a range of professional dance careers. Whatever students' vocational choices, graduates of the program are expected to command strong performance skills; an extensive capacity for critical and imaginative engagement with diverse social and cultural contexts; and abilities to communicate effectively, pursue creative analysis, and initiate and organise complex individual and group projects.

The structure of the program emphasises the progressive acquisition and synthesis of knowledge and understanding, the application, analysis and evaluation of new learning, and the development of self-direction in academic and creative activities.

The increasing complexity of assessments during the program culminates in a dance-specific project fully conceptualised and collaboratively implemented by each student. This progression requires that students ultimately demonstrate achievement of entry-level professional competence in their area(s) of specialisation, including:

- significant technical mastery in one or more dance genres;
- highly developed knowledge, skills and understanding in dance performance;

- a capacity to produce strong academic and creative work, supported and informed by thorough research;
- demonstrated ability to critically review, analyze and synthesize dance and dance-related ideas and concepts and to communicate these in written and oral forms and through performance presentations;
- an ability to solve professional problems independently and in collaboration with others; and
- aptitude to initiate, progress and solidify an organized suite of artistic, vocational and intellectual goals which guides their ongoing professional work.

### **3 c) ii) Program Objectives**

Broadly, the Bachelor of Dance and the Associate Degree of Dance aim to:

- develop artists who understand the full scope of performance, design and production for dance, thus promoting standards of excellence in dance and preparing students for employment as dance industry practitioners and, with further postgraduate study, dance educators.
- promote an approach to dance as a whole-of-person art form through activities that balance individual development with communication and collaboration.
- emphasise the integration of the physical, artistic/creative, cognitive, social, emotional and spiritual dimensions of dance, thus highlighting the study of dance as an interdisciplinary and multidisciplinary activity.
- deploy historical and contemporary approaches to dance and dance practice in order to analyse specific issues and works, develop appropriate methods and techniques, and elicit meaningful and original solutions to dance-related problems and opportunities.



- explore social, political, and cultural contexts within which dance performance takes place in order to facilitate mature judgments regarding content, aesthetics, and meaning.
- promote a collaborative approach to the creative process, fostering individual and collective innovation while developing students' capacities to plan and manage safe and effective professional projects.

### 3 c) iii) Program Structure

#### BACHELOR OF DANCE WITH NESTED ASSOCIATE DEGREE OF DANCE

1 Dance Technique and Context				2 Performance & Production			3 Psychosomatic Education			4 Complementary Studies		Sub-Totals				
Sem	Unit Name	CP	Hrs/Wk^	Unit Name	CP	Hrs/Wk	Unit Name	CP	Hrs/Wk	Unit Name	CP	Hrs/Wk	CP / Sem	Hrs / Wk	Hrs / Sem^	
1	Dance Technique I	6	10	Performance & Production IA	3	5	Psychosomatic Education IA	3	5	Faith and the Contemporary Artist I	3	5				
	Dance Major IA	3	5	Choreography IA	3	5			Foundations for Academic Success	3	5					
												24	40	600		
2	Dance Technique II	6	10	Performance & Production IB	3	5	Psychosomatic Education IB	3	5	Faith and the Contemporary Artist II	3	5				
	Dance Major IB	3	5	Choreography IB	3	5			Music for Performance	3	5					
												24	40	600		
3	Dance Technique III	6	10	Performance & Production IIA	3	5	Psychosomatic Education IIA	3	5	Faith and the Contemporary Artist III	3	5				
	Dance Major IIA	3	5	Choreography IIA	3	5			Elective	3	5					
												24	40	600		
4	Dance Technique IV	6	10	Performance & Production IIB	3	5	Psychosomatic Education IIB	3	5	Faith and the Contemporary Artist IV	3	5				
	Dance Major IIB	3	5	Choreography IIB	3	5			Elective	3	5					
												24	40	600		
□ EXIT POINT – ASSOCIATE DEGREE OF DANCE																
5	Dance Technique V	6	10	Performance & Production IIIA	3	5	Personal Development & Health A	3	5	Faith and the Contemporary Artist V	3	5				
	Dance Major IIIA	3	5	Project A	6	10			Elective							
												24	40	600		
6	Dance Technique VI	6	10	Performance & Production IIIB	3	5	Personal Development & Health B	3	5	Elective	3	5				
	Dance Major IIIB	3	5	Project B	3	5			Elective	3	5					
												24	40	600		
* Semester = 15 weeks comprising 13 teaching weeks and 2 personal study, makeup class, final assessment and written and practical examination weeks.											CP		HR			
++ 1 Credit Point (CP) = 25 student workload hours (contact hours + personal study).											144		3600			
^ Hrs/Wk and Hrs/Sem indicates total student workload hours.																

### **3 c) iv) Program Aims**

Streams 1, 2 and 3 of the Bachelor of Dance program were developed as part of this project however Stream 4 was developed by others and has been included in the course structure chart for clarity only and without the units of study being included in Appendix A. This Complementary Studies Stream, which makes up 25% of the program, was a mandatory stream delivered by all departments of Wesley Institute in line with the Christian philosophy of the college although the units of study were not necessarily dance related.

In the unit documents that follow in Appendix A, assessment criteria meeting Australian Qualifications Framework requirement for Level 6 (Associate Degree) are observed in units studied in semesters one, two, three and four. Assessment criteria meeting Australian Qualifications Framework requirements for Level 7 (Bachelor Degree) have been observed in units studied in semesters five and six. Broadly understood, the difference between the two is that a student graduating with an associate degree is considered to have pre-professional skills whereas a student graduating with a bachelor degree is expected to have professional skills. As this program is a dance performance program then a student graduating after three years of full time study should be adequately prepared to take up a position as a professional dancer.

During their course training students should, according to the Australian Qualifications Framework, be able to demonstrate broad theoretical and technical knowledge at the 'Associate' level and in-depth theoretical and technical knowledge at the 'Bachelor' level. They should apply a broad range of knowledge and skills to analyse information, interpret and resolve problems and transmit information to others at associate degree level and additionally provide specialist advice at Bachelor level. Assessment tasks within each unit are designed to allow students to practice these required attributes and receive feedback to guide further development. Assessment and learning activities are also guided by the required graduate attributes of the college as documented in the outcomes grid in each unit document.

### **3 c) v) Unit Overview**

#### **Dance Technique IA, IB, IIA, IIB, IIIA, IIIB.**

This series of core units ensure students develop a strong dance foundation. Participation in six technique classes per week is mandatory, with a choice of genres including hip hop, latin dance, tap, ballroom, jazz, contemporary and ballet.

#### **Dance Major IA, IB, IIA, IIB, IIIA, IIIB.**

Dance Major units encourage students to excel in their dance genre of expertise. They engage in 2 weekly performance classes with current industry leaders to develop their full potential as performers, while also studying the history of their major genre. Specializations are offered in ballet, contemporary, jazz, tap, hip hop, latin dance and ballroom.

#### **Performance and Production IA, IB, IIA, IIB.**

Students study the factors of production that affect the staging of a performance and the relationships each has with the other. They experience the various roles of the production crew as well as participating in works developed in collaboration with leading choreographers.

#### **Choreography IA, IB, IIA, IIB.**

Choreography units concentrate on developing the creative processes, foundations, structures and choreographic principles involved in producing dance works. Students develop their skills and personal style while collaborating with leading choreographers and studying the works of others.

#### **Project**

Project A and B allow the students to either produce a dance work in which other students participate or to explore an area of research with relevance to their own career path. Project I involves planning the project in detail and Project II provides for the implementation of the project with the assistance of a supervisor with expertise in the chosen field.

### **Psychosomatic Education IA, IB, IIA, IIB**

This series of units is designed to provide students with the opportunity to understand the psychological factors that affect performance, and to learn about how their bodies work and the ability of the body to perform high level physical activities required in dance. Emphasis is placed on achieving and maintaining mind and body health through correct nutrition, positive mind-body connection, use of Safe Dance Principles and awareness of various movement forms available to enhance dance technique and performance. Units are presented in two parts: Related Movement Forms classes taught from a practical perspective, and Body Science and Performance Psychology taught in tutorial and workshop modes.

### **Faith and the Contemporary Artist I-V**

The Faith and Contemporary Artist sequence is common to all the Institute's creative arts degrees, facilitating integration between the creative arts, as well as integration between faith and artistic endeavour. The first unit investigates worldviews and beliefs, and locates the Christian story within a backdrop of philosophy and ethics. This unit also builds on orientation study seminars, providing detailed guidance and tutorial assistance with the demands of essays and other assessments. Throughout the remaining units, theological reflection is grounded in history, philosophy and aesthetics to promote the process of spiritual enquiry and development in the artist.

### **Personal Development and Health A & B**

Personal Development and Health A and B are units designed to assist students to understand, recognise and promote physical and psychological performance and wellbeing for both themselves and others they may influence. The units build on the Psychosomatic Education suite of units in the degree to further investigate the value of mind/body connection practices in the execution of intense physical activity while also focusing on the psychology of performance and pedagogies particularly suited to teaching physical skills.

### **Tap Dance**

Exposes students to tap dance as a performance genre, deepening their skill and experience while increasing their appreciation of the historical and cultural place of tap within a variety of musical styles and performance scenarios

### **Musical Theatre**

This unit enables students to study styles and skills particularly characteristic of musical theatre and to integrate skills acquired in dance, music and drama units in order to perform in the musical theatre genre.

### **Hip Hop**

Hip Hop I exposes students to a variety of hip hop styles. It seeks to widen their experience of dance and increase their appreciation of the historical and cultural place of hip hop in popular culture. Hip Hop II aims to develop students' performance skill in the hip hop genre. It explores the skills of popping and locking, breakdance, beatboxing and rap styles.

### **Latin Dance**

Latin Dance is an introduction to the genre and includes study of the technique and basic syllabuses of rumba, cha cha, samba, jive and paso doble. It aims to widen students' experience of dance and increase their appreciation of the historical and cultural place of latin dance in popular culture.

### **Ballroom**

Ballroom is an introduction to the ballroom genre and includes study of the technique and basic syllabuses of waltz, foxtrot, tango, viennese waltz and quickstep. It aims to widen the students' experience of dance and increase their appreciation of the historical and cultural place of ballroom dance in popular culture.

## **Industry Secondment**

This unit allows students to experience a work environment of their choice within the dance industry. It is anticipated that students will have identified their chosen career path and this placement will assist their transition into the dance profession

(For Course Unit Outlines see Appendix A)

### **3 d) Unexpected Outcomes**

During the development of the program there was considerable debate on issues raised throughout this exegesis. The first priority for me, as the person responsible for the accreditation of the program, was that the submission was successful so that the program could continue to operate. The student numbers had increased from twenty two in 2008 to seventy two in 2013 indicating a high demand for a tertiary Dance Performance program in New South Wales. Students were drawn from all states of Australia as well as from Singapore, Lithuania and Russia – a true testament to the success of the existing program. Continuation of the program was a financially viable option for the Institute's owners as the Dance Department demonstrated the strongest growth in student numbers of all the departments existing at Wesley Institute at that time.

Regardless of these positive reasons to renew accreditation and continue the delivery of the dance program, there were many obstacles to be overcome both within Wesley Institute and with the accrediting regulator - TEQSA. I was given to understand by Institute executive staff that the possibility of accreditation was precarious based on two issues – one being that the regulators were not supportive of the percentage of practical assessments included in the units of study and the second being that the Head of Department did not hold a doctorate level academic qualification and therefore they were not confident in my ability to uphold 'academic rigour'.

I was not permitted to debate the issue with TEQSA staff directly and so was not given the opportunity to defend the program assessment according to the research on which it was based, nor was I given the opportunity to provide evidence of my experience as a dance educator other than through the submission of my curriculum vitae. Ultimately the program was accredited but with recommendations that would require considerable financial input. Consequently the Wesley Institute Board of Directors made the decision to close the course from the beginning of 2015.

A sample of interviews conducted as part of this work-based research project demonstrate the views of factions within the institute that may have influenced decisions made. Full documentation is attached as Appendix E and summarized as follows:

#### **Interview 1: Respondent 1**

Respondent 1 served as Registrar and then Dean of Quality over a period of twenty five years at Wesley Institute. Respondent 1 was also the Wesley Institute ‘contact person’ for TESQA which meant that all communication between Wesley Institute and TEQSA was her responsibility.

‘There was always a covert view that dance does not belong in tertiary education and this, combined with an undercurrent of assumptions and fears at executive level, made for a very uncomfortable environment for staff of the Dance Department during the accreditation period. There was little support from other Heads of Department as they too sought to protect their place in an institution that was suffering financially.’ [Complete interview attached at Appendix E) i)]



**Researcher Comment:**

Considering that Respondent 1 was a key member of the Institute's executive at the time of the program development and subsequent accreditation, the comments made in this interview are valuable in that they provide insight as to the motivation that may drive decisions made regarding the inclusion of dance performance in the academic environment. They are important to this study as a means of informing future studies designed to develop theories, methodologies and concepts related to dance performance that may support dance advocacy in tertiary institutions.

Respondent 1 also commented on her belief that there existed a lack of honest and open discussion between executive staff, dance academics and TESQA staff that contributed to a sense of uncertainty as to the real issues surrounding decisions made. This situation was avoided in the 2008 process with confidence being established during one to one interviews between regulatory staff and Dance Department staff. Had the process of group discussion with the regulators and Dance Department staff been a part of the 2013 accreditation process (rather than such discussions taking place with the exclusion of dance academics) then greater understanding of the complexity involved in dance making and dance performance may have been possible and is suggested as an improvement to the current accreditation process.

**Interview 2: Respondent 2**

Bachelor of Applied Science (Food Technology), Graduate Diploma of Dance Movement Therapy.

Respondent 2 held the position of Assistant to the Head of Dance at Wesley Institute from 2008 to 2014. Previously she was a student at Wesley Institute and subsequently a Dance Movement Therapy lecturer.

‘In reference to how the Bachelor of Dance program was perceived by academic staff at Wesley Institute during the accreditation process I observed the following;

- an ongoing and relentless criticism of methods of dance assessment that did not fit the ‘model’ used in other disciplines
- personal attacks on the Head of Dance due to her insistence that students of all religious persuasions be able to enroll and her efforts to make the course more equitable for both Christian and non-Christian students
- reluctance to challenge the regulators (TEQSA) on what seemed like unreasonable expectations placed on the Dance Department during the accreditation process. [Complete interview attached at Appendix E) ii)]

### **Researcher Comment:**

Sharing an office on a daily basis with the Head of Dance meant that Respondent 2 was privy to many meetings during which the topics of dance assessment, qualifications of staff and religious freedom (among other things) were discussed. She was also the interface between dance students and administration staff, a role which included the monitoring of lecturers’ assessments and the recording of marks. The workload related to the day to day operations of the Dance Department was increased during the development of the work-based project and therefore directly impacted on this respondent and consequently her reaction to the phenomenon. Her academic background in Dance Music Therapy provided her with an understanding of communication through movement that may elude academic colleagues with specialisation in more text focused disciplines. Her valuable insights assisted in the development of assessment rubrics that formed part of every unit in the work-based project.

### **Interview 3: Respondent 3**

Master of Arts Education (Dance Teaching), Bachelor of Arts (Hons) Dance Education

Respondent 3 was employed as a dance lecturer teaching Dance Technique and Dance Performance at Wesley Institute from 2008 to 2014. In response to the

question ‘What was your experience as a member of staff during the design and accreditation of the Bachelor of Dance and Associate Degree of Dance program at Wesley Institute?’ she offered the following comments and access to an academic essay she had written following her observation of the phenomenon in 2014.

‘I always felt undervalued by Wesley Institute Executive as a member of the Dance Department staff. The situation that we all, both students and staff, faced during the accreditation process prompted me to enroll in a post graduate course so that I would be in a better position to advocate for dance education at tertiary level and be respected in academic circles.’ The following excerpt is taken from an essay submitted for assessment as part of an RAD Master of Arts Education (Dance Teaching) unit MTD 701 Dance, Education and Culture in December 2014. [Full text is attached at Appendix E) iii)]

‘Study of kinesthetic semiotics and dance research, in relation to cultural studies, can provide great insight into the human condition and the society we live in. This, I believe, is a key point when identifying dance’s relevance in an academic setting. Unfortunately, in the case of the Higher Education (HE) course central to my discussion, this has been an opportunity lost. According to Bannon (3) “It is the longstanding interconnection between somatic identity and our own social contextual identity that lies at the foundation of the disciplinary identity of dance.

It is the potential breadth that this encompasses that marks dance as a distinctive discipline in the academy”. Embodied dance knowledge comprises a range of complex experiences that are sensory, imaginative, critical and social. All of these can contribute to the sort of transformative learning (Burton, Horowitz, and Abeles in Bannon 52) that is unique to HE. The HE programme highlighted in my discussion provides considerable evidence of this type of learning, as reflected in the curriculum and course unit outlines (Hyland, 2013). Technical mastery and choreographic practice were underpinned by intellectual and conceptual understanding, critical reflection and self-directed enquiry.

Somatic practices were integrated including Pilates, Feldenkrais and Alexander Technique along with encouraged development of kinesthetic awareness. Practice was contextualized through the study of history, anatomy and aesthetics.

There was a focus on process, collaboration, discussion, articulation and analysis. Still, the inference remained that academically this was 'sub-par'. My impression, in dealing with the academic directors of the HE programme, was that there was a general misunderstanding of dance, particularly in equating practical and cognitive knowledge. Dance offers a challenge to the values offered by HE because it asks us to value practical knowledge in an equitable and measurable way to theoretical or cognitive knowledge. Scholars such as Adshead (p. 35-44) have demonstrated that practical knowledge is not inferior to theoretical knowledge. In fact, different forms of rationality can work together to more fully reflect the nature of art and the human condition. Furthermore, engaging with these different forms of rationality will enable the development of conceptual knowledge (Prawat in Bannon, p. 53) or knowledge rich in relationships.

Bannon suggests that undergraduate students need to spend time developing this conceptual knowledge as it is here that meaningful learning takes place. The HE programs perceived failure to meet standards raises one more point of discussion. This relates to issues of power and cultural politics. It is important to remember that values are embodied in all that we do in seeking to educate (Pring p. 26) and these values are subject to the exercise of power.

The power to decide what is studied, what is significant and to afford hierarchical value is a political as well as an educational act. In the Australian tertiary sector there has been increased government regulation via the Tertiary Education and Quality Standards Association (TEQSA). It is they who set the standards to be met by higher education providers. At the institutional level, decisions about dance in HE may not necessarily be made by those who understand it or appreciate its value.

In the HE programme I have cited, ultimately an academic board, mostly male, mostly with backgrounds in theology have made decisions about a dance course’.

[References included in full text attached as Appendix E) iii )]

### **Researcher Comment**

Although not directly involved with the development of the work-based project, this respondent observed the phenomenon with a vested interest in that she was reliant on the dance program continuing in order to retain her income. Her concern was that regulators and institute personnel who strongly influenced the continuation of the program had very limited understanding of the dance discipline and its complexities. This respondent was prepared to take up the challenge of becoming more highly qualified in order to learn the respect of colleagues from other discipline and in the hope that further qualifications would provide her with the credibility to be ‘heard’ in the Higher Education environment.

### **Interview 4: Respondent 4**

Respondent 4 was a student enrolled in the Bachelor of Dance program at Wesley Institute during the accreditation process. She transitioned to the Academy of Music and Performing Arts following the closure of the Dance Department at Wesley Institute and has subsequently graduated from the Academy of Music and Performing Arts. She is now a full time dance performer and an acclaimed choreographer (Anywhere Theatre Festival Award, 2018).

In reference to the question ‘how did Bachelor of Dance students perceive the dance program development and accreditation process?’ Bonnie contributed the following observations:

‘During my study at Wesley Institute I was aware that the Dance Department was somehow separated from the other departments. There was nothing definitive I can use as an example however I always felt that ‘dance’ was not a part of the new vision that was pushing the college towards self-accreditation as a university college. The majority of dance students chose to enroll in the course because it was the only dance performance course in New South Wales and not because of the core units in Christian studies. I felt that the assessment structure of these core units caused some concern among dance students and that ‘theology’ staff found dancers difficult to deal with because of their general lack of understanding of the Christian foundations of the units of study. I was largely unaware of the difficulties being experienced by the Dance Department staff during the accreditation process until after the program had closed however I was aware of an increase in library resources and stricter academic marking to adhere to the ‘bell-curve’ expectation of results during the accreditation period. The closure of the course immediately following its accreditation was met with hostility and uncertainty from students however the transition to another course was undertaken with no major problems in that the whole student cohort and staff moved together. Most students were happier in their new environment due to the fact that the new course in which they were enrolled at another college did not include core units that were not dance based.’

### **Researcher Comment**

Interestingly, the main concern of the student respondent was the fact that the dance program in existence since 2008 included mandatory ‘Theology’ units that were not dance related. This mandatory component continued to be part of the work-based project due to institute regulations. From the researcher’s perspective it was difficult to justify this inclusion to students especially as other aspects of the program that were purely dance related were labelled by regulators as being non-academic. It was my presumption that ‘Theology’ units of study were not questioned as suitable content because they provided a text focused addition complementary to Dance History as a balance for practical units.

## **Interview 5: Respondent 5**

Master of Dramatic Arts (Movement Studies), Bachelor of Arts (Hons) Dance

Respondent 5 is a highly respected dance educator and is an acclaimed performer and dance academic. She was a member of the lecturing staff teaching Choreography and Dance Technique during the accreditation period.

In response to the question ‘What was your experience as a member of staff involved in the dance program development and accreditation process?’ she contributed the following:

‘I wasn’t directly involved with the accreditation as we had continually evaluated the units I was teaching at the end of each semester and accordingly adjustments were made from one semester to the next. I did however find the accreditation period most disruptive to the normal day to day operations at the college. There were always comments from other lecturers about dance students appearing in the quadrangle wearing inappropriate clothing (tights and leotards?) and that they did not ‘fit’ within the student community. In my conversations with academics from other departments I found discussions around assessment were difficult because of the more subjective nature of dance assessment and the fact that the language being used in Institute policies did not necessarily ‘fit’ when applied to dance.’

## **Researcher Comment**

During the development of the work- based project program lecturers were asked to submit feedback to specific questions and their contribution was taken into consideration depending on their area of expertise. They were not asked for more generalized comments as have been referred to by Respondent 5 however, many of the issues alluded to in this response may seem minor if considered individually. Collectively they contribute to a sense of being an outsider within the academic community as mentioned in Part 1 of this exegesis as discussed by Brown (2013) in the article ‘The Insider-Outsider Status of the Artistic Scholar.’

Attention to such issues is likely the role of the institution and involves staff from a variety of disciplines interacting in a meaningful and cohesive group to achieve institutional goals

### **Interview 6: Respondent 6**

Teaching Certificate, Diploma of Arts Education

Respondent 6 is a dance performer, choreographer and educator with over four decades of experience in the dance industry.

In response to the question ‘What was your experience as a member of staff involved in the program development and accreditation process?’ he contributed the following:

‘It was evident that the staff members charged with making decisions regarding the accreditation of the Dance program were either administrators, or tertiary apparachiks, with little knowledge or understanding of what the course involved, or why its students were equally worthy of recognition at undergraduate degree level as were theology students or drama students. The value of the course seemed to be financially based and, when TEQSA required the course to be further developed and requiring additional staff members, the financial burden became too great. Dance is more expensive to deliver because of space requirements and Wesley Institute were about to move to another location which required the building of studios’.

### **Researcher Response**

Lack of understanding of each other’s disciplines, resistance to change in recognizing relatively new disciplines in the academy, acceptance of cultural differences in dress and study focus, financial viability related to space per student are all concerns eluded to in this response and in those preceding it. Ultimately it will be through continual discussion between academics will a shared understanding be developed as to what is require for Dance to be accepted by the academy as a worthy



academic discipline and what is required from dance academics in order to earn respect for themselves as academic representatives of their discipline. Insights provided in this study will make a contribution towards further development of that understanding.

### **3 e) Conclusion**

As stated by Fulton et al ‘Much knowledge and skills are acquired through experience and are never fully articulated’ (Fulton et al, 2013, p. 20). This study, and the resulting artifact (Appendix A), has largely been motivated by this statement and the writer’s reflection on a lifetime of performing and teaching dance. It has been the intention that, by making such knowledge and skills implicit and supporting them with current research, this exergesis makes a contribution in further developing good practice within dance education. Not only does this work-based project (the development and accreditation of undergraduate awards) present unique knowledge in the Australian context but the phenomenological observations also offer new insights for academic practitioners of dance performance.

The challenge of being ‘a dancer in higher education’ has been personally confronted with the realisation that there is, in fact, an intangible divide between the visual and performing arts and other disciplines. As stated previously in the introduction to this project, ‘production of rigorous scientific/intellectual discourse remains the primary challenge’ (Gore, 2013, p. 3) for dance practitioners struggling for acceptance in the academic environment.

If dance is to maintain its position as a discipline worthy of study in the higher education sector its advocates need to develop the communication and knowledge based tools to confidently debate with other academics as well as ensuring that education of its practitioners is of the highest standards. The arguments, as with any discipline seeking to justify its place in academia, need to be compelling and defensible according to accepted academic benchmarks.

This work represents an insight as to the context that dance academics find themselves faced with when advocating for dance performance in higher education. The observations and insights, especially as related to the interaction and administrators from other disciplines to performing arts are meant to provide other professional practitioners guidance in developing dance programs.

Certainly the evidence seems to indicate that i) financial feasibility, ii) views on assessment, iii) what is deemed to constitute an academic discipline and iv) how regulatory guidelines all emerged as challenges faced by dance performance academics. What is less obvious, but is also evident, is the resistance and possibly a lack of will to understand the nuances of performance- based arts in education – evidence of which at times was openly hostile.

While it is helpful to realise that these challenges exist, this study concludes that it is in the careful and comprehensive design of programs advocating for dance in higher education that stands the best chance. Academic dance practitioners need to demonstrate problem solving abilities, the ability to be creative in developing material that is both original and artistic as well having the ability to use their knowledge in a variety of situations and environments (Sternberg, 1998) especially those that have rigid regulatory frameworks. Recent educational theories, such as that of Sternberg, have provided a valuable foundation on which to base this project's curriculum design. The opportunity to develop creative thinking, as embodied in triarchic theories in particular, have been incorporated into the program produced in this project. Successful graduates who demonstrate these attributes will, in time, further evidence dance as a legitimate academic study displaying the cognitive capabilities as specified by the AQF.

Prompted by Dempster's question regarding 'whether the study of dance at tertiary level should be focused on the 'writing' about dance or rather towards the 'doing' of Dance and the artistic practice involved in the creating of Dance' (Dempster, 2005, p. 1 )

I have compromised by including all three in equal proportions in the program developed. Through 'research and reflection' assessment activities students will learn that research based knowledge can further inform and build on experience.

On a personal note, reflection on my own dance coaching practices developed a desire for further understanding of body mechanics and performance psychology. Unexpectedly, the combination of practice based knowledge and research based knowledge has allowed me the opportunity to develop a course that will benefit other dance practitioners.

My particular interest and focus in this project has been to:

- broaden the scope of study within Dance to include genres other than those traditionally offered. (This has been achieved and accredited as officially recorded by the regulator - TEQSA)
- provide methods of assessment that satisfy TEQSA regulations without compromising the value of the cognitive load required for the construction and performance of choreography at undergraduate level.

This aim has not been satisfactorily achieved and further research is required to analyse and document the cognitive processes involved in dance performance and choreography in order to change the perception of regulators and inform regulatory documentation that appears to be ambiguous when applied to the performing arts.

[i.e. 'Communication skills are the skills that enable a person to convey information so that it is received and understood and include written and oral skills appropriate for the level of the qualification' (Refer AQF, p. 93). This statement needs to have an addition such as 'that does not preclude dance as a form of communication.']

As Connor and Norman (2005) state, 'There is ample theoretical and empirical evidence to suggest that there are strong mechanisms at work to preserve established attitudes, beliefs, and behaviours' (Melkas and Harmarkorpi, 2012, p. 161).

This was particularly evident during the development of this project and if dance as an academic discipline is to retain its, be it somewhat 'fragile,' hold on acceptance in the higher education environment, its practitioners must continue to provide justification of that position through research and graduate results. Its practitioners must themselves ensure that they obtain qualifications appropriate to the positions they aspire to in order to be in a position to lead in the development of their area of study.

The argument as to whether dance is an artform or a sport can be satisfied if practitioners accept the suggested classifications of dance performance 'according to intent' and at three levels of dance education – dance as a recreational activity, dance as a sport (competition based) and dance as an art form, as discussed by Ruud Vermey (Vermey, 1994). Education for practitioners working in the recreational area is available through courses such as the Bachelor of Applied Dance offered by the Australian College of Physical Education in Sydney. This course, and the program developed through this project, offered New South Wales dance students a broad range of higher education options depending on the career path chosen and according to the three categories above. A similar course is now offered by the Academy of Music and Performing Arts in Sydney. Recreational dance careers may include fitness instructors, community dance organisers, private dance studio teachers or extra-curricular 'dance in schools' teachers. 'Dance as a sport' career options may include dance coach, dance adjudicator, competition scrutineer or invigilator. 'Dance as an artform' includes careers in dance performance, choreography, artistic direction and dance company management.

Collectively the list of skills developed through higher education dance programs prepare graduates for employment in a further substantial list of related careers. Additional research in this area is encouraged in order to further support the place for dance education in the higher education sector. This challenge has been taken up by two members of the Dance Department faculty who were instrumental in delivering the Bachelor of Dance and Associate Degree of Dance courses at Wesley Institute.

Maya Gavish completed a doctorate thesis in 2018 that investigates the cognitive processes involved in dance choreography (Gavish, M. 2018) and Alysia Jarvis completed a Master of Arts Education (Dance Teaching) with Honors. Congratulations to both Maya and Alysia for your contribution to further research and for your role in increasing the relevance of dance performance in the tertiary education sector in Australia.

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THE RELEVANCE OF DANCE PERFORMANCE IN TERTIARY EDUCATION:  
AN AUSTRALIAN WORK-BASED PERSPECTIVE.

**APPENDIX A**

**Bachelor of Dance and Associated Degree of Dance Course**  
**Units of Study**

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## Ballroom

### Section 1: General Information:

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturer
Bachelor	One semester	Any level	

#### 1.2 Core or elective subject/unit:

elective subject/unit

#### 1.3 Subject/unit weighting:

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
3 hours/week	2 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

No

#### 1.7 Other resource requirements

Yes

Fully equipped dance studio (appropriate floor for genre, fans and/or air conditioning, sound system and video projection system). Professional performance space.

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

In this elective unit students acquire foundational skills in the Ballroom genre. In doing so, they learn to describe and assimilate a choreographer's intent; use body and space appropriately; apply technical and interpersonal skills in practice and performance; perform basic sequences in a group situation; and appreciate the work of other students, commenting constructively on this work with due regard for their creative efforts. In the context of the above elements, students systematically extend their movement vocabulary by copying new material, rearranging familiar material and reflecting carefully on movements/sequences in a professional and engaged manner.

### 2.2 Unit synopsis/abstract/handbook entry

On completion of the unit students will have a sound fundamental grasp of Ballroom techniques, performance protocols, and etiquette.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
(a)..Perform basic variations of five Ballroom rhythms with precision and confidence.	6 Self Direction and 7 Technical Competence
(b) Apply correct posture, hold and arm work when performing basic figures.	1 Deep Knowledge and 7 Technical Competence
(c) Demonstrate an awareness of Safe Dance Practice principles	1 Deep Knowledge and 6 Self Direction



<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
(d) Demonstrate a basic technical foundation in performing choreography.	3 Lifelong Learning and 7 Technical Competence
(e) Demonstrate the ability to retain choreography and perform it with fluidity.	3 Lifelong Learning and 7 Technical Competence
(f) Demonstrate awareness of, and coordination with, other dancers and partner in the performance space.	5 Ethical Action and 6 Self Direction
(g) Articulate fundamental difference between the techniques of various Ballroom rhythms and other genres.	2 Critical Analysis and 4 Effective Communication
(h) Demonstrate an understanding of the historical and cultural influences affecting the development of Ballroom as a performance genre.	1 Deep Knowledge and 4 Effective Communication

## 2.4 Unit content and structure

<p><b>CONTENT:</b> Established syllabus content will be used and the lecturer may choose to use personally developed programs of exercises, sequences and combinations as considered appropriate for the further development of the individual students enrolled in each semester</p>
<p><b>STRUCTURE:</b> Two 1.5 hour classes per week will be devoted to Ballroom course work. Students will work at Intermediate Level and higher as participant skill permits</p>

Session	Topics
Week 1	Introduction to the unit and student assessment.
Week 2	Waltz box step, Slow Rhythm, Rhythm Barn Dance.
Week 3 & 4	Revise above.  Add Waltz box step forward and reverse,  Slow Rhythm with walks, Quickstep basic.
Week 5	Revise above.  Add Waltz natural and reverse turns,  Slow rhythm with walks and pivot turn,  Quickstep with chasse finish.
Weeks 6 & 7	Revise above.  Add Waltz natural and reverse turns, whisk and chassiss,  Slow foxtrot feather reverse turn,  Quickstep with chassiss and running finish.
Week 8	Revise above.  Add Tango walks, reverse turn,  Foxtrot feather step reverse turn feather finish three step.
Week 9	Revise above.  Add Tango walks reverse turn, link, closed promenade.
Week 10 & 11	Revise and set performance routine.
Week 12 & 13	Rehearsal.
Week 14	<b><i>Performance Week</i></b>
Week 15	<b><i>Examination Week</i></b>

## 2.5 Teaching methods/strategies

Two 1.5 hour practical classes per week, comprising:

- Discussion and demonstration comparing the ‘Ballroom’ styles and styles in other dance genres.
- Modelling using video and live performances of Ballroom experts.
- Preparation and practice for practical assessment in final week of semester.

Methodology	Student Workload
In class practice, discussions and performance	45 hours
Self-directed research, reading, viewing, analysis and revision	30 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO mark) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Class Presentation</b> Students are required to compare and contrast the performance aspects of two Ballroom rhythms giving examples by prominent performers (on video) and explaining differentiating characteristics (e.g. music, movement quality, etc)  Presentation in class with appropriate notes and as timetabled.	Wks 5-7	20%	(d)	Clear and insightful comparisons between two Ballroom rhythms <ul style="list-style-type: none"> <li>• basic movement descriptions and differentiations.</li> <li>• understanding of the differential use of space, dynamics and dance patterns.</li> <li>• Apposite examples of prominent performers.</li> <li>• Thoughtful, well documented and thoroughly researched presentation suitable for a tertiary audience.</li> </ul>
<b>Essay (1500 words)</b>  Students are required to document the development of Ballroom as a performance genre, discussing technical, cultural, historical and performance aspects.	Wk 10	30%	(e)	The essay should show <ul style="list-style-type: none"> <li>• breadth of contextual knowledge of the issues surrounding Ballroom</li> <li>• a critical approach to the genre and its position in relation to the social/ cultural construction of body, space, time, gender, class and ethnicity.</li> </ul>

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
Continued.... The essay should be approximately 1500 words in length, and include at least 8 academic/professional references.				<ul style="list-style-type: none"> <li>an appreciation of the place of Ballroom as a popular genre in the development of dance.</li> <li>capacity to analyse selected dance repertoire with conceptual acuity and descriptive facility.</li> </ul>
<b>Performance Assessment</b> During exam week students are assessed by an independent examiner. They will be required to participate in an examination class performing a group piece during which final achievement against performance outcomes for level will be assessed.	Exam week	50%	(a), (b), (c), (d), (e), (f), (g)	Evident capacity to: <ul style="list-style-type: none"> <li>explore, assimilate rehearse, and perform choreographic forms germane to Ballroom.</li> <li>use, as required, a range of techniques to interpret and represent choreographic intent.</li> <li>perform with confidence and competence in the Ballroom genre.</li> <li>maintain positive and effective collegial attitudes and relationships</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

There are no set readings for this unit. Relevant readings will be supplied by lecturer.

## Choreography IA

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor, Associate Degree	One semester	1 <sup>st</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
1.5 hours/week	3.5 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

No

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system) for practical classes; and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

Choreography 1A introduces improvisation as a choreographic technique based on the premise that improvisation facilitates the creative process and can, thus, provide the foundation for new movement forms and pieces. In doing so, the unit assists students to move beyond current personal attitudes, habits and understandings based on previous experiences of choreography in order to explore, play, experiment, discover, create, work and re-work a variety of movement concepts through improvisation. This assistance enables students to generate movement in an intuitive/subconscious manner in response to various creative stimuli.

### **2.2 Unit synopsis/abstract/handbook entry**

As a result of studying this unit, students will be able to generate movement in an intuitive/subconscious manner in response to various creative stimuli.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
<p>a) Understand the principles of Improvisation as a creative dance practice, as demonstrated by:</p> <ul style="list-style-type: none"> <li>• involvement in, and engagement with, the creative process;</li> <li>• openness to inspiration in movement;</li> <li>• use of, and response to, creative stimuli;</li> <li>• freedom of movement and use of dynamics.</li> </ul>	<p>4 Effective Communication.</p> <p>5 Ethical Action,</p> <p>7 Technical Competence, and</p> <p>8 Responsible Innovation.</p>
<p>b) Extend their movement repertoire and work respectfully and responsibly with others, as demonstrated by:</p> <ul style="list-style-type: none"> <li>• working effectively, solo and with others, in duo and group work;</li> <li>• engaging in critical analysis of movement patterns;</li> <li>• exploration of original and/or known movements and patterns;</li> <li>• sustained observation, reflection and interpretation.</li> </ul>	<p>2 Critical Analysis,</p> <p>3 Lifelong Learning,</p> <p>4 Effective Communication and</p> <p>6 Self Direction.</p>
<p>c) Articulate, understand and value the use of choreographic elements in improvisation as creative tools.</p>	<p>1 Deep Knowledge and ,</p> <p>2 Critical Analysis.</p>



## 2.4 Unit content and structure

<b>CONTENT</b>		
<ul style="list-style-type: none"> <li>• Foundations – understanding the creative process of improvisation</li> <li>• Specific elements to be explored, practised, discussed and utilised in the improvisation process including: <ul style="list-style-type: none"> <li>○ Freedom – relaxation and spontaneity</li> <li>○ Kinaesthetic feeling</li> <li>○ Imagery – conscious and unconscious</li> <li>○ Time, space and dynamics</li> <li>○ Analysis of movement/dance</li> <li>○ Reflection and self-observation</li> </ul> </li> </ul>		
<b>STRUCTURE</b>		
Session	Topics	Required Readings
Week 1	Aspects of Space, Time, and Energy, especially within the dancer's personal space/kinesphere	Blom, L. & Chaplin, L. 1989, The Intimate Act of Choreography, Chapters 5, 6, 7.
Week 2	Focus, Awareness and Peripheral Vision when leading and following	Blom, L. & Chaplin, L. 1989, The Intimate Act of Choreography, Ch12
Week 3	Ensemble work Speeds and Qualities	
Week 4	Shrinking and Expanding Space Different types of Energies	Blom, L. & Chaplin, L. 1989, The Intimate Act of Choreography, Ch7
Week 5	Different Qualities including Laban's Working Actions	Blom, L. & Chaplin, L. 1989, The Intimate Act of Choreography, p 4, 31, 35, 48, 72, 155.

Session	Topics	Required Readings
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Week 6	Public Space versus Personal Space Exploring space from Childhood to Old Age	Blom, L. & Chaplin, L., 1989, The Intimate Act of Choreography, Ch 5.
Week 7	Lines, Spirals and Circles in space and within the body	Forsythe, W. & Sulcas, R., 2000, William Forsythe: Improvisation Technologies, CD ROM.
Week 8	Integrating Voice and Text with Movement	Green, D., 2010, Choreographing from Within, Chapter 7.
Week 9	Further use of Voice and Text	
Week 10	Analysis of body parts, starting with the face	Green, D., 2010, Choreographing from Within, Chapter 4.
Week 11	Rhythm in body and voice	Humphrey, D., 1991, The Art of Making Dances, Chapters 12, 14
Week 12	Mechanical versus Animal movement	McGreevy-Nichols, S. et al., 2005, Building Dances, Chapter 7.
Week 13	Props and Architecture Recapping learning across semester	McGreevy-Nichols, S. et al., 2005, Building Dances, Chapter 3
Week 14	<b>Performance Week</b>	
Week 15	<b>Examination Week</b>	

## 2.5 Teaching methods/strategies

Sessions are conducted in the style of a professional dance workshop to include	
Methodology	Student Workload
In class workshops, exploration and discussions	30 hours
Research and preparation of essay	15 hours
Self-directed practice and exploration of techniques and	30 hours
<b>Total Student</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension, i.e., assessment tasks submitted more than 10 days late receive NO marks. Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Lecturer's Report</b>  The lecturer will evaluate each student against criteria relevant to choreographic improvisation.	Week 7	40%	(a), (b), (c)	<ul style="list-style-type: none"><li>• Willingness to explore and experiment with unfamiliar patterns.</li><li>• Demonstrated ability to discover, create, work and re-work, discuss and evaluate movement pieces.</li></ul>

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Analysis Essay (1500-2000 words)</b>  A written analysis based on the concepts of Space, Time and Energy as they relate to improvisation.	Wk 12	30%	(c)	<ul style="list-style-type: none"> <li>• Demonstrated ability to articulate and explicate concepts relevant to choreographic improvisation.</li> <li>• Clarity and effectiveness of approach.</li> <li>• Depth and extent of supporting evidence.</li> <li>• Use of at least five academic/professional references and/or resources to support the analysis.</li> </ul>
<b>Presentation</b>  Students improvise two movement pieces, each of one to 1 ½ minutes in length, and performed spontaneously to given music.	Wk 13	30%	(a), (b), (c)	<ul style="list-style-type: none"> <li>• Extent of spontaneity demonstrated in the presentation.</li> <li>• Evidence of meaningful engagement with, and interpretation of, music and musical forms.</li> <li>• Originality of movement and movement sequences.</li> <li>• Coherence and evidence of intent in composition.</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READINGS AND MULTIMEDIA**

- Blom, L. & Chaplin, L., (1989) *The Intimate Act of Choreography*, University of Pittsburgh Press, Pittsburgh.
- Forsythe, W. & Sulcas, R., (2000) *William Forsythe: Improvisation Technologies*, CD ROM
- Green, D., (2010) *Choreographing from Within*, Human Kinetics, Champaign.
- Humphrey, D., (1991) *The Art of Making Dances*, Princeton University Press, Hightstown.
- McGreevy-Nichols, S., Scheff, H. & Sprague, M., (2005) *Building Dances*, Human Kinetics, Champaign.

### **RECOMMENDED READING**

- Bloom, K. & Shreeves, R., (1998) *Moves: A Sourcebook of Ideas for Body Awareness and Creative Movement*, Harwood Academic Publishers, Amsterdam.
- Cameron-Dalman, E., (2006) 'Ideas in Movement – About Dance', *Dance NSW*, Vol. 25, pp 6-7.
- Franklin, E., (1997) *Dance Imagery for Technique and Performance*, Human Kinetics, Champaign.
- Johnstone, K., 1(1989) *IMPRO: Improvisation and the Theatre*, Methuen, London.
- Minton, S.C., (2007) *Choreography: A Basic Approach Using Improvisation*, (3<sup>rd</sup> ed.), Human Kinetics, Greeley.
- Morgenroth, J., (1987) *Dance Improvisations*, University of Pittsburgh Press, Pittsburgh
- Potter, M., (1997) *A Passion for Dance*, National Library of Australia, Canberra.
- Savage, S.B., (2000) 'Through Dance: Fully Human, Fully Alive', in Begbie, J. (Ed.) *Beholding the Glory: Incarnation Through the Arts*, Darton Longman and Todd, London.

**Marking Scheme:**

**Assessment Task: 1**

**Unit Code**

**Student No:**

**Name:**

**Semester:**

**Course: Bachelor of Dance**

**Unit: Choreography 1A**

**Weighting: 40%**

**Due: Week 7**

**Task: Lecturer's Report**

**Grade:**

**Learning Outcomes:**

(a) Understand the principles of Improvisation as a creative dance practice, as demonstrated by:

- involvement in the creative process
- openness to inspiration in movement
- use of and response to creative stimuli
- freedom of movement and use of dynamics.

(b) Extend their movement repertoire and work respectfully and responsibly with others, as demonstrated in:

- working solo and with others in duo and group work
- critical analysis of movement patterns
- exploration of original and/or known movements and patterns

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**Learning Outcomes: continued**

- sustained observation, reflection and interpretation.

(c) Articulate, understand and value the use of choreographic elements in improvisation as creative and expressive tools

**Task: Lecturer's Report:** Willingness to explore and experiment with unfamiliar movement patterns. Ability to discover, create, work and re-work, discuss and evaluate movement pieces.

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
<b>Experimentation and creativity /10</b>	Little or no evidence of experimentation and creativity	Limited and/or inconsistent evidence of experimentation and creativity	Clear consistent evidence of experimentation and creativity	Extensive and highly consistent evidence of experimentation and creativity	Extensive and highly consistent evidence of systematic experimentation and informed creativity
<b>Commitment and application to the creative process /10</b>	Little or no evidence of commitment and application to the creative process	Limited and/or inconsistent evidence of commitment and application to creativity process	Clear consistent evidence of commitment and application to the creative process	Extensive and highly consistent evidence of commitment and application to the creative process	Extensive and highly consistent evidence of exemplary commitment and application to the creative process

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
<b>Discussion</b>	Little or no	Limited and/or	Clear consistent	Extensive and highly	Extensive, highly

<b>/10</b>	engagement with pertinent themes, ideas, concepts drawn from the academic and professional literature	inconsistent engagement with pertinent themes, ideas, concepts drawn from the academic and professional literature	engagement with pertinent themes, ideas, concepts drawn from academic and professional literature	consistent engagement with pertinent themes, ideas, concepts drawn from the academic and professional literature	consistent and insightful engagement with pertinent themes, ideas, concepts drawn from the academic and professional literature
<b>Evaluation</b> <b>/10</b>	Little or no evidence of critical evaluation of improvised movement forms and elements	Limited and/or inconsistent evidence of critical evaluation of improvised movement forms and elements	Clear and consistent evidence of critical evaluation of improvised movement forms and elements	Extensive and highly consistent evidence of critical evaluation of improvised movement forms and elements	Extensive and highly consistent evidence of original, insightful and critical evaluation of improvised movement forms and elements
<b><u>Total Mark</u></b>					



**Marking Scheme****Assessment Task: 2****Unit Code:****Student No:****Name:****Semester:****Course: Bachelor of Dance****Unit: Choreography 1A****Weighting: 30%****Due: Week 12****Task: Analysis Essay****by student****Date Due:****Date Received:****Grade:****Learning Outcome:**

(c) Articulate, understand and value the use of choreographic elements in improvisation as creative and expressive tools

**Task: Essay**

A 1500-2000 word written analysis based on the concepts of Space, Time, and Energy as they relate to improvisation. Use at least 5 reference to support the analysis.

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
<b>Understanding key concepts &amp; elements of Dance</b>	Little or no evidence of identification and/or explanation of key concepts elements	Limited and/or inconsistent evidence of identification and/or explanation of key concepts/elements.	Clear and consistent evidence of identification and explanation of key concepts/elements	Extensive and highly consistent evidence of identification and explanation of key concepts/elements	Extensive and highly consistent evidence of the systematic identification and coherent explanation of key concepts/elements

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
<b>Experiential evidence from practical classes</b>	Little of no supporting evidence from practical classes used to support arguments	Limited and/or inconsistent supporting evidence from practical classes used to support arguments	Clear and consistent supporting evidence from practical classes used to support arguments	Extensive and highly consistent supporting evidence from practical classes used to support arguments	Extensive and highly consistent supporting evidence from practical classes used to support a diverse range of arguments
<b>Supporting Resources (must be discussed in paper)</b>	Less than 3 academic and/or professional resources used to support/inform discussion	Three or four academic and/or professional resources used to support/inform discussion	Five or more academic and/or professional resources used to support/inform discussion	Five or more academic and/or professional resources used to support/inform an insightful discussion	Five or more academic and/or professional resources used to support/inform a highly insightful discussion
<b>Referencing</b>	Little or no evidence of appropriate referencing	Referencing included, but with more than 3 significant errors	Referencing included, but with 2 or 3 significant errors	Accurate and appropriate referencing throughout	Exemplary Journal quality: referencing – no mistakes of any kind evident.
<b>Total Mark / 30</b>					

**Marking Scheme****Assessment Task: 3****Unit Code:****Student No:****Name:****Semester:****Course: Bachelor of Dance****Unit: Choreography 1A****Weighting: 30%****Due: Week 13****Task: Presentation****by student****Date Due: as timetabled****Lecturer:****Grade:**

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
<b>Spontaneity, Creativity Freedom of Expression /5</b>	Little or no evidence of spontaneity, creativity or freedom of expression	Limited and/or inconsistent evidence of spontaneity, creativity and/or freedom of expression	Clear and consistent evidence of spontaneity, creativity and freedom of expression	Extensive and highly consistent evidence of spontaneity, creativity and freedom of expression	Compelling evidence of sustained spontaneity, creativity or freedom of expression
<b>Musical Interpretation /5</b>	Little or no evidence of physical, emotional and/or intellectual engagement with musical forms and sequences	Limited and/or inconsistent evidence of physical, emotional and intellectual engagement with musical forms and sequences	Clear and consistent evidence of physical, emotional and intellectual engagement with musical forms and sequences	Highly consistent evidence of physical, emotional and intellectual engagement with musical forms and sequences	Compelling evidence of sustained physical, emotional and intellectual engagement with musical forms and sequences

## Choreography IB

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor, Associate Degree	One semester	1 <sup>st</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
1.5 hours/week	3.5 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Choreography IA*.

#### 1.7 Other resources required

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system) for practical classes; and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

Having experienced, in Choreography 1A, improvisation and the possibility of producing individualised dance movement based on a theme, students are introduced in this unit to identifiable elements that combine to produce meaningful dance pieces with a coherent structure and an identifiable relationship to music. In doing so, Choreography 1B offers students the opportunity to explore abstraction through the use of complementary art forms, such as the visual arts and music, with the aim of independently developing concepts as well as engaging in individual and group performance processes (e.g. contact improvisation).

### **2.2 Unit synopsis/abstract/handbook entry**

Students will also learn to use, with understanding, the basic language of choreography (including phrasing, dynamics, spatial relationships, etc.).

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Evidence a professional approach and emerging personal style.	3 Lifelong Learning and 5 Ethical Action.
b) Demonstrate an understanding of the use of improvisation in the creative process to generate movement relevant to a theme.	2 Critical Analysis, 4 Effective Communication and 5 Technical Competence.
c) Display an understanding of phrasing as a basic structure in the creation of a cohesive dance, and develop variations on key phrases in the context of performance.	1 Deep Knowledge, 3 Lifelong Learning and 5 Technical Competence.
d) Display use of a 'Motif' as a symbol of the integrating theme of a dance work, and as a motivator of movement in the work.	4 Effective Communication and 7 Technical Competence.
e) Demonstrate the ability to identify abstraction in Dance and related arts, and to use abstraction as a choreographic process.	1 Deep Knowledge, 2 Critical Analysis, 5 Technical Competence and 8 Responsible Innovation.
f) Make basic artistic and conceptual connections between stimuli and elements of dance in the creation of dance works.	3 Lifelong Learning and 7 Technical Competence.
g) Evidence a working knowledge of the relevance of spatial relationships in choreographed dance pieces.	3 Lifelong Learning and 7 Technical Competence.
h) Use space, time and energy in the context of personalised dance movement, choreography, and other salient features of created works.	3 Lifelong Learning, 4 Effective Communication, 7 Technical Competence and 8 Responsible Innovation.

On successful completion of this unit, the student should be able to	This unit outcome supports the achievement of Graduate Attributes:
i) Demonstrate skills in the observation, interpretation and analysis of dance work.	1 Deep Knowledge, 2 Critical Analysis and 4 Effective Communication

## 2.4 Unit content and structure

<b>CONTENT</b>		
<ul style="list-style-type: none"> <li>• Trust in group work</li> <li>• Use of chance and stillness</li> <li>• Abstracting in Visual Arts and Music</li> <li>• Applying abstraction in Dance</li> <li>• Phrasing as a basic unit of structure</li> <li>• Use of Motif as a movement generator and as a symbol of intent</li> <li>• Variation and contrasts</li> <li>• Self-space and spatial explorations</li> <li>• Purposeful use of symmetry and asymmetry</li> </ul>		
<b>STRUCTURE</b>		
Session	Topics	Required Reading
Week 1	<ul style="list-style-type: none"> <li>- Discuss course unit outline and assessments</li> <li>- Reinforcing knowledge and use of the Elements of Dance</li> <li>- Understanding of phrase structure and creation</li> </ul>	Handout: <i>Elements of Dance</i>
Week 2	Phrase Making using Shapes: <ul style="list-style-type: none"> <li>-Straight/angular</li> <li>-Curved</li> </ul>	Blom, L. & Chaplin, L., 1992, <i>The Intimate Act of Choreography</i> , Ch 4
Week 3	<i>Active Body Part</i> as an initiator of movement	Philip Glass, <i>Screens</i> Kate Bush, <i>Jig</i>

Session	Topics	Required Reading
Week 4	<ul style="list-style-type: none"> <li>- Variations of Phrases</li> <li>- Generating movement initially using Active Body Part/s, then structuring movement using phrase formation and phrase variations</li> <li>- Later, the Active Body Part “becomes” the motif as an active symbol of intent</li> </ul>	Paul Klee,  <i>“Drawing is like taking a pencil for a walk.”</i>
Week 5	Active Body Part assessment  Journal Weeks 3-4 due	Blom, L. & Chaplin, L., 1992, <i>The Intimate Act of Choreography</i> , Ch 4.
Week 6	Phrase Variation assessment	
Week 7	Discussion of gestures. What are they? (Definition: <i>a shorthand signal of communication</i> ) Gestures as a source of movement and meaning  Abstraction - <i>dance is not acting but abstracting</i>	<i>Speaking Body</i>  Relate to Meryl Tankard YouTube and <i>Songs for Mara</i>
Week 8	View Homework. Discuss sculpture	Rodin’s sculpture <i>Burghers of Calais</i>
Week 9	Start work on final assessment 2-minute piece	
Week 10 - 12	<ul style="list-style-type: none"> <li>• Work on assessment</li> </ul>	
Week 13	<ul style="list-style-type: none"> <li>• Practical assessment</li> </ul>	
Week 14	<b><i>Performance Week</i></b>	
Week 15	<b><i>Examination Week</i></b>	



## 2.5 Teaching methods/strategies

Sessions are conducted in the style of a professional dance workshop and include experiences in solo, duo and small group work. Structured observation and explanation of dance creation includes reflection, discussion, evaluation and reworking.	
Methodology	Student Workload
In class workshops, exploration and discussions	30 hours
Preparing for practical assessment and written work	18 hours
Self-directed practice and reflection	27 hours
<b>Total Student</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension, i.e., assessment tasks submitted more than 10 days late receive NO marks. Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Journal of Weekly Entries (approximately 1000 words)</b> A journal documenting observations and reflections on class tasks with reference to recommended readings.	Wks 4, 7, 10, 13	30%	(a), (b), (c), (e), (i)	Depth and coherence of observations on own work. Thoughtfulness of reflections on tasks. -Depth of engagement with readings and key concepts emerging from readings

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Workshop Pieces</b> Creation of two solo pieces in the student's major genre based on generation of movement, phrase construction and phrase variation.	Wks 5, 6	30% (2 x 15%)	(a), (b), (c), (d), (e), (f), (g)	Evidence of: <ul style="list-style-type: none"> <li>• innovation and experimentation.</li> <li>• the thoughtful creation of phrases and introduction of variations to phrase</li> <li>• coherent and sequential discussion.</li> <li>• critical self-evaluation</li> <li>• sustained generation of movement.</li> </ul>
<b>Performance Piece</b> Students present a two-minute solo piece using a simple theme or idea. The piece should be structured using a 'Motif' to phrase process and involve personalised and original movement. Students should be able to articulate both their inspiration and intent.	Wk 13	40%	(a), (b), (c), (d), (f), (g), (h)	<ul style="list-style-type: none"> <li>• Extent of evidence of movement generation relative to an organising idea.</li> <li>• Extent and quality of personalised use of elements of dance relative to an organising idea.</li> <li>• Effectiveness of phrase structure and motif as a motivator of movement.</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READINGS AND MULTIMEDIA**

Blom, L.A. & Chaplin, L.T., (1992) *The Intimate Act of Choreography*, Dance Books, London.

Smith-Autard, J.M., (2004) *Dance Composition*, (5<sup>th</sup> ed.), A & C Black, London.

### **RECOMMENDED READING**

Albright, A.C. & Gere, D. (Eds.), (2003) *Taken by Surprise: A Dance Improvisation Reader*, Wesleyan University Press, Hanover.

Blom, L.A. & Chaplin, L., (2000) *The Moment of Movement: Dance Improvisation*, University of Pittsburgh Press, Pittsburgh.

Franklin, E., (1996) *Dynamic Alignment through Imagery*, Human Kinetics, Champaign.

Halprin, A., (1995) *Moving Towards Life: Five Decades of Transformational Dance*, Wesleyan University Press, Hanover.

Morris, G., (1996) *Moving Words*, Routledge, London.

Tufnell, M. & Crickmay, C., (1993) *Body Space Image: Notes towards Improvisation and Performance*, Dance Books, New York.

Tuffnell, M. & Crickmay, C., (2004) *A Widening Field, Journeys in Body and Imagination*, Dance Books, London.

Wauchop, D., (2004) *Dancing in Space*, Piper Press, Sydney.

Winearis, J., (1990) *Choreography: The Art of the Body*, Dance Books, London.

### **ELECTRONIC RESOURCES**

McKechnie, S., Grove, R. & Stevens, K. *Unspoken Knowledges*

<<http://www.ausdance.org.au/unspoken/researchers/researchers.html>>

McKechnie, S., Grove, R., Stevens, C., Malloch, S. & Price, D. *Conceiving*

*Connections* <<http://www.ausdance.org.au/connections/index.html>>

**Marking Scheme**

**Assessment Task: 1**

**Unit Code:**

**Student No:** .....

**Name:**

**Semester:**

**Course:** Bachelor of Dance

**Unit:** Choreography IB

**Weighting:** 40%

**Due date:**

**Date Received:**

**Grade:**

	Weekly Journal Report / 5			Reflection on Required Reading /5	
	F	P	C	D	HD
	Poor record, poor Response  Little or no thoughtful reflection on readings	Adequate record, superficial responses  Some thoughtful reflection on readings	Adequate record, usually thoughtful responses  Typically thoughtful reflection on readings	Complete record, thoughtful responses  Always thoughtful reflection on readings	Complete record, highly thoughtful and often insightful responses  Always thoughtful and often original reflection on readings
<b>Week 1-3</b>					
<b>Week 3-6</b>					
<b>Week 7-9</b>					
<b>Week 10-12</b>					

**Marking Scheme****Assessment Task: 2A****Unit Code****Student No:****Name:****Semester:****Course: Bachelor of Dance****Unit: Choreography 1B****Weighting: 10%****Due: Week 5****Task: Workshop Pieces****by teacher****Dates due:****Lecturer:****Grade****Learning Outcomes:**

- (a) Evidence a professional approach and a personal style through dance and movement
- (b) Demonstrate an understanding of the use of improvisation in the creative process to generate movement relevant to the theme of the work
- (c) Display understanding of phrasing as a basic structure in the creation of a cohesive Dance, as well as variations of key phrases
- (d) Demonstrate a practical usage of a Motif as a symbol of the theme and as a motivator of movement
- (e) Demonstrate the ability to identify abstraction in Dance and related arts and to use abstraction as a choreographic process
- (f) Make basic connections between stimulus and dance creation
- (g) Evidence a working knowledge of the relevance of spatial relationships in choreographed dance pieces

**Task: Class work Participation**

Workshop solo pieces in the student's genre with an emphasis on phrase construction and variation.

Week	Experimentation used with Elements /10			Phrase Structure /10	
	Fail	Pass	Credit	Distinction	High Distinction
5	Little or no evidence of experimentation	Some evidence experimentation	Regular evidence experimentation	Extensive evidence experimentation	Compelling evidence of experimentation
	Absent or ineffective phrase structure	Partially effective phrase structure	Effective phrase structure	Effective and integrated phrase structure	Highly effective and seamlessly integrated phrase structure
Total Mark /100					
<b>Comments:</b>					
Assessor: .....					

**Marking Scheme****Assessment Task: 2B****Unit Code****Student No:****Name:****Semester:****Course: Bachelor of Dance****Unit: Choreography 1B****Weighting: 10%****Due: Week 6****Task: Workshop Pieces****by teacher****Dates due:****Lecturer:****Grade****Learning Outcomes:**

- (a) Evidence a professional approach and a personal style through dance and movement
- (b) Demonstrate an understanding of the use of improvisation in the creative process to generate movement relevant to the theme of the work
- (c) Display understanding of phrasing as a basic structure in the creation of a cohesive Dance , as well as variations of key phrases
- (d) Demonstrate a practical usage of a Motif as a symbol of the theme and as a motivator of movement
- (e) Demonstrate the ability to identify abstraction in Dance and related arts and to use abstraction as a choreographic process
- (f) Make basic connections between stimulus and dance creation
- (g) Evidence a working knowledge of the relevance of spatial relationships in choreographed dance pieces

**Task: Class work Participation**

Workshop solo pieces in the student's genre with an emphasis on generating movement with an *Active Body Part*, structuring into phrases and making phrase variations

Week	Using <i>Active Body Part</i> in phrasing /10			Making Phrase Variations /10	
	F	P	C	D	HD
	Little or no evidence of activebody partphrasing	Some evidence of active body part phrasing	Regular evidence of active body part phrasing	Extensive evidence of active body part phrasing	Compelling evidence of active body part phrasing
	Little or no evidence of phrase variation	Some evidence of phrase variation	Regular evidence of phrase variation	Extensive evidence of phrase variation	Compelling evidence of phrase variation
Total Mark /20					
<b>Comment:</b>					
<b>Assessor:</b> .....					



**Marking Scheme:****Assessment Task: 3****Unit Code****Student No:****Name:****Semester:****Course: Bachelor of Dance****Unit: Choreography IB****Weighting: 40%****Due: Week 13****Task: Performance Piece****by student****Learning Outcomes:**

- a) Evidence a professional approach and a personal style through dance and movement
- b) Demonstrate an understanding of the use of improvisation in the creative process to communicate ideas and generate movement relevant to the theme of given works
- c) Display understanding of phrasing as a basic structure in the creation of a cohesive dance piece
- d) Display use of a Motif as a symbol of the integrating theme of a dance work, and as a motivator of movement in the work
- e) Make basic artistic and conceptual connections between stimuli and elements of dance in the creation of dance works
- f) Evidence a working knowledge of the relevance of spatial relationships in choreographed dance pieces
- g) Use space, time and energy in the context of personalised dance movement, choreography, and other salient features of created works

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
Generation of movement relevant to theme ( <i>personalisation</i> )	Movement displays no relationship and /or <i>personalisation</i> with respect to the stated theme of the piece.	Movement has some relationship and <i>personalisation</i> with respect to the stated theme of the piece.	Movement has a sound relationship and personalisation with respect to the stated theme of the piece.	Movement is highly relevant and personalised relative to the stated theme of the piece	Movement is entirely relevant and highly personalised relative to the stated theme of the piece
<u>Phrasing</u> : Use of suitable Motif to initiate Phrases	Motif is irrelevant to the theme and/or not used to form phrases	Motif is somewhat relevant to the theme but used minimally to form phrases	Motif is relevant to the theme and used typically to form phrases	Motif is highly relevant to the theme and used extensively to form phrases	Motif is essential to the theme and indispensable in forming phrases
Use of variety of elements of Dance relevant to theme	Little or no variety or relevance of elements related to the theme	Some variety and relevance of elements related to the theme	Variety and general relevance of elements related to the theme	Variety and a high degree of relevance of elements related to the theme	Extensive variety and unquestionable relevance of elements related to the theme

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
Overall Structure (Sequencing): Use of transitions, repetition, phrase variations to create a unified work, relative to the theme	Little or no use of relevant repetition, transitions and phrase variations in creating a unified work	Limited use of relevant repetition, transitions and phrase variations in creating a unified work	Characteristic use of relevant repetition, transitions and phrase variations in creating a unified work	Extensive use of relevant repetition, transitions and phrase variations in creating a unified work	Extensive and innovative use of relevant repetition, transitions and phrase variations in creating a unified work

## Choreography IIA

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor, Associate Degree	One semester	2 <sup>nd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
1.5 hours/week	3.5 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Prerequisite: Successful completion of *Choreography IA* and 1B

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system) for practical classes; and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air-conditioning, sound system and video projection system).

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

Choreography IIA establishes and supports interactive, investigative and visionary dance practices that seek to address two questions. Firstly, what is choreographic art and, secondly, how are choreographers impacted by their environment and experiences? In answering these questions, students explore abstract dance unrestricted by story or plot but within a framework providing coherence. The language of choreography is used to provide students with the terminology to discuss ideas; to provide meaning to dance works while developing personal style within basic frameworks; and to develop an awareness of the Elements of Dance.

### 2.2 Unit synopsis/abstract/handbook entry

Students are exposed to the works of a selected range of choreographers across the media of video, film, literature and live performance.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Recognise, describe and critically reflect on elements employed in the work of others.	2 Critical Analysis, 4 Effective Communication, 5 Ethical Action and 6 Self Direction.

**Student Learning Outcomes** continued...

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
b) Demonstrate familiarity with choreographic theories and concepts in dance art practice.	1 Deep Knowledge, 2 Critical Analysis 3 Lifelong Learning and 4 Effective Communication
c) Explore, outline and communicate relevant concepts in group work.	4 Effective Communication, 5 Ethical Action, 6 Self-Direction and 7 Technical Competence.
d) Engage positively in the developmental process of dance composition.	5 Ethical Action, 6 Self Direction, 7 Technical Competence and 8 Responsible Innovation.
e) Demonstrate a clear understanding of the communicative layers in choreographic art practice used by choreographers.	1 Deep Knowledge, 2 Critical Analysis, 3 Lifelong Learning and 7 Technical Competence.
f) Identify stylistic stereotypes.	2 Critical Analysis, 7 Technical Competence.
g) Integrate identified cultural and historical influences on style in constructed dance pieces.	2 Critical Analysis, 3 Lifelong Learning and 4 Effective Communication.

## 2.4 Unit content and structure

<b>CONTENT</b>		
<ul style="list-style-type: none"> <li>• Creation of stylised movement and the communication of meaning</li> <li>• Transposition of feeling and ideas to embodiment in the dancer's</li> <li>• Choreographic style relevant to theme</li> <li>• Discernment and critical analysis in arts practice</li> <li>• Conceiving the order of form, (e.g. motif and phrase)</li> <li>• The delivery: the performer-audience relationship</li> </ul>		
<b>STRUCTURE</b>		
Session	Topics	Required Readings
Week 1	Introduction to the unit	Butterworth, J. & Wildschut, L. (Eds.), <i>Contemporary Choreography: A Critical Reader</i> .
Week 2	Size and Space	Quotes by Twyla Tharp
Week 3	Tempo and Rhythm	
Week 4	Quality and Energy	Kylian, Jiri 1983, <i>Stamping Ground</i> , <a href="http://www.youtube.com/watch?v=HbT9_MYDhIE">http://www.youtube.com/watch?v=HbT9_MYDhIE</a>
Week 5	Floor and Air	Quotes by Martha Graham
Week 6	Repetition and Mirroring	<i>Stabat Mater</i> , Choreography Robert Cohan, <a href="http://www.youtube.com/watch?v=1-JSRmnEsA">http://www.youtube.com/watch?v=1-JSRmnEsA</a>
Week 7	Canon and Retrograde	

Session	Topics	Required Readings
Week 8	Inspirations and Props	Menotti, G.C. 1947, <i>Errand Into The Maze</i> , <i>Choreography</i> Martha Graham,.
Week 9	Change of body parts	
Week 10	Fragmentation and Rearrangement	
Week 11	Embellishment and Additions	
Week 12	Working methods by	
Week 13	Revision of all the above	
Week 14	Performance Week	
Week 15	Examination Week	

## 2.5 Teaching methods/strategies

Learning occurs through observation of performances by video and live performance, tutorial discussion and workshop activities.	
Methodology	Student Workload
In class workshops and task preparation	30 hours
Live performances and reports	20 hours
Self-directed reading, exploration and	25 hours
<b>Total</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day late.



(i.e., assessment tasks submitted more than 10 days late receive NO marks)  
Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Choreographic Practice Report (approx. 1500 words)</b>  A reflective and analytical report on a dance work experienced at a live professional performance during this semester. The report should describe and critically reflect on elements of dance used, production elements, and the constructed relationship with the audience.	Week 12	35%	(a), (b), (e), (f)	<ul style="list-style-type: none"> <li>• Clarity of introduction to the company, background, historical period/setting</li> <li>• Depth and clarity of the discussion and evaluation of production and performance elements.</li> <li>• Insightfulness of reflection on the relationship established with the audience.</li> <li>• Depth of analysis of movement forms &amp; style.</li> </ul>
<b>Choreographic Experience</b> Students will work in groups of 2 or 3 to choreograph on one another and present a choreographed piece demonstrating personalised movement relevant to a concept. The piece should be 3 minutes in length and each should be able to perform it.	Week 15	40%	(a), (b), (c), (d), (e), (f), (g)	<ul style="list-style-type: none"> <li>• Quality and clarity of musical interpretation.</li> <li>• Originality of movement.</li> <li>• Coherence of structure.</li> <li>• Commitment to the creative and performance process and consistency in the characterisation and delivery of themes &amp; ideas</li> </ul>

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Report on Choreographic Experience (minimum 1000 words)</b>  Students will submit a written report (minimum 1000 words) documenting their experience and response both as choreographer and as performer in the choreographic experience.	Wk 15	25%	(a), (b), (c), (d), (e), (f), (g)	Identification and depth of discussion relating to: <ul style="list-style-type: none"> <li>• spatial relationships;</li> <li>• use and coordination of a variety of elements</li> <li>• coherence of group dynamics and processes;</li> <li>• personal reflections on the student's intellectual and emotional engagement and reactions in the context of the experience.</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING AND VIEWING**

Blom, L.A. & Chaplin, L.T., (1992) *The Intimate Act of Choreography*, Dance Books, London.

Kylian, Jiri (1983) *Stamping Ground*,  
[http://www.youtube.com/watch?v=HbT9\\_MYDhIE](http://www.youtube.com/watch?v=HbT9_MYDhIE) and  
<http://www.youtube.com/watch?v=u11Q1USFWIo>

Menotti, G.C., (1947) *Errand Into The Maze, Choreography* Martha Graham,  
<http://www.youtube.com/watch?v=ieMO1Z0UhGQ>

*Stabat Mater*, Choreography Robert Cohan,  
<http://www.youtube.com/watch?v=1-JSRmnEsA>

## RECOMMENDED READING

- Anderson, J., (1997) *The World of Modern Dance: Art without Boundaries*, Dance Books, London.
- Bolwell, J., (1999) *Susan Jordan: The Making of a New Zealand Choreographer*, Wellington College of Education, Wellington.
- Ellfeldt, L., (1988) *A Primer for Choreographers*, Waveland Press, Illinois.
- Franko, M., (2005) *Excursion for Miracles: Paul Sanasardo, Donya Feuer, and Studio for Dance (1955-1964)*, Wesleyan University Press, Middletown.
- Grove, R., Stevens, C. & McKechnie, S., (Eds.) (2005) *Thinking in Four Dimensions: Creativity and Cognition in Contemporary Dance*, Melbourne University Publishing, Melbourne.
- Lavender, L., (1996,) *Dancers Talking Dance*, Human Kinetics, Champaign.
- Preston-Dunlop V., (1998) *Looking at Dances: A Choreological Perspective on Choreography*, Verve Publishing, Cornwall.
- Pringle, P., (1994,) *Moving in the Spirit Australia*, McPherson's Printing Group, Sydney.
- Press, C., (2002) *The Dancing Self: Creativity, Modern Dance, Self Psychology and Transformative Education*, Hampton Press, Cresskill.
- Solomon, R. & J., (Eds.) (1997) *East Meets West in Dance: Voices in the Cross-cultural Dialogue*, Harwood Academic Publishers, Chur.
- Thomas, H., (1995) *Dance, Modernity and Culture*, Routledge, London.
- Further references are chosen to reflect each student's body of works.

## ELECTRONIC RESOURCES

Dartington College of Arts, (2007) *Performance Research*, Totnes

<[www.performance-research.net](http://www.performance-research.net)>

Glass, R. & Stevens, C., (2005) *Making Sense of Contemporary Dance: An Australian Investigation into Audience Interpretation and Enjoyment Levels*, MARKS Auditory Laboratories and University of Western Sydney School of Psychology, Sydney

<[http://marcs.uws.edu.au/people/stevens/pubs/Glass\\_ConcConns\\_eforum.pdf](http://marcs.uws.edu.au/people/stevens/pubs/Glass_ConcConns_eforum.pdf)>

McKechnie, S., (2002) *Movement as Metaphor: The Construction of Meaning in the Choreographic Art*, in C. Stevens, D. Burnham, G. McPherson, E. Schubert, & J. Renwick (Eds.), *Proceedings of the 7th International Conference on Music Perception & Cognition*, Causal Productions, Adelaide

Text <[http://www.ausdance.org.au/connections/movement\\_text.html](http://www.ausdance.org.au/connections/movement_text.html)>,

Images <<http://www.ausdance.org.au/connections/movement.html>>

McKechnie, S., Grove, R., Stevens, C., Malloch, S. & Price, D. *Conceiving Connections* <<http://www.ausdance.org.au/connections/index.html>>

URL Internet Consultants, 'URL Dance Resources'

<[www.url.co.nz/resources/dance.php](http://www.url.co.nz/resources/dance.php)>

## Choreography IIB

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor, Associate Degree	One semester	2 <sup>nd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
1.5 hours/week	3.5 hours/week	5 hours/week

#### 1.5 Mode of delivery

Indicate if this subject/unit is delivered

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Choreography IIA*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system) for practical classes; and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

Choreography 11B builds on and consolidates the creative processes, foundations, structures and choreographic principles explored and analysed in previous Choreography units. In doing so, the unit particularly addresses the significance of contextual factors in dance creation and performance, i.e. the ability level and experience of the dancers, the characteristics of the performance space, sound and lighting capability, the type of audience, and the purpose of the dance. Reflection, discourse and critical analysis are employed to develop conceptual and compositional constructs while also continuing to develop each student's ability to critically craft and form Dance pieces in their own personal style.

### **2.2 Unit synopsis/abstract/handbook entry**

Students will focus on forming choreography that communicates from concept to delivery and, in doing so, will develop knowledge and understanding of the various ways choreographers approach the formation of dance.

## 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Explore and artistically manipulate the elements of dance composition relevant to their concept.	2 Critical Analysis, 4 Effective Communication, 6 Self Direction, 7 Technical Competence and 8 Responsible Innovation.
b) Articulate ideas and emotions in choreographic form using personalised movement.	4 Effective Communication, 5 Ethical Action, 6 Self Direction, 7 Technical Competence and 8 Responsible Innovation.
c) Demonstrate a working understanding of the embodiment of ideas with respect to their personal expression in choreography.	3 Lifelong Learning, 7 Technical Competence and 8 Responsible Innovation.
d) Reflect on, and articulate in verbal and written form, their responses to the dance making process.	1 Deep Knowledge, 2 Critical Analysis and 4 Effective Communication.
e) Rework and develop Dance pieces based on critical analysis.	2 Critical Analysis, 5 Ethical Action, 6 Self Direction, 7 Technical Competence and 8 Responsible Innovation.

## 2.4 Unit content and structure

<p><b>CONTENT</b></p> <p>This unit facilitates students' discovery of the depths of choreographic art practice through discourse concerning, and practice of, the following:</p> <ul style="list-style-type: none"> <li>• Transposition of ideas and feelings to embodiment</li> <li>• The creation and communication of meaning</li> <li>• Moving from conceptual formation to the development of thematic content</li> <li>• Engagement in the creative process towards delivery of a final product</li> <li>• Forming – compositional structures relevant for two dancers</li> <li>• Intention, motivation and clarity of concept</li> <li>• Personal style – stylisation of movement relevant to concept</li> </ul>		
<p><b>STRUCTURE</b></p>		
Session	Topics	Required Reading
Week 1	<p>Introduction to the unit outline and expectations</p> <p>Explanation of assessments</p> <p>Group allocation</p>	Duets on YouTube
Week 2	<p>Use of Space – the symbolism and psychology of the Performance Space</p> <p>Practical: Commencement of choreography</p>	Humphrey, D., (1991) <i>The Art of Making Dances</i> , Chapter 9.
Week 3	<p>Movement Language – relevance to concept</p> <p>Practical: Group choreography</p>	Peters, Y., (1996) <i>How to Create Solo and Group Pieces</i> , Video.



Session	Topics	Required Reading
Week 4	Spatial relationships between the dancers relative to concept  Practical: Choreography	
Week 5	Practical: Choreography	McGreevy-Nichols, S. et al., (2005) <i>Building Dances</i> , Chapter 5.
Week 6	Practical: Choreography	
Week 7	Practical: Choreography	Select duet on YouTube for Reflection
Week 8	Performance Quality: The relationship between the performers – Projection Practical: Choreography	Blom, L. & Chaplin, L., (1989) <i>The Intimate Act of Choreography</i> , Ch 12
Week 9	Performance Quality: The relationship between the performers through focus  Practical: Choreography	
Week 10	Completion of choreographies	Green, D., (2010) <i>Choreographing from Within</i> , Ch 12
Week 11	Display of choreographies and Feedback  Refinement	Green, D., (2010) <i>Choreographing from Within</i> , Ch 13
Week 12	Completion of choreographies:	
Week 13	Focus on performance interpretations	
Week 14	Performance Week	
Week 15	Examination Week	

## 2.5 Teaching methods/strategies

Sessions are conducted in the style of a professional dance workshop and include experiences in experimentation and performance. Learning also occurs through discussion and video presentations.	
Methodology	Student
In class workshops and discussions	30 hours
Journal entries, reading and preparation of exposition	20 hours
Group choreographic experience preparation	25 hours
<b>Total</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after due date receive NO marks.

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Journal (1000 words)</b> Students present a journal documenting observation and reflection on class tasks with reference to prescribed readings.	Wks 4, 8, 12	30%	(a), (b), (c), (d)	Documentation demonstrating: higher-order reflective thinking. Mature observations on class work, thoughtful personal interpretations of readings. Clear reference to prescribed readings and appropriate referencing.

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Personal Choreography</b>  A personally choreographed piece, 3 minutes in length. Students work in groups of three and each will choreograph on the other duet.	Week 15	30%	(a), (b), (c), (d), (e)	<ul style="list-style-type: none"> <li>• Clarity of intent and relevance to concept.</li> <li>• Evidence of personalised style relevant to concept.</li> <li>• Artistic quality and impact of form.</li> </ul>
<b>Report on Dancer</b> (750 words)  Choreographer evaluates the dancer's contribution to the choreographic process.	Week 15	20%	(a), (b), (c), (d), (e)	<ul style="list-style-type: none"> <li>• Quality of contribution and extent of commitment to the process.</li> <li>• Thoughtfulness and expressiveness of performance interpretation.</li> </ul>
<b>Choreographic Report</b>  Record and reflect on the choreographic process experienced in Task 1 addressing the criteria in the Marking Scheme.	Week 15	20%	(a), (b), (c), (d)	<ul style="list-style-type: none"> <li>• Breadth and depth of concepts considered. Artistic impact of music choice and movement style.</li> <li>• Coherence and integration of group dynamics.</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READINGS AND MULTIMEDIA**

Blom, L. & Chaplin, L., (1989) *The Intimate Act of Choreography*, University of Pittsburgh Press, Pittsburgh.

Green, D., (2010) *Choreographing from Within*, Human Kinetics, Champaign.

Humphrey, D., (1991) *The Art of Making Dances*, Princeton, Hightstown.

McGreevy-Nichols, S., Scheff, H. & Sprague, M., (2005) *Building Dances*, Human Kinetics, Champaign.

Smith-Autard, J.M. & Schofield, J., (2005) *Choreographic Outcomes*, CD ROM.

### **RECOMMENDED READING**

Adshead, J., (2005) *Dance Analysis: Theory and Practice*, Dance Books, London.

Adshead-Landsdale, J., (1999) *Dancing Texts: Intertextuality in Interpretation*, Dance Books, London.

Hayes, E., (1993) *Dance Composition and Production*, Dance Horizons, New York.

Lepecki, A., (2006) *Exhausting Dance*, Routledge, New York.

McAuley, G., (2000) *Space in Performance: Making Meaning in the Theatre*, University of Michigan Press, Michigan.

Mertz, A., (2004) *The Body Can Speak: Essays on Creative Movement Education*, Southern Illinois Press, Carbondale.

Nagrin, D., (2001) *The Choreography and the Specific Image: Nineteen Essays*, University of Pittsburgh Press, Pittsburgh.

Shapiro, S.B. (Ed.), (1998) *Dance, Power and Difference*, Human Kinetics, Champaign.

Further references are chosen to reflect each student's body of works and essay.

## **AUDIO-VISUAL RESOURCES**

Perry, A. 1992, *Do Your Own Dance: A Collection of Dance Composition*

*Studies*, Edith Cowan University, Perth. Video.

Peters, Y. 1996, *How to Create Solo and Group Pieces*, Without End

Ministries, Florida. Video.

## **ELECTRONIC RESOURCES**

Dartington College of Arts, (2007) *Performance Research*, Totnes

<[www.performance-research.net](http://www.performance-research.net)>

Glass, R. & Stevens, C., (2005) *Making Sense of Contemporary Dance: An*

*Australian Investigation into Audience Interpretation and*

*Enjoyment Levels*, MARKS Auditory Laboratories and University of

Western Sydney School of Psychology, Sydney

<[http://marcs.uws.edu.au/people/stevens/pubs/Glass\\_ConcConns\\_eform.pdf](http://marcs.uws.edu.au/people/stevens/pubs/Glass_ConcConns_eform.pdf)>

McKechnie, S., (2002) *Movement as Metaphor: The Construction of Meaning*

*in the Choreographic Art*, in C. Stevens, D. Burnham, G. McPherson, E.

Schubert, & J. Renwick (Eds.), *Proceedings of the 7th International*

*Conference on Music Perception & Cognition*, Causal Productions,

Adelaide

Text <[http://www.ausdance.org.au/connections/movement\\_text.html](http://www.ausdance.org.au/connections/movement_text.html)>,

Images <<http://www.ausdance.org.au/connections/movement.html>>

## Dance Major 1A

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor, Associate Degree	One semester	1 <sup>st</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
4 hours/week	1 hour/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

No

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

The Dance Major sequence of core units is presented in parallel with Dance Technique I-VI, and is designed to extend the skills and motivations of students so that they are able to reach their professional potential as dance artists in their area of specialisation. Specifically, the six Dance Major units of the course allow and enable students to develop knowledge, understanding, technical execution and artistic expression in their specialisation, as well as developing a working knowledge of music for performance. Students will also collaborate with professional choreographers, and have the opportunity to choreograph and perform in their genre of expertise with other Dance Major students across year groups. Content is drawn from recognised syllabi at Advanced Level and higher in the genre of specialisation. Students will be prepared for external examination (e.g. RAD Advanced Foundation, Advanced Level 1 and Advanced Level 2) should they decide to pursue further qualifications in their area of specialisation.

Dance Major 1A prepares students for performance at Level 1 in their area of specialisation. Students also study the general history of all major genres, and cultural factors influencing the development of various dance styles. In order to track and support students' general academic development, and their specific academic development with respect to Dance as a field of study, a Pass in the academic component of this unit is a requirement for a Pass in the unit as a whole.

## 2.2 Unit synopsis/abstract/handbook entry

Students study the general history of all major genres, and the cultural factors influencing the development of various styles. In this context, emphasis is placed on: the acquisition of skills in critical thinking and listening; written and oral communication; and basic research relevant to dance.

## 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Demonstrate the ability to reflect on current practice by relating practice to a sound theoretical foundation, and to formulate goals for their own future development as a Dancer.	<i>2 Critical Analysis and 6 Self Direction.</i>
b) Accept personal responsibility for the in-depth analysis of the educational (i.e. syllabus), musical, technical and artistic requirements of the form.	<i>1 Deep Knowledge and 2 Critical Analysis.</i>
c) Demonstrate balance and a dynamic range of movement in performance of syllabus work and movement pieces for performance at Advanced Level	<i>6 Self Direction and 7 Technical Competence.</i>
d) Demonstrate command of the technique and performance principles of the major genre at Syllabus Level 1.	<i>1 Deep Knowledge and 7 Technical Competence.</i>



<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes</b>
e) Articulate coordination skills and apply correct alignment appropriate to Advanced Level.	<i>6 Self Direction and 7 Technical Competence.</i>
f) Demonstrate the ability to interpret imagery as related to course content.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
g) Demonstrate knowledge and understanding of the tempo and basic rhythms of music used within the context of the genre	<i>1 Deep Knowledge and 7 Technical Competence.</i>
h) Articulate movement styles that define a particular genre.	<i>1 Deep Knowledge and 7 Technical Competence</i>
i) Demonstrate knowledge and understanding of the historical roots of particular genres.	<i>1 Deep Knowledge and 4 Effective Communication.</i>
j) Appreciate the cultural aspects that influence the development of dance genres in Western societies.	<i>1 Deep Knowledge and 3 Lifelong Learning.</i>

## 2.4 Unit content and structure

<p><b>CONTENT</b></p> <p><b>Technical Syllabus Content (practical classes):</b></p> <ul style="list-style-type: none"> <li>• Syllabus Level 1 for relevant genre.</li> </ul> <p><b>Historical and Cultural Context (tutorial):</b></p> <ul style="list-style-type: none"> <li>• definition of dance genres and clarification of cultural terms of reference.</li> <li>• the beginnings and development of selected genres.</li> </ul>
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## STRUCTURE

Students attend three classes per week:

- a one-hour tutorial exploring the historical and cultural context of the genres, and
- two 1 ½ hour genre specific practical classes devoted to developing the genre skill to professional performance level.

All students attend the tutorial class and are expected to make their genre of choice the subject for their individual assessment tasks.

Session	Topics	Required Readings
Week 1	Introduction to the unit and assessment tasks.	
Week 2	A. Movement techniques that define the major style. B. Categories of dance performance – beginnings of Ballet (Court Dance).	Anderson, J., (1986) <i>Glimpses of the Past</i> , Chapter 2, 'Ballet and Modern Dance'.
Week 3	A. Movement techniques that define the major style. B. Ballet continued, Louis 14 <sup>th</sup> – L'Academe de Dance, from aristocracy to professionals.	Anderson, J., (1992) <i>Ballet and Modern Dance</i> , Chapter 4, 'Professionalisation of Ballet'.
Week 4	A. Discuss theme of performance and music selection. B. Ballet continued. Russia – Pepita, Ballet Russe.	

Week 5	A. Movement experimentation with music examples. B. Contemporary Ballet – Balanchine to Forsythe.	
Week 6	A. Tempo and rhythms of music selection and basic patterns of piece. B. B. Modern. Isadora Duncan, German Expressionism to Pina Bausch.	Anderson, J., (1992) <i>Ballet and Modern Dance</i> , Chapters 2, 11, ‘International Contemporary Dance’
Week 7	A. Commence choreography and discuss venue limitations. B. Modern in USA – Martha Graham to Alvin Ailey.	
Week 8	A. Continue choreography and discuss personal contributions. B. Modern continued. Bejart, Kylian.	
Week 9	A. Continue choreography and refine technical aspects. B. Jazz – Origins to Fosse	Kriegel, L. & Chandler-Vaccaro, K., (1994) <i>Jazz Dance Today</i> , Chapter
Week 10	A. Complete choreography and rehearse.	
Weeks 11-13	A. Rehearse and refine piece. B. Student Presentations.	
Week 14	Performance Week	
Week 15	Examination Week	

## 2.5 Teaching methods/strategies

- Practical classes include warm up exercises, combinations to be used in performance, set choreography and cool down.
- Performance figures increasing in difficulty and complexity are modelled and explained.
- Theoretical principles are articulated and extended.
- Genre specific terminology and vocabulary is used.
- The historical and cultural contexts of genres are taught in tutorial with the use of audio/visual aids, discussion, live performances and research.

Methodology	Student Workload
In class practical work and tutorials	60 hours
Self-directed reading and assignment preparation	15 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks, and a passing grade in the Dance History and Appreciation Presentation. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

<b>Assessment Type</b>	<b>Due Date</b>	<b>Weight</b>	<b>Outcome Assessed</b>	<b>Criteria for Assessment</b>
<b>Lecturer's Report</b> Students are assessed according to a graded checklist that includes: - responses to instruction;-modelling and execution of the content of critiques of technique and performance; -positive attitudes towards professional behaviour, a cooperative work ethic, and performance expectations.	Wks 5, & 10	40%	(a), (b), (c), (d), (e), (f), (g)	<ul style="list-style-type: none"> <li>• Depth and extent of evidence of: higher-order self-reflection.</li> <li>• An ability to apply new insights and learning in relation to performance.</li> <li>• Positive professional attitudes and disposition towards work and collegial support.</li> </ul>
<b>Technical Achievement and Performance Quality Assessment</b> Students are required to participate in a performance during which their final achievement against performance outcomes at level will be assessed.	Wk 13	30%	(c), (d), (e), (f), (g), (h)	Performance quality as evidenced by: <ul style="list-style-type: none"> <li>• acquisition and communication of the choreographer's expressive intent,</li> <li>• creative and expressive interpretation of movement vocabulary</li> </ul>

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<p><b>Dance History and Appreciation Presentation and Handout (1000 words)</b></p> <p>Presentation on the beginnings and development of a specified genre including historical factors, cultural influences, prominent people and Dance companies.</p> <p>The presentation should be supported by a handout (approx.. 1000 words), a Dance piece and/or audio visual material.</p>	Wks 10-13	30%	(i), (j), (k)	<p>Clarity, accuracy and academic quality of written material:</p> <ul style="list-style-type: none"> <li>• historical factors;</li> <li>• cultural influences;</li> <li>• prominent people; and</li> <li>• dance companies.</li> </ul> <p>Presentation quality including:</p> <ul style="list-style-type: none"> <li>• depth;</li> <li>• coherence;</li> <li>• audience engagement; and</li> <li>• the integrated use of supporting materials.</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Anderson, J., (1992) *Ballet and Modern Dance – A Classic History*, Dance Horizons, Hightstown.

Anderson, J., (1986) *Glimpses of the Past*, Princeton, Hightstown.

Kriegel, L. & Chandler-Vaccaro, K. ,1(994) *Jazz Dance Today*, West Publishing, Eagan.

### **RECOMMENDED READING**

#### **General**

Adshead, C. & Layson, J., (1994) *Dance History*, (2<sup>nd</sup> ed.), Dance Books, London.

Carter, A., (2004) *Rethinking Dance History*, Routledge, New York.

Cohen, S.J., (1992) *Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present*, Princeton, Hightstown.

Layson, J., (1994) *Dance History: An Introduction*, Routledge, London.

Marin, N. (Ed.) , (2011) *The History and Styles of Dance Including Ballet, Hip-Hop, and Latin Dance*, BiblioBazaar, Charleston.

Smith, K.L., (2010) *Popular Dance: From Ballroom to Hip-Hop*, Checkmark Books, New York.

#### **Ballet**

Au, S. (2002) *Ballet and Modern Dance*, Thames and Hudson, London.

Lee, C. 2002) *Ballet in Western Culture: A History of its Origins and Evolution*, (2<sup>nd</sup> ed.), Routledge, London.

Minden, E.G., (2005) *The Ballet Companion: A Dancer's Guide to the Technique, Traditions and Joys of Ballet*, Fireside, Wichita.

Royal Academy of Dancing, (1998) *Royal Academy of Dancing Step-By-Step Ballet Class: An Illustrated Guide to the Official Ballet Syllabus*, Ebury Press, London.

#### **Contemporary**

Brown, J.M., (1998) *The Vision of Modern Dance: In the Words of its Creators*, (2<sup>nd</sup> ed.), Dance Books, London.

Love, P., (1997) *Modern Dance Terminology*, Princeton, Hightstown.

Murphy, J., (2007) *The People have Never Stopped Dancing: Native American Modern Dance Histories*, University of Minnesota, Minneapolis.

**Jazz**

La Pointe-Crump, J. & Staley, K., (1992) *Discovering Jazz Dance*, Brown & Brechmark, Dubuque.

Kraines, M. & Pryor, E., (1990) *Jump into Jazz*, Mayfield, Houston.

Prevots, N., (1987) *Dancing in the Sun: Hollywood Choreographers 1915-1937*, UMI Research Press

<http://www.centralhome.com/ballroomcountry/jazz.htm>

**Latin American**

Evans, I., (1992) *A Concise History of Latin American Dancing in the UK*, United Kingdom Alliance of Professional Teachers of Dancing, London.

<http://www.centralhome.com/ballroomcountry/cha-cha-cha.htm>

<http://www.centralhome.com/ballroomcountry/samba.htm>

<http://www.centralhome.com/ballroomcountry/rumba.htm>

**Ballroom**

<http://www.centralhome.com/ballroomcountry/tango.htm>

<http://www.centralhome.com/ballroomcountry/foxtrot.htm>

<http://www.centralhome.com/ballroomcountry/waltz.htm>

**Tap**

<https://www.tapdance.org>

**Hip Hop**

Clay, K., (2010) *Hip-Hop Dancing*, Capstone Press, Minnesota.

<http://www.centralhome.com/hip-hop-history.htm>

<http://en.wikipedia.org/wiki/Breakdance>

Further reading as recommended by lecturers throughout the semester.



## Dance Major IB

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor, Associate Degree	One semester	1 <sup>st</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
4 hours/week	1 hour/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Dance Major IA*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

Dance Major 1B is designed to continue to extend the performance and technical skills of students within their chosen genre of specialisation. Students are further encouraged to develop knowledge and understanding, improve technical execution, and sharpen artistic expression; as well as building their knowledge of music for performance at a level appropriate for a professional performer. Content is drawn from recognised syllabi at Advanced Level and higher in the genre of specialisation. Students will be prepared for external examination (e.g. RAD Advanced Foundation, Advanced Level 1 and Advanced Level 2) should they decide to pursue further qualifications in their area of specialisation.

### 2.2 Unit synopsis/abstract/handbook entry

Dance Major 1B prepares students for performance at Level 2 in their area of specialisation. Students also study the history of their major genre within the Australian context – including salient cultural, social and geographical influences; and major occurrences (e.g. visiting companies, migrating artists) that have contributed to the current Australian status and style or major genres.

### 2.3 Student Learning Outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Display a developing awareness of anatomical position and emotional connection within the body.	2 Critical Analysis and 6 Self Direction.
b) Demonstrate developing maturity towards the advanced study of Dance.	5 Ethical Action and 7 Technical Competence)

### 2.3 Student learning outcomes.... continued.

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
c) Reflect and communicate artistic qualities necessary to engage an audience.	6 Self Direction and 7 Technical Competence.
d) Demonstrate kinaesthetic awareness in line, poise, simplicity and projection.	7 Technical Competence.
e) Demonstrate the principles and practices of Syllabus Level 2.	1 Deep Knowledge and 7 Technical Competence.
f) Evidence advanced level coordination skills, commensurate with studies in theoretical concentration, and performance practice.	6 Self Direction and 7 Technical Competence.
g) Demonstrate a working understanding of rhythm patterns and phrasing in music.	1 Deep Knowledge and 7 Technical Competence.
h) Display an historical and social understanding of the role and function of their specified genre in Australian culture.	1 Deep Knowledge, 2 Critical Analysis and 3 Lifelong Learning
i) Appreciate the richness and complexity of various styles and approaches to their major genre.	1 Deep Knowledge and 3 Lifelong Learning.
j) Demonstrate a well-rounded knowledge of the roots and history of their major genre in Australia and the cultural context in which it flourishes.	1 Deep Knowledge and 3 Lifelong Learning.

## 2.4 Unit content and structure

### CONTENT

#### Technical Syllabus Content (practical classes):

- Syllabus Level 2 for relevant genre

#### Historical and Cultural Context (tutorial):

- Investigation of the role and function of the specified genre in Australian culture.
- Comparison of various recognised styles within the genre.
- Examination of the cultural context within which the genre flourishes. Specific topics may include: Indigenous dance, social dance, youth and community dance, Australian dancers, immigrant influences, the legacy of the Ballets Russes and Bodenwieser companies, dance on stage and screen, education and training, and the history of Ausdance.

### STRUCTURE

Students attend three classes per week:

- a one-hour tutorial exploring the historical and cultural context of the genres, and
- two 1 ½ hour genre specific practical classes devoted to developing the genre skill to professional performance level.

All students attend the tutorial class and are expected to make their genre of choice the subject for their individual assessment tasks.

Session	Topics	Required Readings
Week 1	Introduction to the unit and assessment tasks.	
Week 2	A) Movement techniques required at Level 2. B) Indigenous Dance.	Gardner, S. et al., (2000) 'Dancing comes from the land', Writings on Dance Journal, No. 20.

Session	Topics	Required Readings
Week 3	A) Movement techniques required at Level 2. B) Bush Dancing.	Andrews, S., (1994) Our Dancing is Different, Proceedings of the First Folklore Conference, Melb.
Week 4	A) Discuss performance theme and music selection. Discuss emotive qualities of music. B) Ballet Russe.	Garafola, L., (1998) 'Dance, Film and the Ballet Russes', Journal of the Society for Dance Research, 16(1), 3-25
Week 5	A) Movement experimentation to music samples. Choose music and justify choice. B) The role of dance studios	
Week 6	A) Tempo and rhythm patterns of music selected and discussed. B) Professional organisations	Lasica, S., (2010) 'Retrospective', Brolga 33, 22-25.
Week 7	A) Commence choreography and discuss venue limitations. B) Mirramu Dance Company and Elizabeth Dalman	
Week 8	A) Continue choreography and discuss staging and connection. B) The Australian Ballet and Dame Peggy Van Praagh.	
Week 9	A) Continue choreography and discuss costuming. B) Bangarra and Stephen Page	Bangarra Dance Theatre <a href="http://www.bangarra.com.au">www.bangarra.com.au</a>
Week 10	A) Rehearse and refine piece. Set costumes and discuss mind/body connection in performance. B) Influence of movies.	Aloff, M.,(2003) 'Dance in Film', Chronicle of Higher Education, 49(49), August, B15-B16.

Session	Topic	Required Reading
Week 11	A) Rehearse and refine piece. Set music. B) Influence of video clips.	
Week 12	A) Rehearse and refine line, poise and projection in piece. Set lighting. B) Influence of television.	
Week 13	A) Rehearse and refine piece and production techniques. B) Review.	Unger, A., (1996) 'Dance on Television: As Seen by Dancers', Television Quarterly 28(1), Winter.
Week 14	Performance Week	
Week 15	Examination Week	

## 2.5 Teaching methods/strategies

<ul style="list-style-type: none"> <li>• Practical classes include warm up exercises, combinations to be used in performance, set choreography and cool down.</li> <li>• Performance figures increasing in difficulty and complexity are modelled and explained.</li> <li>• Theoretical principles are articulated and extended.</li> <li>• Genre specific terminology and vocabulary is used.</li> <li>• The historical and cultural contexts of genres are taught in tutorial with the use of audio/visual aids, discussion, live performances and research.</li> </ul>	
Methodology	Student Workload
In class practical work and tutorials	60 hours
Self-directed reading and assignment preparation	15 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks, and a passing grade in the Dance History and Appreciation Analytical Review. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e. assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Lecturer's Report</b>  Students are assessed according to a graded checklist that includes: responses to instruction; modeling and implementation of the content of constructive critiques of technique and performance positive attitudes towards professional behaviour, a cooperative work ethic and performance expectations.	Wks 5, 10	40%	(a), (b), (c), (d), (e), (f), (g)	Depth and extent of evidence of: <ul style="list-style-type: none"><li>• higher-order self-reflection</li><li>• an ability to apply new insights and learning in relation to performance.</li><li>• positive professional attitudes and disposition towards work and collegial relationships.</li></ul>

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Technical Achievement and Performance Quality Assessment</b>  Students are required to participate in a performance during which their final achievement against performance outcomes for this level will be assessed.	Wk 12	30%	(b), (c), (d), (e), (f), (g)	<ul style="list-style-type: none"> <li>• advanced acquisition and communication of the choreographer's expressive intent.</li> <li>• creative, thoughtful and expressive interpretation of movement vocabulary.</li> <li>• extended coordination of movement with others</li> </ul>
<b>Dance History and Appreciation Analytical Review</b> (Minimum 1000 words) A review of a performance by an Australian company. Students to <b>attend a live performance</b> and analyse its context in terms of theme and historical timing, the style and choreography used, and its relevance within the Australian culture.	Wk 11	30%	(h) (i) (j)	<ul style="list-style-type: none"> <li>• Depth of research, thoughtfulness of analysis and discussion, clarity and coherence of writing with respect to company background and prominent artists;</li> <li>• theme of the performance and historical factors underpinning this theme;</li> <li>• Style and choreography; and - relevance within, and to, Australian culture.</li> </ul>



## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Aloff, M., (2003) 'Dance in Film', *Chronicle of Higher Education*, 49(49), August, B15-B16.

Andrews, S., (1984) *Our Dancing is Different*, Proceedings of the First National Folklore Conference, Melbourne.

Burridge, S. & Dyson, J., (2012) *Shaping the Landscape: Celebrating Dance in Australia*, Routledge, London.

Garafola, L., (1998) 'Dance, Film and the Ballet Russes', *Journal of the Society for Dance Research*, 16(1), 3-25.

Gardner, S., Dempster, E. & Malvern, V. (Eds.), (2000) *Writings on Dance Journal*, Number 20, 'Dance Comes from the Land', Writings on Dance Incorporated, Melbourne.

Lasica, S., (2010) 'Retrospective', *Brolga* 33, December, 22-25.

Unger, A., (1996) 'Dance on Television: As Seen by Dancers', *Television Quarterly* 28(1), Winter.

### **RECOMMENDED READING**

Au, S., (2002) *Ballet and Modern Dance (World of Art)*, Thames and Hudson, London.

Banes, S. (Ed.), (2003) *Reinventing Dance in the 1960s: Everything Was Possible*, University of Wisconsin Press, Madison.

Carroll, M., (2011) *The Ballets Russe in Australia and Beyond*, Wakefield Press, London.

Clarke, M. & Crisp, C., (1981) *The History of Dance*, Orbis, London.

Copeland, R., (2004) *Merce Cunningham: The Modernizing of Modern Dance*, Routledge, New York.

Daly, A., (2002) *Critical Gestures: Writings on Dance and Culture*, Wesleyan University Press, Middletown.

- Daly, A., (2002) *Done into Dance: Isadora Duncan in America*, Wesleyan University Press, Middletown.
- Dils, A. & Albright, A.C. (Eds.), (2001) *Moving History/Dancing Cultures: A Dance History Reader*, Wesleyan University Press, Middletown.
- Horosko, M. (Ed.), (2002) *Martha Graham: The Evolution of Her Dance Theory and Training*, University Press of Florida, Gainesville.
- Mazo, J.H., (2000) *Prime Movers: The Makers of Modern Dance in America*, Independent Publishers Group, Chicago.
- Newman, B., (2004) *Grace Under Pressure: Passing Dance Through Time*, Dance Books, London.
- Roseman, J.L., (2004) *Dance Was Her Religion: The Spiritual Choreography of Isadora Duncan, Ruth St Denis and Martha Graham*, Hohm Press, Chino.
- Thomas, H., (2003) *The Body, Dance and Cultural Theory*, Palgrave Macmillan, Melbourne.

### **Ballet**

- Hollinshed, M., (1987) *In Search of Ballet in Australia*, Boolarong Publications, Brisbane.
- Steeh, J., (1982) *History of Ballet and Modern Dance*, Bison, London.
- Warren, G.W., (1990) *Classical Ballet Technique*, University Press of Florida, Gainesville.

### **Contemporary**

- Brown, J.M. (Ed.), (1998) *The Vision of Modern Dance*, Dance Books, London.
- Celichowska, R., (2000) *The Erick Hawkins Modern Dance Technique*, Princeton, Hightstown.

## Dance Major IIA

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor, Associate Degree	One semester	2 <sup>nd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
4 hours/week	1 hour/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Dance Major I*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

Dance Major IIa represents the continuation of the Dance Major sequence. Classes in this unit focus on practice and performance at a higher standard than previously exhibited – including the ability to execute dance movements, sustain routines, and exhibit confidence in performance in increasingly rigorous practice and performance settings. Content is drawn from recognised syllabuses at Advanced Level and higher in the genre of specialisation. Students will be prepared for external examination (e.g. RAD Advanced Foundation, Advanced Level 1 and Advanced Level 2) should they decide to pursue further qualifications in their area of specialisation. Students also study Indigenous Dance and its preservation and extension in Australian cultural settings.

### **2.2 Unit synopsis/abstract/handbook entry**

Dance Major IIa prepares students for performance at Level 3 in their area of specialisation. Classes in this unit focus on practice and performance at a higher standard than previously exhibited – including the ability to execute dance movements, sustain routines, and exhibit confidence in performance in increasingly rigorous practice and performance settings. Students also study Indigenous Dance and its preservation in Australia, as well as the influences of other dance genres on the development of Aboriginal Dance, and its performance as an entertaining as well as an educational experience.

## 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Articulate the connection between anatomical functionality and cognitive awareness.	<i>2 Critical Analysis and 6 Self Direction.</i>
b) Reflect on current performance and practices and instigate positive change.	<i>2 Critical Analysis and 5 Ethical Action.</i>
c) Differentiate between appreciative response and emotional engagement of an audience.	<i>4 Effective Communication, 6 Self Direction and 7 Technical Competence..</i>
d) Demonstrate ability to critically examine one's own performance in terms of line, poise, clarity and projection.	<i>1 Deep Knowledge and 7 Technical Competence.</i>
e) Embody the principles and practices of Syllabus Level 3.	<i>1 Deep Knowledge and 7 Technical Competence.</i>
f) Evidence a pre-professional level of coordination skills and ability to perform longer sequences maintaining technical quality.	<i>6 Self Direction and 7 Technical Competence.</i>
g) Demonstrate an ability to interpret musical dynamics in movement.	<i>1 Deep Knowledge and 7 Technical Competence.</i>
h) Demonstrate a well-rounded knowledge of the roots and history of Aboriginal dance, and a clear understanding of its contribution to the dance industry.	<i>1 Deep Knowledge, and 3 Lifelong Learning.</i>
i) Discern the influences of the dance cultures of the Pacific region on Australian dance.	<i>1 Deep Knowledge and 2 Critical Analysis.</i>

## 2.4 Unit content and structure

### **CONTENT: Technical Syllabus Content (practical classes):**

- Syllabus Level 3 for relevant genre  
**Historical and Cultural Context (tutorial):**
- Investigation of the meaning of authentic aboriginal tribal dances and their relationship to storytelling and spiritual beliefs.
- Study of the development of Aboriginal dance as a performance entity.
- Aspects of Aboriginal culture perpetuated by known dance companies.
- Review of tribal dances of New Zealand, New Guinea and other islands.

### **STRUCTURE**

Students attend three classes per week:

- a one-hour tutorial exploring the historical and cultural context of the genres, and
- two 1 ½ hour genre specific practical classes devoted to developing the genre skills to professional performance level. All students attend the tutorial class and are expected to make their genre of choice the subject for their individual assessment tasks

<b>Session</b>	<b>Topics</b>	<b>Required Readings</b>
Week 1	Introduction to the unit and assessment tasks. Overview of Aboriginal dance.	
Week 2	A) Movement techniques required at Level 3.  B) Dreamtime myths and legends.	Smyth, D., (1994) Understanding Country: The Importance of Land and Sea in Aboriginal and Torres Strait Islander Societies, Council for Aboriginal Reconciliation's Key Issues Paper.

Session	Topic	Required Readings
Week 3	<p>A) Movement techniques required at Level 3.</p> <p>B) Myths and legends continued.</p>	<p>Rowe, C., (2006) 'Landscapes in Western Torres Strait History', in D. Bruno, B. Barker &amp; J. McNiven (Eds.), <i>The Social Archaeology of Australian Indigenous Societies</i> p. 270-286.</p>
Week 4	<p>A) Discuss performance theme and music selection. Discuss emotive qualities of music.</p> <p>B) The Rainbow Serpent.</p>	
Week 5	<p>A) Movement experimentation to music samples. Choose music and justify choice.</p> <p>B) Concepts of Customs and Law.</p>	
Week 6	<p>B) Tempo and rhythm patterns of music selected documented and discussed.</p> <p>B) Myths and legends in mainstream dance forms.</p>	
Week 7	<p>A) Commence choreography and discuss venue limitations.</p> <p>B) Influence of mainstream dance into Aboriginal dance.</p>	<p>Morphy, H., (1994) 'From Dull to Brilliant: The Aesthetics of Spiritual Power among the Yolngu', in J. Coote &amp; A. Shelton (Eds.), <i>Anthropology, Art and Aesthetics</i>, 181-208.</p>

Session	Topic	Required Reading
Week 8	A) Continue choreography and discuss staging and audience connection. B) Contemporary Aboriginal dance.	Macdonald, G., (2001) 'Does "Culture" have "History"? Thinking about continuity and change in central New South Wales', <i>Aboriginal History</i> , Vol. 25, 179-199.
Week 9	A) Continue choreography and discuss costuming. B) Review.	Mellickwith, R. & Waterlow, N., (1998) 'The Spiritual, the Rational and the Material: Spirit and Place', <i>Artlink</i> 18(1), 33-37.
Week 10	A) Rehearse and refine piece. Set costumes and discuss mind/body connection in performance. B) Student Presentations.	
Week 11	A) Rehearse and refine piece. Set music. B) Student Presentations.	
Week 12	A) Rehearse and refine line, poise and projection in piece. Set lighting. B) Student Presentations.	
Week 13	A) Rehearse and refine piece and production techniques. B) Student Presentations.	
Week 14	<b><i>Performance Week</i></b>	
Week 15	<b><i>Examination Week</i></b>	



## 2.5 Teaching methods/strategies

<ul style="list-style-type: none"><li>• Practical classes include warm up exercises, combinations to be used in performance, set choreography and cool down.</li><li>• Performance figures increasing in difficulty and complexity are modelled and explained.</li><li>• Theoretical principles are extended.</li><li>• Terminology and vocabulary is used.</li><li>• The historical and cultural contexts of genres are taught in tutorial with the use of audio/visual aids, discussion, live performances and research.</li></ul>	
Methodology	Student
In class practical work and tutorials	60 hours
Self-directed reading and assignment preparation	15 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks, and students must achieve a passing grade in the Dance History and Appreciation Essay. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks.) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Lecturer's Report</b>  Students are assessed according to a gradated checklist that includes: -increasingly advanced responses to instruction; -accurate modelling and implementation of instruction;- consolidated professional attitudes towards cooperative behaviour and expectations.	Wks 5, 10	40%	(a), (b), (c), (d), (e), (f), (g)	Depth and extent of evidence of: higher-order self-reflection. <ul style="list-style-type: none"> <li>an ability to apply new insights and learning in relation to performance.</li> <li>positive professional attitudes and disposition towards work and collegial relationships.</li> </ul>
<b>Technical Achievement and Performance Quality Assessment</b>  Students are required to participate in a performance during which their final achievement against performance outcomes for this level will be assessed.	Wk 12	30%	(c), (d), (e), (f), (g)	Enhanced performance quality as evidenced by: <ul style="list-style-type: none"> <li>advanced acquisition and communication of the choreographer's expressive intent.</li> <li>creative, thoughtful and expressive interpretation of movement vocabulary</li> </ul>

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
				<p>Technical expertise as evidenced by</p> <ul style="list-style-type: none"> <li>• enhanced: control; alignment; timing; balance; and coordination</li> <li>• Increasingly impactful projection and stage presence in order to communicate effectively to the audience.</li> </ul>
<p><b>Dance History and Appreciation Essay</b> (minimum 1500 words)</p> <p>A discussion of the roots of Aboriginal dance, the breadth of Aboriginal dance forms, and their impact on contemporary culture, particularly in relation to community integration of the indigenous population</p>	Wk 11	30%	(h), (i), (j)	<p>Depth of exploration of historical and contemporary aspects of Aboriginal and Torres Strait Islander cultures and communities and their relationship to Dance forms and practices.</p>

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
A discussion of the extent to which dance in Australia reflects its geographic location within South-East Asia, as well as the degree to which it is an aberration of its setting. This paper will examine at least three companies with respect to global, regional and local cultural influences	Wk 11	30%	(h), (i), (j)	<ul style="list-style-type: none"> <li>• Clear expression of cultural values and principles in relation to artistic performance within Indigenous Australian communities.</li> <li>• Coherent connections, comparisons and contrasts between Australia's geographic location and its performing arts history and current practice.</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Macdonald, G., (2001) 'Does Culture have History'? Thinking about continuity & change in central New South Wales' *Aboriginal History*, Vol. 25, 179-199.

Mellickwith, R. & Waterlow, N. ,(1998) 'The Spiritual, the Rational and the Material: Spirit and Place: Art in Australia 1861-1996', *Artlink* 18(1), 33-37.

Morphy, H., (1994) 'From Dull to Brilliant: The Aesthetics of Spiritual Power among the Yolngu', in J. Coote & A. Shelton (Eds.), *Anthropology, Art and Aesthetics*, (Oxford Studies in Social and Cultural Anthropology, Oxford University Press, New York, 181-208.

**PRESCRIBED READING....** continued

Rowe, C., (2006) 'Landscapes in Western Torres Strait History', in D. Bruno, B. Barker & J. McNiven (Eds.), *The Social Archaeology of Australian Indigenous Societies*, Aboriginal Studies Press, Canberra, 270-286.

Smyth, D., (1994) *Understanding Country: The Importance of Land and Sea in Aboriginal and Torres Strait Islander Societies*, Council for Aboriginal Reconciliation's Key Issues Paper 1, Australian Government Publishing Service, Canberra.

**RECOMMENDED READING**

Broome, R., (2002) *Aboriginal Responses to White Dominance, 178-2001*, Allen & Unwin, Sydney.

Burridge, S., (2006) *Shifting Sands: Dance in Asia and the Pacific*, Australian Dance Council, Canberra.

Davis, R. (Ed.), (2004) *Woven Histories, Dancing Lives: Torres Strait Islander Identity, Culture and History*, Aboriginal Studies Press, 46-72.

Dyson, C., (1994) *The Ausdance Guide to Australian Dance Companies*, Australian Dance Council, Canberra.

Flood, J., (2006) *The Original Australians: Story of the Aboriginal People*, Allen & Unwin, Sydney.

Hammond, C. & Fox, M., (1991) *Creation, Spirituality and the Dreamtime*, Millenium Books, Sydney.

Myers, F.R., (2002) *Painting Culture: The Making of an Aboriginal High Art*, Duke University Press, London.

Ness, S.A., (1992) *Body, Movement and Culture*, University of Pennsylvania Press, Philadelphia.

**RECOMMENDED READING ....continued**

Potter, M., (1997) *A Passion for Dance*, National Library of Australia, Canberra. Thompson, L., (1990) *Aboriginal Voices: Contemporary Aboriginal Artists, Writers and Performers*, Simon and Schuster, Sydney.

Walsh, M., (1997) *Cross Cultural Communication Problems in Aboriginal Australia*, Aboriginal Studies Press, Canberra.

**SELECTED AUDIO VISUAL RESOURCES**

Kylian, J. 1987, *Stamping Ground*, Marcom Projects, Video.

**SELECTED WEB RESOURCES**

<http://www.arts.gov.au>

<http://www.xmarks.com/site/www.artslynx.org/dance/>

<http://ausdance.org.au/about-us>

[www.australiadancing.org](http://www.australiadancing.org)

[www.balletcompanies.com](http://www.balletcompanies.com)

[www.bangarra.com.au](http://www.bangarra.com.au)

<http://www.descendance.com.au/>

## Dance Major IIB

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor, Associate Degree	One semester	2 <sup>nd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
4 hours/week	1 hour/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Dance Major IIA*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

Dance Major IIB represents the continuation of the Dance major sequence. Classes in this unit focus on practice and performance at a higher standard than previously exhibited – including the ability to execute complex dance movements, sustain advanced routines, and exhibit a high degree of confidence in performance in increasingly rigorous practice and performance settings. Content is drawn from recognised syllabuses at Advanced Level and higher in the genre of specialisation. Students will be prepared for external examination (e.g. RAD Advanced Foundation, Advanced Level 1 and Advanced Level 2) should they decide to pursue further qualifications in their area of specialisation.

### **2.2 Unit synopsis/abstract/handbook entry**

Dance Major IIB prepares students for performance at Level 2 in their area of specialisation. Classes in this unit focus on practice and performance at a higher standard than previously exhibited – including the ability to execute complex dance movements, sustain advanced routines, and exhibit a high degree of confidence in performance in increasingly rigorous practice and performance settings. Students also study significant Australian companies prominent people involved in the establishment of the companies, and their ongoing development.



## 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Embrace holistic practice in theory and performance of technique.	<i>2 Critical Analysis and 6 Self Direction.</i>
b) Reflect and communicate artistic qualities relevant to performance.	<i>1 Deep Knowledge and 2 Critical Analysis.</i>
c) Adapt to various teaching and choreographic styles.	<i>5 Ethical Action, 6 Self Direction and 7 Technical Competence.</i>
d) Demonstrate sound practice of kinesthetic awareness in line, poise, simplicity, projection.	<i>1 Deep Knowledge and 7 Technical Competence.</i>
e) Display artistic quality and musical interpretation appropriate to Syllabus Level 4.	<i>6 Self Direction and 7 Technical Competence.</i>
f) Verbally articulate technical aspects of performance using correct terminology.	<i>4 Effective Communication 7 Technical Competence.</i>
g) Consistently perform with accuracy, clarity and precision.	<i>1 Deep Knowledge and 7 Technical Competence.</i>
h) Demonstrate embodiment of Syllabus Level 4 technique.	<i>1 Deep Knowledge and 7 Technical Competence.</i>
i) Display freedom in artistic expression.	<i>1 Deep Knowledge and</i>
j) Identify significant Aust. Dance companies and their contribution to Australian Arts.	<i>1 (Deep Knowledge) and 3 (Lifelong Learning).</i>
k) Evaluate the effect of population, public perception and cultural background on the ability of dance companies to evolve and maintain viability in Australia.	<i>1 (Deep Knowledge) and 3 (Lifelong Learning).</i>

## 2.4 Unit content and structure

### CONTENT

#### **Technical Syllabus Content (practical classes):**

- Syllabus Level 4 for relevant genre.

#### **Historical and Cultural Context (tutorial):**

- Identification of prominent Australian Dance companies, and prominent people involved in their establishment and ongoing success.
- Research into history of companies, study their work and identify factors that make them unique.
- Analysis of difficulties in sustaining a Dance company in Australia from a cultural and financial perspective.
- Discussion of the effect of media and education on the Australian market's perception of dance.

### STRUCTURE

Students attend three classes per week:

- a one-hour tutorial exploring the historical and cultural context of the genres, and
- two 1 ½ hour genre specific practical classes devoted to developing the genre skill to professional performance level.

All students attend the tutorial class and are expected to make their genre of choice the subject for their individual assessment tasks.

Session	Topics	Required Readings
Wk 1	Introduction to the unit and assessment tasks.	
Wk 2	Overview of currently operating Dance companies	<i>A Thousand Encores: Ballet Ruse in Australia.</i> DVD.
Wk 3	Borovansky.	
Wk 4	The Australian Ballet.	<a href="http://www.australianballet.com.au/">http://www.australianballet.com.au/</a>
Wk 5	Australian Dance Theatre – Elizabeth Dalman.	<a href="http://adt.org.au/the-company/">http://adt.org.au/the-company/</a>
Wk 6	Australian Dance Theatre – Tankard/Stewart	
Wk 7	Sydney Dance Company – Graeme Murphy.	<a href="http://www.sydneydancecompany.com/">http://www.sydneydancecompany.com/</a>
Wk 8	Sydney Dance Company – Bonachela.	<a href="http://www.youtube.com/watch?v=2ZNQV7xf8IQ">http://www.youtube.com/watch?v=2ZNQV7xf8IQ</a>
Wk 9	Bangarra Dance Theatre.	Gillam, M., (1989) 'Australian Dance – 40,000 Years and Counting. BACK TO ROOTS. Australia's first black troupe creates pride in being an Aborigine', <i>The Christian Science Monitor</i> , April 6, 1989.
Wk 10	Student Presentations.	
Wk 14	<b>Performance Week</b>	

## 2.5 Teaching methods/strategies

<ul style="list-style-type: none"><li>• Practical classes include warm up exercises, combinations to be used in performance, set choreography and cool down.</li><li>• Performance figures increasing in difficulty and complexity are modelled and explained.</li><li>• Theoretical principles are extended.</li><li>• Genre specific terminology and vocabulary is used.</li><li>• The historical and cultural contexts of genres are taught in tutorial with the use of audio/visual aids, discussion, live performances and research.</li></ul>	
Methodology	Student
In class practical work and tutorials	60 hours
Self-directed reading and assignment preparation	15 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks, and a passing grade in the Dance History and Appreciation Analytical Review. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Lecturer's Report</b>  Students are assessed according to a gradated checklist that includes increasingly advanced responses to instruction;-accurate modelling and implementation of instruction, consolidated professional attitudes towards cooperative behaviour and performance expectations.	Wk 5, 10	40%	(a), (b), (c), (d), (e), (f), (g), (h), (i)	Depth and extent of evidence of <ul style="list-style-type: none"> <li>• higher-order self reflection, including the ability to self-critique in the pursuit of higher performance standards.</li> <li>• an ability to generate and apply new insights and learning in relation to performance</li> <li>• positive and proactive professional attitudes and dispositions towards work and collegial relationships.</li> </ul>
<b>Technical Achievement and Performance Quality Assessment</b>  Students are required to participate in a performance during which their final achievement against performance outcomes for this level will be assessed.	Week 14	30%	(a), (b), (c), (d), (e), (g), (h), (i)	Enhanced performance quality as evidenced by: <ul style="list-style-type: none"> <li>• advanced acquisition and communication of choreographer's expressive intent.</li> <li>• creative, thoughtful and expressive interpretation of movement vocabulary</li> </ul>

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
				<ul style="list-style-type: none"> <li>Increasingly impactful projection and stage presence in order to communicate effectively to the audience.</li> <li>Technical expertise as evidenced by control; alignment; timing; balance; and coordination.</li> </ul>
<b>Dance History and Appreciation Analytical Review (1500 words)</b>  A review of a performance by an Australian company in their genre of choice. The student is to <b>attend a live performance</b> and analyse its content in terms of its theme and historical context, the style and choreography used and the company's relevance.	Wk 13	30%	(j), (k)	Depth of research, thoughtfulness of analysis and discussion, and clarity and coherence of writing with respect to: <ul style="list-style-type: none"> <li>Thematic content and historical context;</li> <li>Relevance of the Company and its work in Australian culture; Prominent artists and their cultural impact.</li> <li>Quality of presentation.</li> <li>Accuracy and extent of referencing, including use of peer-refereed work.</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

There is no set text for this unit.

### **RECOMMENDED READING**

#### **General**

Challingsworth, N., (1994) *Australia's Dancing Heritage: Stories of the 19<sup>th</sup> Century*, Go Dancing Publications, Melbourne.

Dyson, C., (1994) *The Ausdance Guide to Australian Dance Companies*, Australian Dance Council, Canberra.

Fernandez, R. & Loban, E. n.d., *Zamiyakal Torres Strait Dance Machines*, Gab Titui Cultural Centre, Thursday Island.

Fitt, S.S., (1996) *Dance Kinesiology*, (2<sup>nd</sup> ed.), Schirmer, New York.

Gillam, M., (1989) 'Australian Dance – 40,000 Years and Counting. BACK TO ROOTS. Australia's first black troupe creates pride in being an Aborigine', Special to *The Christian Science Monitor*, April 6, 1989.  
<http://www.csmonitor.com/1989/0406/labof.html>

Manas, D. & Quinnell, M., (2008) 'Gelang's Homeland: Cultural and Natural History on the Island of Mua, Torres Strait', *Memoirs of the Queensland Museum, Cultural Heritage Series*, Volume 4(2), 125-619.

Newman, B., (2004) *Grace Under Pressure: Passing Dance Through Time*, Dance Books, London.

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

Throsby, D., (2004) *Dance in Australia: A Profile*, Australian Dance Council, Canberra.

Whiteoak, J. & Scott-Maxwell, A. (Eds.), (2003) *Currency Companion to Music and Dance in Australia*, Currency Press, Sydney.

## **Ballet**

Hollinshed, M., (1987) *In Search of Ballet in Australia*, Boolarong Publications, Brisbane.

Pask, E., (1979) *Enter the Colonies Dancing*, Oxford University Press, Melbourne.

Pask, E., (1982) *Ballet in Australia, The Second Act 1940-1980*, Oxford University Press, Oxford.

Salter, F. (1980) *Borovsky: The Man Who Made Australian Ballet*, Wildcat Press, Sydney.

Scott, K. & Vashti, L. (2011) *Luminous: Celebrating 50 Years of the Australian Ballet*, The Australian Ballet, Melbourne.

Sexton, C., (1985) *Peggy van Praagh: A Life of Dance: The Macmillan Company of Australia*, MacMillan, Melbourne.

## **Contemporary**

MacTavish, S., (1987) *The Ecstasy of Purpose: The Life and Art of Gertrude Bodenweiser*, MacTavish, Les Humphrey & Associates, Dunedin. .

## **SELECTED AUDIO VISUAL RESOURCES**

ABS 2004, *History of the Australian Ballet*, ABC Video, Australia.

ABC Commercial 2011, *A Thousand Encores: The Ballet Russes in Australia*, ABC, Sydney, DVD.

Helpmann, R. 1983, *Nureyev's Don Quixote*, ABC Classics. DVD.

Hall, N. 1996, *4 Generations: A Dance Event*, Ausdance, Sydney. Video.

Murphy, G. 2009, *Nutcracker: The Story of Clara*, DVD.

Page, R. 2004, *Russell Page: A Dance Tribute*, SBS TV, Sydney. Video.

Perry, D. 2000, *Bootmen*, 20<sup>th</sup> Century Fox, Australia. Video.

The Australian Ballet, 2006, *Australian Ballet Classic Collections*, ABC, Sydney, 4 DVDs.



## Dance Major IIIA

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor	One semester	3 <sup>rd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
4 hours/week	1 hour/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Dance Major II*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

Dance Major IIIA is the penultimate unit in the Dance Major sequence. The unit combines extended practice and performance work in which students continue to explore creative ideas, interpret choreographic intent, rehearse with evident and systematic intent, and perform at a professional-entry level. In this unit students are expected and supported to display levels of confidence and competence in the use of dance skills, techniques, processes and technologies across a wide range of practice and performance contexts. Students also study prominent Australian dance artists of the late 20th and early 21st century and discuss training, genre specialisation, physical characteristics and performance philosophies. Content is drawn from recognised syllabuses at Advanced Level and higher in the genre of specialisation. Students will be prepared for external examination (e.g. RAD Advanced Foundation, Advanced Level 1 and Advanced Level 2) should they decide to pursue further qualifications in their area of specialisation.

### **2.2 Unit synopsis/abstract/handbook entry**

Dance Major IIIA prepares students for performance at Level 5 in their area of specialisation and combines students from all six semester groups. Students also study prominent Australian Dance artists of the late 20<sup>th</sup> and early 21<sup>st</sup> century and discuss training, genre specialisation, physical characteristics and performance philosophies.

## 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Demonstrate technical competence and artistic expression of Syllabus 5 content at professional performance standard.	<i>1 Deep Knowledge and 7 Technical Competence.</i>
b) Demonstrate ability for critical performance analysis and self-teaching using mirrors and requested critiques.	<i>2 Critical Analysis and 6 Self Direction.</i>
c) Assist other performers in technical correction and improved performance quality.	<i>5 Ethical Action and 7 Technical Competence.</i>
d) Demonstrate an understanding of the value of positive reinforcement.	<i>2 Critical Analysis and 3 Lifelong Learning.</i>
e) Emulate the behaviour and internalise attitudes of a professional performer.	<i>1 Deep Knowledge and 6 Lifelong Learning.</i>
f) Identify prominent Australian dance artists of the late 20 <sup>th</sup> and early 21 <sup>st</sup> century and discuss training, genre specialisation, physical characteristics and performance philosophies.	<i>1 Deep Knowledge and 4 Effective Communication.</i>
g) Compare significant characteristics and aspects of the careers of prominent Australian artists that may be inspiring for aspiring Dance practitioners.	<i>2 Critical Analysis and 3 Lifelong Learning.</i>

## 2.4 Unit content and structure

### CONTENT

#### **Technical Syllabus Content (practical classes):**

- Syllabus Level 5 for relevant genre.

#### **Critique Training (training in critiquing the performance of oneself and others):**

- Students are required to attend 2 rehearsals with a nominated performance group (e.g., School Group, Project Group or similar). Students assist the group in the development of their work to performance standard by drawing on the student's and the group's developing knowledge and skills.

#### **Historical and Cultural Context (tutorial):**

- Research of the work and general background characteristics of prominent Australian Dance artists, their origins (culturally and physically), education, training in dance, and career highlights.
- Discussion of points of interest raised in research, and of backgrounds, lifestyles, training philosophies, the role of mentors and any other factors affecting their success.

### STRUCTURE

Students attend three classes per week:

- a one-hour tutorial exploring the historical and cultural context of the genres, and
- two 1 ½ hour genre specific practical classes devoted to developing the genre skill to professional performance level.

All students attend the tutorial class and are expected to make their genre of choice the subject for their individual assessment tasks.

Session	Topics	Required Readings
Week 1	Introduction to the unit and assessment tasks.	
Week 2	A Movement techniques required at Level 5.  B Edouard Borovonsky, Val Tweedie.	<i>The Ballet Russes in Australasia, 1936-1940: Performing Arts Programs and Ephemera</i> , at <a href="http://www.nla.gov.au/sites/default/files/ballets-russes-finding-aid-2013_0.pdf">www.nla.gov.au/sites/default/files/ballets-russes-finding-aid-2013_0.pdf</a>
Week 3	A Movement techniques required at Level 5.  B Gertrude Bodenweiser.	<a href="http://www.youtube.com/watch?v=D5eqFZglwrY">http://www.youtube.com/watch?v=D5eqFZglwrY</a>
Week 4	A Discuss performance theme and music selection. Discuss emotive qualities of music.  B Elizabeth Cameron Dalman, Garry Stewart.	Gendin, E.,(2004) Introduction to ‘Thinking at the Edge’, <i>The Folio</i> , 19(1), 1-8, from <a href="http://www.focusing.org/gendlin/docs/gol_2160.html">http://www.focusing.org/gendlin/docs/gol_2160.html</a>
Week 5	A Movement experimentation to music samples. Choose music and justify choice.  B Kathleen Gorham, Marilyn Jones and Garth Welch.	Schwartz, P., (1993) ‘Creativity and Dance: Implications for Pedagogy and Policy’, <i>Arts Education Policy Review</i> , 95(1), 8-16.
Week 6	A Tempo and rhythm patterns of music selected documented and discussed.  B Meryl Tankard.	McKechnie, S., (2007) ‘Thinking Bodies, Dancing Minds’, <i>Brolga</i> , 27, 38-46.

Session	Topic	Required Reading
Week 7	A. Commence choreography and discuss venue limitations. B. David McAlister.	Butterworth, J. & Wildschut, L. (Eds.), <i>Contemporary Choreography: A Critical Reader</i> , 281-297.
Week 8	A Continue choreography and discuss staging and audience connection. B. Graeme Murphy and Janet Vernon.	Foster, S.L., (1997) 'Dancing Bodies', in Desmond, J. (Ed.) <i>Meaning in Motion: New Cultural Studies of Dance</i> , 235-257.
Week 9	A. Continue choreography and discuss costuming. B. Dein Perry, David Atkins.	
Week 10	A. Rehearse and refine piece. Set costumes and discuss mind/ body connection in performance. B. Jason Gilkison and Peta Roby.	
Week 11	A. Rehearse and refine piece. Wade Robson, Caroline O'Connor, Todd McKenney	
Week 12	A. Rehearse and refine line, poise and projection. Set lighting. B. Gavin Webber, Kristina Chan, Lucy Guerin.	
Week 13	A. Rehearse and refine piece and production techniques. B. Timomatic, Jack Chambers.	

## 2.5 Teaching methods/strategies

<ul style="list-style-type: none"><li>• Practical classes include warm up exercises, combinations for performance and cool down.</li><li>• Syllabus figures increasing in difficulty and complexity are modelled and explained.</li><li>• Theoretical principles are extended.</li><li>• Terminology and vocabulary is used.</li><li>• The historical and cultural contexts of genres are taught in tutorial with the use of audio/visual aids, discussion, live performances and research.</li></ul>	
Methodology	Student Workload
In class practical work and tutorials	60 hours
Self-directed reading and assignment preparation	15 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student Assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks, and students must achieve a passing grade in the Dance History and Appreciation Presentation. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

## 2.6 Student assessment

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Lecturer's Report</b>  Students are to lead the performance being rehearsed. They will be assessed by the lecturer according to a checklist including reinforcement, modelling and constructive critiquing techniques, as well as general behaviour and attitudes.	Wk 11	40%	(a), (b), (c), (d), (e)	Clear evidence of a capacity and willingness to: <ul style="list-style-type: none"> <li>critically observe learning environments in dance and development of strategies to address environmental effectiveness;</li> <li>understand and implement sound teaching techniques;</li> <li>design, select, monitor and evaluate activities to meet specific group needs;               <ul style="list-style-type: none"> <li>cater for individual differences;</li> </ul> </li> <li>and               <ul style="list-style-type: none"> <li>assess personal and other student performances.</li> </ul> </li> </ul>



Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Technical Achievement and Performance Quality Assessment</b>  Students are required to participate in a performance during which their final achievement against performance outcomes will be assessed.				<ul style="list-style-type: none"> <li>• smooth transitions within and between movement elements;</li> <li>• coordinated rapport with, and leadership of, other dancers; and</li> <li>• articulate and insightful responses to constructive feedback on performance.</li> </ul>
<b>Dance History and Appreciation Presentation with Handout:</b> Report on a prominent Australian dance artist of the late 20 <sup>th</sup> or 21 <sup>st</sup> century, noting historical factors, cultural influences, and other significant features of the life and Dance training of the artist that makes them unique. Class presentation should be supported by 500 word handout, and recorded interview.	Wks 10-13	30%	(f), (g)	A report and presentation, suitable for a professional audience, evidencing a sound, organised and systematic grasp of the background and contribution of the artist selected including relevant:historical factors; -cultural influences; -training philosophies and practices; and -artistic and professional importance and uniqueness.

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

- Foster, S.L., (1997) 'Dancing Bodies', in Desmond, J. (Ed.), *Meaning in Motion: New Cultural Studies of Dance*, Duke University Press, London, 235-257.
- Gendin, E., (2004) Introduction to 'Thinking at the Edge', *The Folio*, 19(1), 1-8, from [http://www.focusing.org/gendlin/docs/gol\\_2160.html](http://www.focusing.org/gendlin/docs/gol_2160.html)
- McKechnie, S., (2007) 'Thinking Bodies, Dancing Minds', *Brolga: An Australian Journal about Dance*, 27, 38-46.
- National Library of Australia, (2013) *The Ballet Russes in Australasia, 1936-1940: Performing Arts Programs and Ephemera*, Ephemera Collection Finding Aid, National Library of Australia, Canberra.
- Schwartz, P., (1993) 'Creativity and Dance: Implications for Pedagogy and Policy', *Arts Education Policy Review*, 95(1), 8-16.
- Stock, C., (2009) 'Beyond the Intercultural to the Accented Body: An Australian Perspective', in Butterworth, J. & Wildschut, L. (Eds.), *Contemporary Choreography: A Critical Reader*, Routledge, London, 281-297.

### **RECOMMENDED READING**

- Bain, K., (2010) *Keith Bain on Movement*, Currency House, Sydney.
- Dyson, C., (1994) *The Ausdance Guide to Australian Dance Companies*, Australian Dance Council, Canberra.
- Formby, D., (1981) *Australian Ballet and Modern Dance*, (rev. ed.), Lansdowne Press, Sydney.
- Franklin, E., (1997) *Dance Imagery for Technique and Performance*, Human Kinetics, Champaign.
- Grant, G., (1982) *Technical Manual and Dictionary of Classical Ballet*, Dover, New York.

**RECOMMENDED READING....continued**

Jordan, S., (2000) *Moving Music*, Dance Books, London.

Larkin, J., (1996) *Maina Gielgud: A Biography*, Penguin Books, Camberwell.

Laughlin, P., (1978) *Marilyn Jones*, Quartet Books Australia, Melbourne.

Lisner, C., (1988) *The Complete Guide for Australian Dancers*, Rigby, Sydney.

Newman, B., (2004) *Grace Under Pressure: Passing Dance Through Time*,  
Dance Books, London.

Potter, M., (1997) *A Passion for Dance*, National Library of Australia, Canberra.

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

Salter, F., (1980) *Borovansky: The Man who made Australian Ballet*, Wildcat  
Press, Sydney.

Sexton, C., (1985) *Peggy van Praagh: A Life of Dance The Macmillan Company  
of Australia*, MacMillan, Melbourne.

Further reading as recommended by lecturers throughout the semester.

**SELECTED AUDIO VISUAL RESOURCES**

ABC 2004, *The Three Ballerinas*, ABC, Australia. Video.

SBS TV, (1997) *Dame Margot Scott*, SBS TV, Sydney. Video.

McDonald, M. (1990) *Astonish Me! Graeme Murphy, Choreographer*, Australian  
Film Institute, Victoria. Video.

Perry, D. (1996,) *Dein Perry's Tap Dogs: Recorded Live at the Lyric Theatre,  
London*, Warner Music, London.

Sydney Dance Company (2007) *Ever after Ever: A Gala Performance*, ABC  
Australia. DVD.

## Dance Major IIIB

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor	One semester	3 <sup>rd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
4 hours/week	1 hour/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Dance Major IIIA*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

Dance Major IIIB is the final unit in the Dance Major sequence. In this unit, students are supported and expected to demonstrate a consolidated knowledge of techniques in all areas of movement associated with their major; prepare themselves thoroughly for rehearsal and performance; evidence teamwork and leadership as part of an ensemble; and perform at an advanced level with evident control and artistic sensitivity. Content is drawn from recognised syllabuses at Advanced Level and higher in the genre of specialisation. Students will be prepared for external examination (e.g. RAD Advanced Foundation, Advanced Level 1 and Advanced Level 2) should they decide to pursue further qualifications in their area of specialisation.

### **2.2 Unit synopsis/abstract/handbook entry**

The unit prepares students for performance at Level 6 in their area of specialisation. Students also study prominent international dance artists of the late 20<sup>th</sup> and early 21<sup>st</sup> century and define commonalities in training, genre specialisation, physical characteristics and performance philosophies.

## 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Demonstrate technical competence and artistic expression of Syllabus Level 6 content at professional performance standard.	<i>1 Deep Knowledge and 7 Technical Competence.</i>
b) Implement constructive criticism and positive reinforcement strategies when critiquing the performances of others.	<i>1 Deep Knowledge, 2 Critical Analysis and 5 Ethical Action.</i>
c) Model dance pieces with accuracy, clarity and precision in pursuit of the further development of personal performance skills and the instruction of others.	<i>3 Lifelong Learning,, 4 Effective Communication and 6 Self Direction.</i>
d) Demonstrate positive working relationships with other cast members and production crew.	<i>2 Critical Analysis, 4 Effective Communication and 5 Ethical Action.</i>
e) Identify prominent international dance artists of the late 20th and early 21st century and define commonalities in training, genre specialisation, physical characteristics and performance philosophies.	<i>1 Deep Knowledge, 3 Lifelong Learning and 4 Effective Communication.</i>
f) Compare significant characteristics and aspects of the careers of successful dance artists that may be inspiring for themselves and other aspiring dance practitioners.	<i>3 Lifelong Learning and 7 Technical Competence.</i>

## 2.4 Unit content and structure

### CONTENT

#### **Technical Syllabus Content (practical classes):**

- Syllabus Level 6 for relevant genre.

#### **Critique Training (training in critiquing the performance of oneself and others):**

- Students are required to attend 1 full day at final rehearsals of a production. They assist other performers in the final stages of rehearsal by offering advice which may involve motivation, control of energy, stage placement, minor lighting or sound changes, audience involvement, refining of Dance performance generally.

#### **Historical and Cultural Context (tutorial):**

- Research the work and general background characteristics of prominent international Dance artists, their education, training in Dance, origins (cultural and physical), career highlights. Discuss points of interest raised in research and compare backgrounds, lifestyles, training philosophies, the role of mentors and any other factors affecting their success.

### STRUCTURE

Students attend three classes per week: a one-hour tutorial exploring the historical and cultural context of the genres, and two 1 ½ hour genre specific practical classes devoted to developing the genre skill to professional performance level. All students attend the tutorial class and are expected to make their genre of choice the subject for their individual assessment tasks.

Session	Topics	Required Readings
Week 1	Introduction to the unit and assessment tasks.	
Week 2	A Movement techniques required at Level 6.  B Edouard Borovonsky,  Val Tweedie.	Eichenbaum, R. (2008), <i>The Dancer Within: Intimate Conversations with Great Dancers</i> , pp. 37-40
Week 3	A Movement techniques required at Level 5.  B Vernon and Irene Castle,  Fred Astaire, Ginger Rogers.	
Week 4	A Discuss performance theme and music selection. Discuss emotive qualities of music.  B Josephine Baker,  Isadora Duncan.	Eichenbaum, R. (2008), <i>The Dancer Within: Intimate Conversations with Great Dancers</i> , pp. 181-184.
Week 5	A Movement experimentation to music samples. Choose music and justify choice.  B Ruth St Dennis	
Week 6	A Tempo and rhythm patterns of music selected documented and discussed.  B Martha Graham, Jose Limon,  Twyla Tharp.	
Week 7	A Commence choreography and discuss venue limitations.  B Gene Kelly, Mr Bojangles  Robinson, Nicholas Brothers.	Risner, D. (2000), 'Making Dance, Making Sense: Epistemology and Choreography', <i>Research in Dance Education</i> , 1(2), 155-172.



<b>Session</b>	<b>Topics</b>	<b>Required Readings</b>
<i>Week 8</i>	A Continue choreography and discuss staging and audience connection. B Dame Margot Fonteyn, Rudolph Nureyev.	<a href="http://www.youtube.com/watch?v=tvOYWBXEJTs">http://www.youtube.com/watch?v=tvOYWBXEJTs</a>
<i>Week 9</i>	A Continue choreography and discuss costuming. B Mikhail Baryshnikov and Gelsey Kirkland.	Nevanlinna. T. (2004), 'Is Artistic Research a Meaningful Concept?', in Balkema, A. & Slager, H. (Eds.), Artistic Research, Vol. 18 of the Lier en Boog Series, Rodopi, Netherlands, 80-83.
<i>Week 10</i>	A Rehearse and refine piece. Set costumes and discuss mind/body connection in performance. B Wayne Sleep, Michael Flatley.	
<i>Week 11</i>	A Rehearse and refine piece. Set music. B Sylvie Guillum, Massimo Murru.	Rye, C. (2003), 'Incorporating Practice: A multi-viewpoint approach to performance documentation', Journal of Media Practice, 3(2), 115-123.
<i>Week 12</i>	A Rehearse and refine line, poise and projection in piece. Set lighting. B Chita Rivera, Russ Tamblyn, Rita Moreno.	Eichenbaum, R. (2008), The Dancer Within: Intimate Conversations with Great Dancers, pp. 122-129.

Session	Topic	Required Reading
Week 13	A Rehearse and refine piece and production techniques. B Michael Jackson, Usher, Beyonce	
Week 14	Performance Week	
Week 15	Examination Week	

## 2.5 Teaching methods/strategies

<ul style="list-style-type: none"> <li>• Practical classes include warm up exercises, combinations to be used in performance, set choreography and cool down.</li> <li>• Syllabus figures increasing in difficulty and complexity are modelled and explained.</li> <li>• Theoretical principles are extended.</li> <li>• Terminology and vocabulary is used.</li> <li>• The historical and cultural contexts of genres are taught in tutorial with the use of audio/visual aids, discussion, live performances and research.</li> </ul>	
Methodology	Student Workload
In class practical work and tutorials	60 hours
Self-directed reading and assignment preparation	15 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks, and students must achieve a passing grade in the Dance History and Appreciation Analytical Review.

A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons Assessment tasks submitted after the due date applying to any extension receive NO marks.

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Lecturer's Report</b>  Students are to lead the performance being rehearsed. They will be assessed by their lecturer according to a checklist including reinforcement, modelling and constructive critiquing techniques, as well as general behaviour and attitudes.	Week 11	40%	(a), (b), (c), (d)	Evidence of <ul style="list-style-type: none"> <li>• consistent, coherent, informed and effective use of: reinforcement strategies;</li> <li>• physical and cognitive modelling;</li> <li>• constructive critiques of the work of others;</li> <li>• professional behaviour; and positive attitudes to preparation, practice, and performance.</li> </ul>

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Technical Achievement and Performance Quality Assessment</b>  Students are required to participate in a performance during which their final achievement against performance outcomes for this level will be assessed	Wk 14	30%	(a)	<ul style="list-style-type: none"> <li>Capacity to perform advanced technical steps and sequences, while demonstrating a clear understanding of the stylistic and artistic requirements and nuances of the performance work.</li> <li>Demonstrated facility and high-level competence with respect to:-  Barre;  Centre;-  Combinations  Solo; and  Performance skills and sensitivities.</li> </ul>

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<p><b>Dance History and Appreciation</b></p> <p><b>Analytical Review</b> (2000 words)</p> <p>The student is required to <b>attend a live performance during the semester</b> and analyse its context in terms of its theme and historical timing, the style and choreography used and its relevance within the dance industry. The review should include background on the artist, and make use of at least 8 academic references. Each student will present their review to the class, and then submit it, together with the performance tickets.</p>	Wks 10-13	30%	(f), (g)	<p>Evidence of critical, analytical and synthetic thought, supported by consistent reference, to the literature, with respect to:</p> <ul style="list-style-type: none"> <li>• historical factors influencing an appreciation of the work;</li> <li>• cultural influences on the structure and theme(s) of the work; and</li> <li>• significant features of the choreography and the performance.</li> <li>• Professional quality presentation suitable for an audience of industry peers.</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Eichenbaum, R., (2008), *The Dancer Within: Intimate Conversations with Great Dancers*, Wesleyan University Press, Middletown.

Nevanlinna, T., (2004), 'Is Artistic Research a Meaningful Concept?', in Balkema, A. & Slager, H. (Eds.), *Artistic Research*, Vol. 18 of the Lier en Boog Series, Rodopi, Netherlands, 80-83.

Risner, D., (2000) 'Making Dance, Making Sense: Epistemology and Choreography', *Research in Dance Education*, 1(2), 155-172.

Rye, C., (2003), 'Incorporating Practice: A multi-viewpoint approach to performance documentation', *Journal of Media Practice*, 3(2), 115-123.

### **RECOMMENDED READING: General**

Banes, S., (2007), *Before, Between and Beyond*, University of Wisconsin, Madison.

Copeland, R., (2003), *Merce Cunningham and the Modernizing of Modern Dance*, Routledge, London.

Eichenbaum, R., (2007), *Masters of Movement: Portraits of America's Great Choreographers*, Smithsonian Institution Press, Washington.

Roseman, J., (2001), *Dance Masters' Interviews with Legends of Dance*, Routledge, New York.

Wood, E., (2006), *Headlong Through Life: The Story of Isadora Duncan*, UK Book Guild, Lewes.

### **Ballet:**

Clark, V., (2005), *Kaiso!: Writings by and about Katherine Dunham*, Dance Books, London.

Wiley, R., (2008), *A Century of Russian Ballet*, Dance Books, London.

**RECOMMENDED READING.....continued****Contemporary:**

Brown, C., (2007), *Chance and Circumstance: Twenty Years with Cage and Cunningham*, Knopf, New York.

De Frantz, T., (2007), *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*, Oxford University Press, New York.

Dunbar, J., (2002), *Jose Limon: The Artist Reviewed*, Routledge, New York.

Eliot, K., (2007), *Dancing Lives: Five Female Dancers from the Ballet d'Action to Merce Cunningham*, University of Illinois Press, Urbana.

Horosko, M. 2005, *May O'Donnell, Modern Dance Pioneer*, University Press of Florida, Gainesville.

Kurth, P., (2001), *Isadora: A Sensational Life*, Abacus, London.

Lewis, D., (1999), *The Illustrated Dance Technique of Jose Limon*, Princeton, Hightstown.

**Jazz:**

Atkins, C., (2001), *Class Act: The Jazz Life of Choreographer Cholly Atkins*, Columbia University Press, New York.

**SELECTED AUDIO VISUAL RESOURCES**

*A Documentary about the Life and Dance of Shona Dunlop Mactavish*, Frilly Productions. Video.

*Baryshnikov Dances Sinatra and More*, (2004), Kultur International Films, New Jersey. DVD.

Carreno, J.M., (2003), *American Ballet Theatre / Creative Arts Therapy*, ABC, Sydney. Video.

Goldfine, D., (2005), *Ballets Russes*, Hopscotch Entertainment. DVD.

*Limon: A Life Beyond Words*, (2003), Antidote Films. DVD.

## **Dance Technique I**

### **Section 1: General Information**

#### **1.1 Administrative details**

<b>Associated HE Award(s)</b>	<b>Duration</b>	<b>Level</b>	<b>Lecturers</b>
Bachelor, Associate Degree	One semester	1 <sup>st</sup> year	

#### **1.2 Core or elective subject/unit**

core subject/unit

#### **1.3 Subject/unit weighting**

<b>Subject/Unit Credit Points</b>	<b>Total Course Credit Points</b>
6 credit points	144 credit points, Bachelor of Dance
6 credit points	96 credit points, Associate Degree of Dance

#### **1.4 Student workload**

<b>No. timetabled hrs/week</b>	<b>No. personal study hrs/week</b>	<b>Total workload hrs/week</b>
9 hours/week	1 hour/week	10 hours/week

#### **1.5 Mode of delivery**

face to face

#### **1.6 Pre-requisites**

No

#### **1.7 Other resource requirements**

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system).



## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

The purpose of Dance Technique I is to build a firm technical foundation for effective engagement in Dance. This unit, and the series of core units in Dance Technique as a whole, establishes and maintains the routine of daily technique classes throughout the duration of the course, as well as requiring students to explore current research on Dance Technique and to reflect on their classroom experience in relation to their research. Commencing level is 'Intermediate' (equivalent to RAD Intermediate) with students progressively working towards mastery of the basic disciplines and characteristics of each of five dance genres. The application of Safe Dance practice underpins the technique development at every stage.

### **2.2 Unit synopsis/abstract/handbook entry**

Each semester, Dance Technique comprises six practical classes per week in the Dance genres of Classical Ballet, Contemporary, Ballroom, Latin Dance, Hip Hop, Tap and Jazz. Two classes are allocated to each genre on a rotational basis. Classes are methodical in their presentation, and draw on content from established syllabi and current 'best practice' in order for students to experience disciplined training patterns and attain high standards of performance. Students are allocated to classes according to their individual ability level.

## 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Demonstrate use of spatial awareness	<i>7 Technical Competence.</i>
b) Demonstrate an understanding and application of correct posture and alignment.	<i>1 Deep Knowledge and 7 Technical Competence.</i>
c) Demonstrate an awareness and use of Safe Dance Practice Principles.	<i>3 Lifelong Learning.</i>
d) Articulate fundamental differences between the Dance genres addressed.	<i>1 Deep Knowledge and 3 Effective Communication.</i>
e) Demonstrate a basic technical foundation in each genre.	<i>1 Deep Knowledge and 7 Technical Competence.</i>
f) Follow established class protocols and procedures.	<i>3 Ethical Action.</i>
g) Articulate, analyse and apply related theory and research.	<i>2 Critical Analysis.</i>
h) Perform syllabus figures at Level 1 (i.e. average 'Intermediate RAD' equivalent).	<i>1 Deep Knowledge and 7 Technical Competence.</i>

## 2.4 Unit content and structure

<p><b>CONTENT</b></p> <p>Lecturing staff are practitioners with expertise in a variety of codified techniques in order to provide students with the opportunity to broaden their movement range, vocabulary and understanding of a variety of Dance genres. Each lecturer will develop content according to the requirements of each class group. Established syllabus content may be used, or the lecturer may choose to use personally developed programs of exercises, sequences and combinations as considered appropriate for the further development of the individual students enrolled in each semester.</p>
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Students will participate in six 1.5 hour classes per week – one each of Ballet, Contemporary and Jazz, two additional classes of the student's major genre and one class in a genre of the student's choice. Each will work at Intermediate Level and higher as participant skill permits.

**Ballet:**

Classes will include a warm up, barre work, centre practice, ports de bras, pirouettes, adage, allegro, reverence and cool down. Ballet terminology and vocabulary is used throughout. The correlation of musicality, performance quality and artistic expression is achieved by the methods of inspiration, information and demonstration.

**Contemporary:**

Classes are divided into four sections:

- **Floor work.** The backbone of the class, taking about 30-45 minutes, commencing with deep centre contraction and release, continuing into spirals of the spine and working this demand function of the torso with the legs in all the accepted positions of contemporary dance technique – strengthening, stretching and coordinating.
- **Travelling** movement phrases requiring sequencing skills and spatial awareness and may deal with a variety of progressions with jumps and falls.
- **Centre work** with a structure similar to that of a classical class with additional focus on the utilisation of knowledge gained from floor work and the directing of that understanding into a more dynamic range of movement plus combinations of movement phrases brought together to form pieces suitable for performance.
  - **Cool down** sequences.

**Jazz, Latin Dance, Ballroom and Hip Hop:**

Classes will commence with a total body warm up followed by centre work featuring isolation exercises and sequences of movement relative to the genre. Combinations include performance sequences and followed by cool down.

<b>STRUCTURE</b>		
<b>Session</b>	<b>Topics for Ballet Class Level 1</b>	<b>Required Readings</b>
Week 1	Introduction to the unit, assessment expectations, and evaluation of students.	
Week 2	Barre, centre, progressions, cool down. Focus on: attitude derriere en croise and grand battement in 2 <sup>nd</sup> arabesque.	Franklin, E. (1996), <i>Dance Imagery for Technique and Performance</i> , Chapter 9.
Week 3	Barre, centre, progressions, cool down. Focus on: battement fondu devant to 2 <sup>nd</sup> and derriere at 45 degrees and pas de basque glisse en avant.	
Week 4	Barre, centre, progressions, cool down. Focus on: battement jette to 2 <sup>nd</sup> position and pas de bouree pique sur le cou-de-pied en pointe.	
Week 5	Barre, centre, progressions, cool down. Focus on: battement tendu devant to 2 <sup>nd</sup> and derriere in 1 count and en dehors: double from demi-plie in 4 <sup>th</sup> position.	Helpern, A.J., (1994), <i>The Technique of Martha Graham</i> .
Week 6	Barre, centre, progressions, cool down. Focus on: brise dessus and plies in all positions.	Freedman, R., (1998), <i>Martha Graham, A Dancers Life</i> , Chapter 5.
Week 7	Barre, centre practice, progressions, cool down. Focus on : assemble battu dessus and pose coupe de cote en demi-pointe.	

<b>Session</b>	<b>Topics for Ballet Class Level 1</b>	<b>Required Readings</b>
<i>Week 8</i>	Barre, centre, progressions, cool down. Focus on: single chaine and ecarte devant.	
<i>Week 9</i>	Barre, centre, progressions, cool down. Focus on: chasse passé en avant in all directions and releve devant and derriere.	
<i>Week 10</i>	Barre, centre, progressions, cool down. Focus on: courus en tournant en demi-pointe and grand rond de jambe en dehors and en dedans.	
<i>Week 11</i>	Barre, centre, progressions, cool down. Focus on: demi detourne en demi-pointe and rotation a terre.	
<i>Week 12</i>	Barre, centre, progressions, cool down. Focus on: developpe derriers devant second and sissonnes fermees, ouvertes en avant and en arriere.	
<i>Week 13</i>	Rehearsal for assessment class.	
<i>Week 14</i>	<b><i>Performance Week</i></b>	
<i>Week 15</i>	<b><i>Examination Week</i></b>	

## 2.5 Teaching methods/strategies

<p>Six 1.5 hour practical classes per week:</p> <ul style="list-style-type: none"><li>• One Ballet</li><li>• One Contemporary</li><li>• One Jazz.</li><li>• Two of students major genre (Ballet, Contemporary, Jazz, Latin Dance, Ballroom, Hip Hop, Tap)</li><li>• One of student's choice.</li></ul> <p>Student reflection by way researching set questions.</p> <p>Examination class in final week of semester.</p>	
Methodology	Student Workload
In class practice and discussion	135 hours
Self-directed reading and revision	15 hours
<b>Total Student Workload</b>	<b>150 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons). Assessment tasks submitted after the due date applying to any extension receive NO marks.

<b>Assessment Type</b>	<b>Date Due</b>	<b>Weight</b>	<b>Outcomes Assessed</b>	<b>Criteria for Assessment</b>
<p><b>Technical Achievement and Performance Quality Report</b></p> <p>Students will be given feedback during class and marks will be recorded at progressive intervals against set theoretical and practical standards. A final report will collate all lecturers' marks with equal weighting given to the four Dance genres.</p>	Wks 3, 6, 9, 12	40%	(a), (b), (c), (d), (e), (f), (g)	<p>At a first year level, evidence of:</p> <ul style="list-style-type: none"> <li>• Understanding of correct posture and body alignment.</li> <li>• Spatial awareness, ability to command space.</li> <li>• Demonstrated strength, flexibility and endurance.</li> <li>• Rhythm and balance during basic figures and movements.</li> <li>• Individuality and artistic expression.</li> <li>• Mastery of terminology and movement vocabulary.</li> </ul>
<p><b>Practical Assessment</b></p> <p>Students are to be assessed by an independent examiner.</p>	Wk 13	30%	(a), (b), (c), (d), (e), (f)	<p>Extent and degree of:</p> <p>The application of correct technique.</p> <ul style="list-style-type: none"> <li>• Demonstrated ability to interpret imagery.</li> </ul>

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
They will be required to participate in an examination class in three genres they have studied during which their final achievement relative to other students in their cohort against performance outcomes for Level 1 will be assessed.	Wk 13	30%	(a), (b), (c), (d), (e), (f)	<p>Responsiveness to music and rhythms.</p> <ul style="list-style-type: none"> <li>• Use of dynamic range at Level 1</li> <li>• Maintenance of technique through artistic expression.</li> <li>• Communication of artistic expression to audience.</li> </ul>
<p><b>Research and Reflection Reports (1000 words )</b></p> <p>Two written assignments will be submitted during the semester. Each will include:</p> <ul style="list-style-type: none"> <li>- 500 words of research notes on a specific topic related to class work.</li> <li>- 500 words detailing the student's reflections on class tasks with reference to the research</li> </ul>	Wks 4 and 8	30%	(g)	<ul style="list-style-type: none"> <li>• Quality and depth of observations and reflections on class tasks.</li> <li>• Depth of reflection on recommended readings.</li> </ul>



## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Cohan, R., (1986), *The Dance Workshop: A Guide to the Fundamentals of Movement*, Simon & Schuster, New York.

Helpern, A.J., (1994), *The Technique of Martha Graham*, Morgan & Morgan, New York

Franklin, E., (1996), *Dance Imagery for Technique and Performance*, Human Kinetics, Champaign.

Freedman, R., (1998), *Martha Graham, A Dancer's Life*, Clarion Books, New York.

### **RECOMMENDED READING            General**

Howse, J. & McCormack, M., (2009), *Anatomy, Dance Technique and Injury Prevention*, Methuen Drama, London

Marranca, B. & Dasgupta, G., (1999), *Conversations on Art and Performance*, John Hopkins University Press, Baltimore.

#### **Ballet**

Bremser, M., (1993), *International Dictionary of Ballet*, St James Press, Detroit.

Bruhn, E. & Moore, L., (2005), *Bournonville and Ballet Technique*, Dance Books, London.

Glasstone, R., (2005), *Classical Ballet Terms: An Illustrated Dictionary*, Dance Books, London.

Warren, G.W., (1990), *Classical Ballet Technique*, University Press of Florida, Gainesville.

#### **Contemporary**

Burt, Ramsay, (2007), *The Male Dancer: Bodies, Spectacle, Sexualities*, Routledge, London.

**Jazz**

Giordano, G., (1992), *Jazz Dance Class: Beginning thru Advanced*, Princeton, Hightstown.

Kraines, M.G. & Pryor, E., (2004), *Jump into Jazz: The Basics and Beyond for Jazz Dance Students*, McGraw Hill, New York.

Kriegel, L.P., (1994), *Jazz Dance Today*, Brooks Cole, Belmont.

Steeh, J., (1982), *History of Ballet and Modern Dance*, Bison, London.

**Latin American**

Vermey, R., (1994), *Latin: Thinking, Sensing and Doing in Latin American Dancing*, Kastell-Verlag, Munich.

**Ballroom**

Golden, E., (2007), *Vernon and Irene Castle's Ragtime Revolution*, The University Press of Kentucky, Lexington.

**Tap**

Vallis Hill, C., (2010), *Tap Dancing America: A Cultural History*, Oxford University Press, New York.

**Hip Hop**

Chang, J., (2007), *Can't Stop Won't Stop: A History of the Hip-Hop Generation*, Picador, New York.

Further reading as recommended by lecturers throughout the semester.

## Dance Technique II

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor, Associate Degree	One semester	1 <sup>st</sup> year	

#### 1.2 Core or elective subject/unit

Yes

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
6 credit points	144 credit points, Bachelor of Dance
6 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hrs/week	No. personal study hours/week	Total workload hrs/week
9 hours/week	1 hour/week	10 hours/week

#### 1.5 Mode of delivery

Indicate if this subject/unit is delivered

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Dance Technique I*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system).

## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

The purpose of Dance Technique II is to continue building foundational skills and understandings contributing to sound technique. The series of core units in Dance Technique maintains the ongoing routine of daily technique classes throughout the duration of the course, as well as requiring students to explore current research on Dance Technique and reflect on their classroom experience in relation to their research. Dance Technique II focuses on Advanced level technique (equivalent to RAD Advanced) with students progressively working towards mastery of the basic disciplines and characteristics of each of six dance genres. Underpinning the technique process is the continuing application of Safe Dance practice.

### **2.2 Unit synopsis/abstract/handbook entry**

Dance Technique continues to comprise six practical classes per week in the Dance genres of Classical Ballet, Contemporary, Ballroom, Latin Dance, Hip Hop, Tap and Jazz. Two classes are allocated to each genre on a rotational basis, Classes remain methodical in their presentation, and continue to draw on content from established syllabi and current ‘best practice’ in order for students to experience disciplined training patterns and attain high standards of performance. Students are allocated to classes according to their individual ability level.

## 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Demonstrate an understanding of, a range of dynamics.	<i>1 Deep Knowledge) and 3 Technical Competence.</i>
b) Demonstrate an understanding of the fundamentals and frameworks applied in each technique studied.	<i>1 Deep Knowledge and 3 (Technical Competence).</i>
c) Articulate a simple structure for each of a ballet, contemporary and jazz class.	<i>2 Critical Analysis and 2 Effective Communication</i>
d) Accuracy in modeling movements demonstrated.	<i>4 Technical Competence.</i>
e) Demonstrate ability to reflect on feedback given and implement change in performance	<i>2 Critical Analysis and 4 Lifelong Learning.</i>
f) Articulate, analyse and apply related theory and research.	<i>1 Deep Knowledge, and 5 Ethical Action.</i>
g) Articulate, analyse and apply related theory and research.	<i>2 Critical Analysis and 7 Technical Competence.</i>
h) Perform syllabus figures at Level 2 (i.e. 'Advanced RAD' equivalent).	<i>1 Deep Knowledge and 7 Technical Competence.</i>

## 2.4 Unit content and structure

**CONTENT:** Lecturing staff are practitioners with significant expertise in a variety of codified techniques in order to provide students with the opportunity to broaden their movement range, vocabulary and understanding of a variety of Dance genres. Each lecturer will develop content according to the requirements of each class group. Established syllabus content may be used, or the lecturer may choose to use personally developed programs of exercises, sequences and combinations as considered for the further development of the individual students enrolled in each semester.

## **STRUCTURE**

Students will participate in six 1.5 hour classes per week. One each of Ballet, Contemporary and Jazz, two additional classes of the student's major genre and one class in a genre of the student's choice. Each will work at Intermediate Level and higher as participant skill permits.

### **Ballet:**

Classes will include a warm up, barre work, centre practice, ports de bras, pirouettes, adage, allegro, reverence and cool down. Ballet terminology and vocabulary is used throughout. The correlation of musicality, performance quality and artistic expression is achieved by the methods of inspiration, information and demonstration.

**Contemporary:** Classes are divided into four sections:

- **Floor work.** The backbone of the class, taking about 30-45 minutes, commencing with deep centre contraction and release, continuing into spirals of the spine and working this demand function of the torso with the legs in all the accepted positions of contemporary dance technique – strengthening, stretching and coordinating.
- **Travelling** movement phrases requiring sequencing skills and spatial awareness. May also include a variety of progressions with jumps and falls.
- **Centre work** with a structure similar to that of a classical class with additional focus on the utilisation of knowledge gained from floor work and the directing of that understanding into a more dynamic range of movement plus combinations of movement phrases brought together to form pieces suitable for performance.

### **Jazz, Latin Dance, Ballroom and Hip Hop:**

Classes will commence with a total body warm up followed by centre work featuring isolation exercises and sequences of movement relative to the genre. Combinations include performance sequences followed by cool down

Session	Topics for Ballet Class Level 2	Required Readings
Week 1	Introduction to the unit, assessment requirements.	
Week 2	Barre, centre, progressions, cool down. Focus on: echappe sauté in 4 <sup>th</sup> position en croix and walks en demi-pointe in low parallel retire.	Laponite-Crump, J. & Staley, K., (1992), <i>Discovering Jazz Dance: America's Energy and Soul</i> .
Week 3	Barre, centre, progressions, cool down. Focus on: assemble porte de cote dessus and soutenu turn.	Hatchett, F. & Gitlin, N.M., (2000), <i>Frank Hatchett's Jazz Dance</i> .
Week 4	Barre, centre, progressions, cool down. Focus on: battement jette to 2 <sup>nd</sup> position and temps lie en avant to 2 <sup>nd</sup> position.	Kraines, M.G. & Pryor, E., (2005), <i>Jump into Jazz: The Basics and Beyond for the Jazz Student</i> .
Week 5	Barre, centre, progressions, cool down. Focus on: battement tendu devant and derriere in 1 count and temps leve in attitude derriere.	
Week 6	Barre, centre, progressions, cool down. Focus on: brise dessus and glissades – over, under, devant and derriere.	
Week 7	Barre, centre, progressions, cool down. Focus on: double chaine and pas de basque sauté en avant and en arriere.	<a href="http://www.sportsinjurybulletin.com/archive/core-stability.php">http://www.sportsinjurybulletin.com/archive/core-stability.php</a>

<b>Session</b>	<b>Topics for Ballet Class Level 2</b>	<b>Required Reading</b>
<i>Week 8</i>	Barre, centre, progressions, cool down. Focus on: echappe releve in 4 <sup>th</sup> position en pointes and running pas de bouree en avant.	
<i>Week 9</i>	Barre, centre, progressions, cool down. Focus on: echappe sauté in 4 <sup>th</sup> position and second and en dedans, double from 4 <sup>th</sup> position en fondu.	
<i>Week 10</i>	Barre, centre, progressions, cool down. Focus on: entrechat quatre and posse pirouette in series.	
<i>Week 11</i>	Barre, centre, progressions, cool down. Focus on: developpe derriers devant second and pose coupe de cote en pointe	
<i>Week 12</i>	Barre, centre, progressions, cool down. Focus on: coupe fouette raccourci sauté and pose de cote and en arriera to 5 <sup>th</sup> en demi-pointes.	
<i>Week 13</i>	Rehearsal for assessment class	
<i>Week 14</i>	<b>Performance Week</b>	
<i>Week 15</i>	<b>Examination Week</b>	

## 2.5 Teaching methods/strategies

Six 1.5 hour practical classes per week:

- One Ballet, one Contemporary, one Jazz, two of students major genre (Ballet, Contemporary, Jazz, Latin Dance, Ballroom, Hip Hop, Tap)
- One of student's choice.



<b>Methodology</b>	<b>Student</b>
In class practice and discussion	135 hours
Self-directed reading and revision	15 hours
<b>Total Student Workload</b>	<b>150 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task will be deducted from the assessment task for each day the task is late without extension (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons.

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Technical Achievement and Performance Quality Report</b>  Students will be given feedback during class and marks will be recorded at progressive intervals against set theoretical and practical standards. A final report will collate all lecturers' marks with equal weighting given to the four Dance genres.	Wks 3, 6, 9, 12	40%	(a), (b), (c), (d), (e), (f), (g)	At a first year level evidence of:  Understanding of correct posture and body alignment.  <ul style="list-style-type: none"> <li>Spatial awareness and ability to command space.</li> <li>Development of strength, flexibility and endurance.</li> </ul> Mastery of terminology and movement vocab.

Type of Assessment	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Practical Assessment</b> During Exam Week students will be assessed by an independent examiner. Students will be required to participate in exam classes in three genres during which their final achievement relative to their cohort against performance outcomes for Level 2 will be assessed.	Exam week	30%	(a), (b), (c), (d), (e), (f)	<ul style="list-style-type: none"> <li>• Quality of technique embodiment</li> <li>• Demonstrated ability to interpret imagery.</li> <li>• Responsiveness to music and rhythms.</li> <li>• Display of dynamic range at Level 2.</li> <li>• Maintenance of technique through artistic expression.</li> </ul>
<b>Research and Reflection Reports</b> (800 words each) Two written assignments will be submitted during the semester. Each will include: <ul style="list-style-type: none"> <li>• 400 words of research notes on a specific topic related to class work.</li> <li>• 400 words of the student's observations and reflections</li> </ul>	Wks 4 and 8	30%	(g)	<ul style="list-style-type: none"> <li>• Depth and quality of observations and reflections on class tasks.</li> <li>• Depth and extent of reflection on, and intellectual engagement with, recommended readings.</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

<http://www.sportsinjurybulletin.com/archive/core-stability.php>

Hatchett, F. & Gitin, N.M., (2000), *Frank Hatchett's Jazz Dance*, Human Kinetics, Champaign.

Kraines, M.G. & Pryor, E., (2005), *Jump into Jazz: The Basics and Beyond for Jazz Dance Students*, McGraw Hill, Boston.

Laponite-Crump, J. & Staley, K., (1992), *Discovering Jazz Dance: America's Energy and Soul*, Wm. C. Brown, Dubuque.

### **RECOMMENDED READING**

#### **Ballet**

Barringer, J., Schlesinger, S. & Howard, D., (2004), *The Pointe Book: Shoes, Training & Technique*, (2<sup>nd</sup> ed.), Princeton, Hightstown.

Grant, G., (1982), *Technical Manual and Dictionary of Classical Ballet*, Dover, New York.

Koegler, H., (1991), *The Concise Oxford Dictionary of Ballet*, (2<sup>nd</sup> ed.), Oxford University Press, Oxford.

Royal Academy of Dancing, (1998), *Royal Academy of Dancing Step-By-Step Ballet Class: An Illustrated Guide to the Official Ballet Syllabus*, Ebury Press, London

#### **Contemporary**

Brown, J., Mindlin, N. & Woodford, C. (Eds.) 1998, *The Vision of Modern Dance*, Princeton, Hightstown.

Franklin, E., (1996), *Dynamic Alignment Through Imagery*, Human Kinetics, Champaign

Manning, S., (2004), *Modern Dance, Negro Dance*, University of Minneapolis, Minneapolis.

#### **Ballroom**

<http://www.danceuniverse.co.kr/style.htm>

## Dance Technique III

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor, Associate Degree	One semester	2 <sup>nd</sup> year	

#### 1.2 Core or elective subject/unit

Core

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
6 credit points	144 credit points, Bachelor of Dance
6 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hrs/week	No. personal study hrs/week	Total workload hrs/week
9 hours/week	1 hour/week	10 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Dance Technique II*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system).

## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

The series of core units in Dance Technique maintains the routine of daily technique classes throughout the duration of the course, as well as requiring students to explore current research on Dance Technique and reflect on their classroom experience in relation to their research. Dance Technique III focuses on Advanced Honours level technique (equivalent to RAD Advanced Honours) with students progressively working towards mastery of the basic disciplines and characteristics of each of six dance genres. Underpinning the technique acquisition process is the continued application of Safe Dance practice.

### **2.2 Unit synopsis/abstract/handbook entry**

The importance of daily classes in maintaining and developing strength, flexibility and overall technique facility is emphasised, and classes will be structured to challenge students to broaden their abilities in these areas. Classes continue to promote understanding and application of safe dance practices, and to expose students to diverse methodologies for enhancing the development of technique.

## 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Demonstrate reflection on practice, commitment to class work, and receptiveness to varied teaching styles.	<i>2 Critical Analysis, 5 Ethical Action and 6 Self Direction.</i>
b) Demonstrate genre specificity in performance and reflection.	<i>2 Critical Analysis and 7 Technical Competence.</i>
c) Display a developed dynamic range within each technique.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
d) Demonstrate and maintain physical strength throughout class.	<i>7 Technical Competence.</i>
e) Demonstrate precision in the repetition of movement sequences.	<i>6 Self Direction.</i>
f) Display a creative use of space.	<i>8 Responsible Innovation.</i>
g) Articulate, analyse and apply related theory and research.	<i>1 Deep Knowledge, 4 Effective Communication.</i>
h) Perform syllabus figures at Level 3 (i.e. honours 'Advanced RAD' level).	<i>3 Lifelong Learning and 7 Technical Competence.</i>

## 2.4 Unit content and structure

**CONTENT:** Lecturing staff are practitioners with significant expertise in a variety of codified techniques in order to provide students with the opportunity to broaden their movement range, vocabulary and understanding of a variety of Dance genres. Each lecturer will develop content according to the requirements of each class group. Established syllabus content may be used, or the lecturer may choose to use personally developed programs of exercises, sequences and combinations as considered appropriate for the further development of the individual students.

**STRUCTURE:** Students will participate in six 1.5 hour classes per week.

One each of Ballet, Contemporary and Jazz, two additional classes of the student's major genre and one class in a genre of the student's choice. Each will work at Intermediate Level and higher as participant skill permits.

**Ballet:**

Classes will include a warm up, barre work, centre practice, ports de bras, pirouettes, adage, allegro, reverence and cool down. Ballet terminology and vocabulary is used throughout. The correlation of musicality, performance quality and artistic expression is achieved by the methods of inspiration, information and demonstration.

**Contemporary:** Classes are divided into four sections:

**Floor work.** The backbone of the class, taking about 30-45 minutes, commencing with deep centre contraction and release, continuing into spirals of the spine and working this demand function of the torso with the legs in all the accepted positions of contemporary dance technique – strengthening, stretching and coordinating.

- **Travelling** movement phrases requiring sequencing skills and spatial awareness and may also deal with a variety of progressions with jumps and falls.
- **Centre work** with a structure similar to that of a classical class with additional focus on the utilisation of knowledge gained from floor work and the directing of that understanding into a more dynamic range of movement plus combinations of movement phrases brought together to form pieces suitable for performance. **Cool down** sequences.

**Jazz, Latin Dance, Ballroom and Hip Hop:**

Classes will commence with a total body warm up followed by centre work featuring isolation exercises and sequences of movement relative to the genre. Combinations include performance sequences and are followed by cool down activities.

Session	Topics for Ballet Class Level 3	Required Readings
Week 1	Introduction to the unit, assessments	
Week 2	Barre, centre, progressions, cool down. Focus on: plies, battements tendus with petits retires, ronds de jambe a terre, battements frappes, petits battements serees and developpes sur la demi-pointe	Fitt, S.S., (1996), <i>Dance Kinesiology</i> .
Week 3	Barre, centre, progressions, cool down. Focus on: temps lie, ronds de jambe a terre, pirouettes en dehors and petite changements.	Franklin, E., (1997), <i>Dance Imagery for Technique and Performance</i> .
Week 4	Barre, centre, progressions, cool down. Focus on : pas de bourrees en avant, en arriere and en tournant.	Warren, G.W., (1990), <i>Classical Ballet Technique</i> .
Week 5	Barre, centre, progressions, cool down. Focus on: entrechats trios and cinq, brises dessus, sissonnes ouvertes to arabesque.	
Week 6	Barre, centre, progressions, cool down. Focus on: assembles piques and battements glisses, poses de cote and releves, sissonnes fermees releves.	Hamilton, L. (1998), <i>Advice for Dancers: Emotional Counsel and Practical Strategies</i> .
Week 7	Barre, centre, progressions, cool down. Focus on: temps lie, pas de bourrees, poses passes, pirouettes en dehors.	



Session	Topics for Ballet Class Level 3	Required Readings
Week 8	Barre, centre, progressions, cool down. Focus on: petite soutenus and waltz dance studies.	
Week 9	Barre, centre, progressions, cool down. Focus on: centre combinations and waltz dance studies.	
Week 10	Barre, centre, progressions, cool down. Focus on: centre combinations and waltz	
Week 11	Barre, centre, progressions, cool down. Focus on: galop dance studies and centre combinations.	
Week 12	Barre, centre, progressions, cool down. Focus on: galop dance studies and centre combinations.	
Week 13	Rehearsal for assessment class.	
Week 14	<b><i>Performance Week</i></b>	
Week 15	<b><i>Examination Week</i></b>	

## 2.5 Teaching methods/strategies

Six 1.5 hour practical classes per week:

- One Ballet, One Contemporary, One Jazz.
- Two of students major genre (Ballet, Contemporary, Jazz, Latin Dance, Ballroom, Hip Hop, Tap)
- One of student's choice.

Student reflection by way researching set questions.

Examination class in final week of semester.

<b>Methodology</b>	<b>Student Workload</b>
In class practice and discussion	135 hours
Self-directed reading and revision	15 hours
<b>Total Student Workload</b>	<b>150 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reason. Assessment tasks submitted after the due date applying to any extension receive NO marks

<b>Assessment Type</b>	<b>Due Date</b>	<b>Weight</b>	<b>Outcome Assessed</b>	<b>Criteria for Assessment</b>
<b>Technical Achievement and Performance Quality Report</b>  Students will be given feedback during class and marks will be recorded at progressive intervals against set theoretical and practical standards. A final report will collate all lecturers' marks with equal weighting given to the four Dance genres.	Wks 3, 6, 9, 12	40%	(a), (b), (c), (d), (e), (f), (g)	Evidence, at a second year level, <ul style="list-style-type: none"> <li>• Use of correct posture and body alignment.</li> <li>• Spatial awareness and ability to command space.</li> <li>• Demonstrated strength, flexibility and endurance.</li> </ul>

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
				<ul style="list-style-type: none"> <li>• Balance during advanced figures.</li> <li>• Potential to extend technical facility.</li> <li>• Mastery of terminology and movement vocabulary.</li> </ul>
<b>Practical Assessment</b>  During exam week students will be assessed by an independent examiner. Students will be required to participate in examination classes in three genres during which their final achievement relative to their cohort against performance outcomes for Level 3 will be assessed.	Wk 13	30%	(a), (b), (c), (d), (e), (f)	<ul style="list-style-type: none"> <li>• Application of correct technique.</li> <li>• Demonstrated ability to interpret imagery.</li> <li>• Responsiveness to music and rhythms. Use of dynamic range at Level 3.</li> <li>• Maintenance of technique through artistic expression.</li> <li>• Communication of artistic expression to audience.</li> </ul>

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Research and Reflection Reports (1000 words each)</b>  Two written assignments will be submitted during the semester. Each will include:  500 words of research notes on a specific topic related to class work. <ul style="list-style-type: none"> <li>500 words detailing the student's observations and reflections on class tasks</li> </ul>	Wks 4 and 8	30%	(g)	<ul style="list-style-type: none"> <li>Quality and depth of observations and reflections on class tasks.</li> <li>Depth and extent of reflection on, and intellectual engagement with, recommended readings.</li> <li>Ability to identify and integrate differing perspectives from the literature.</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Fitt, S.S., (1996), *Dance Kinesiology*, (2nd ed.), Schirmer, New York.

Franklin, E., (1997), *Dance Imagery for Technique and Performance*, Human Kinetics, Champaign.

Hamilton, L., (1998), *Advice for Dancers: Emotional Counsel and Practical Strategies*, Jossey-Bass, San Francisco.

Warren, G.W., (1990), *Classical Ballet Technique*, University Press Florida, Gainesville

**RECOMMENDED READING: General**

Hamilton, L., (1997), *The Person Behind the Mask: A guide to Performing Arts Psychology*, Ablex Publishing, Greenwich.

Schon, D.A., (1984), *The Reflective Practitioner; How Professionals Think in Action*, Basic Books, New York.

**Ballet**

Grieg, V., (1994), *Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class*, Princeton, Hightstown.

Royal Academy of Dancing, (1998), *Royal Academy of Dancing Step-By-Step Ballet Class: An Illustrated Guide to the Official Ballet Syllabus*, Ebury Press, London

**Contemporary**

Krasnow, D. & Chatfield, S., (1996), 'Dance Science and the Dance Technique Class', *Impulse*, 4, 1996, 162-172.

**Jazz**

Giordano, G., (1978), *Anthology of American Jazz*, Orion, Evanston.

Hatchett, F. & Gitin, N.M., (2000), *Frank Hatchett's Jazz Dance*, Human Kinetics, Champaign.

Stearns, M. & Stearns, J., (1994), *Jazz Dance: The Story of American Vernacular Dance*, Da Capo, New York.

Welsh-Asante, K. (Ed.), (1996), *African Dance: An Artistic, Historical and Philosophical Inquiry*, Africa World Press, Trenton.

**Latin Dance**

Vermey, R. 1994, *Latin: Thinking, Sensing and Doing in Latin American Dancing*, Kastell-Verlag, Munich.

**Hip Hop**

<http://www.danz.org.nz/dancestyles.php>

## Dance Technique IV

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor, Associate Degree	One semester	2 <sup>nd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
6 credit points	144 credit points, Bachelor of Dance
6 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
9 hours/week	1 hour/week	10 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Dance Technique III*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system).

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

Dance Technique IV focuses on Advanced One level technique (equivalent to RAD Advanced One) with students progressively working towards mastery of the basic disciplines and characteristics of each of six dance genres. The series of core units in Dance Technique maintains the routine of daily technique classes throughout the duration of the course, as well as requiring students to explore current research on Dance Technique and reflect on their classroom experience in relation to their research. Underpinning the technique acquisition process is the continue application of Safe Dance Practice.

### 2.2 Unit synopsis/abstract/handbook entry

The importance of daily classes in maintaining and developing strength, flexibility and overall technique facility is emphasised, and classes will be structured to challenge students to broaden their abilities in these areas. Classes continue to promote an understanding and application of safe dance practices and to exposure students to diverse methodologies for enhancing the development of technique.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes</b>
a) Perform sequences up to four minutes in length with understanding of skill and intention.	<i>1 Deep Knowledge, 3 Lifelong Learning, 6 Self Directio) and 7 Technical Competence.</i>

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
b) Prepare for increasingly complex and lengthy performances with a continual awareness of Safe Dance Practice.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
c) Use correct terminology in discussion of Dance responses and ideas.	<i>1 Deep Knowledge, 3 Lifelong Learning and 4 Effective Communication.</i>
d) Consistently use correct alignment.	<i>1 Lifelong Learning and 7 Technical Competence.</i>
e) Apply receptive practice skills and a professional approach to class participation.	<i>5 Ethical Action, 6 Self Direction and 7 Technical Competence.</i>
f) Display an informed understanding of Dance structure and musicality.	<i>1 Deep Knowledge, 3 Lifelong Learning and 7 Technical Competence.</i>
g) Articulate, analyse and apply related theory and research.	<i>1 Deep Knowledge, 2 Critical Analysis, 3 Lifelong Learning and 4 Effective Communication.</i>
h) Perform syllabus figures at Level 4 (i.e. average 'Advanced 1 RAD' equivalent).	<i>1 Deep Knowledge, 3 Lifelong Learning, 6 Self Direction and 7 Technical Competence.</i>



## 2.4 Unit content and structure

### **CONTENT**

Lecturing staff are practitioners with significant expertise in a variety of codified techniques in order to provide students with the opportunity to broaden their movement range, vocabulary and understanding of a variety of Dance genres. Each lecturer will develop content according to the requirements of each class group. Established syllabus content may be used, or the lecturer may choose to use personally developed programs of exercises, sequences and combinations as considered appropriate for the further development of the individual students enrolled in each semester.

### **STRUCTURE**

Students will participate in six 1.5 hour classes per week. One each of Ballet, Contemporary and Jazz, two additional classes of the student's major genre and one class in a genre of the student's choice. Each will work at Intermediate Level and higher as participant skill permits.

#### **Ballet:**

Classes will include a warm up, barre work, centre practice, ports de bras, pirouettes, adage, allegro, reverence and cool down. Ballet terminology and vocabulary is used throughout. The correlation of musicality, performance quality and artistic expression is achieved by the methods of inspiration, information and demonstration.

#### **Contemporary:**

Classes are divided into four sections:

- **Floor work.** The backbone of the class, taking about 30-45 minutes, commencing with deep centre contraction and release, continuing into spirals of the spine and working this demand function of the torso with the legs in all the accepted positions of contemporary dance technique – strengthening, stretching and coordinating.
- **Travelling** movement phrases requiring sequencing skills and spatial awareness and may also deal with a variety of progressions with jumps and falls.

- **Centre work** with a structure similar to that of a classical class with additional focus on the utilisation of knowledge gained from floor work and the directing of that understanding into a more dynamic range of movement plus combinations of movement phrases brought together to form pieces suitable for performance.
- **Cool down** sequences.

### **Jazz, Latin Dance, Ballroom and Hip Hop:**

Classes will commence with a total body warm up followed by centre work featuring isolation exercises and sequences of movement relative to the genre. Combinations include performance sequences and are followed by cool down activities.

<b>Session</b>	<b>Topics for Ballet Class Level 4</b>	<b>Required Readings</b>
Week 1	Introduction to the unit, assessment requirements and evaluation of students.	
Week 2	Barre, centre, progressions, cool down. Focus on: battements glisses with battements glisses en cloche and battements fondus.	Gottfried, M. (2003), <i>All His Jazz: The Life and Death of Bob Fosse</i> .
Week 3	Barre, centre, progressions, cool down. Focus on: ronds de jambe en l'air, grands battements.	<i>All That Jazz</i> (Movie/Musical), Directed by Bob Fosse, (1979).
Week 4	Barre, centre, progressions, cool down. Focus on: grands battements en cloche, battements tendus and battements glisses with pirouettes.	<i>Sweet Charity</i> (Screenplay), Directed and Choreographed by Bob Fosse, (1968)

Session	Topics for Ballet Class Level 4	Required Readings
Week 5	Barre, centre, progressions, cool down. Focus on: battements fondus, grand battements.	
Week 6	Barre, centre, progressions, cool down. Focus on: pirouettes en dehors and en dedans, jetes battements and failli.	Fitt, S.S. (1996), <i>Dance Kinesiology</i>
Week 7	Barre, centre, progressions, cool down. Focus on: brises dessus and sissonnes ouvertes to arabesque.	Brandon, R. <i>Core Stability Training and Core Stability Exercise Programme - A review of the research that underlies core-stability training</i> , Sports Injury Btn.
Week 8	Barre, centre, progressions, cool down. Focus on: poses de cote and releves and sissonnes fermees releves.	<i>Basic Anatomy &amp; Kinesiology for Dancers: What every dance teacher should know</i> , (Video),
Week 9	Barre, centre, progressions, cool down. Focus on: echappes and releves, courrus & assembles piques & emboites.	
Week 10	Focus on: pirouettes en dehors and petits soutenus. Barre, centre, progressions, cooldown	
Week 11	Barre, centre, progressions, cool down. Focus on: ballones composes en avant, en derriers and de cote.	
Week 12	Barre, centre, progressions, cool down. Focus on: briese dessons from 2 to 2 and under	

## 2.5 Teaching methods/strategies

<p>Six 1.5 hour practical classes per week:</p> <p>One each of Ballet, Contemporary and Jazz,</p> <ul style="list-style-type: none"><li>• Two of students major genre (Ballet, Contemporary, Jazz, Latin Dance, Ballroom, Hip Hop, Tap)</li><li>• One of student's choice.</li></ul> <p>Student reflection by way researching set questions.</p> <p>Examination class in final week of semester.</p>	
Methodology	Student Workload
In class practice and discussion	135 hours
Self-directed reading and revision	15 hours
<b>Total Student Workload</b>	<b>150 hours</b>

## 2.6 Student Assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons Assessment tasks submitted after the due date applying to any extension receive NO marks

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Technical Achievement and Performance Quality Report</b>  Students will be given feedback during class and marks will be recorded at three weekly intervals against set theoretical and practical standards. A final report will collate all lecturers' marks with equal weighting given to the four Dance genres	Wks 3, 6, 9, 12	40%	(a), (b), (c), (d), (e), (f), (g)	Evidence, at a second year level, of: <ul style="list-style-type: none"> <li>• Use of correct posture and body alignment.</li> </ul> Spatial awareness and ability to command space. Demonstrated strength, flexibility and endurance. Balance during advanced figures. <ul style="list-style-type: none"> <li>• Extension of technical facility.</li> </ul> Mastery of terminology and movement vocab.
<b>Practical Assessment</b>  During exam week students are to be assessed by an independent examiner. Students will be required to participate in examination classes in three genres during which their final achievement against performance outcomes	Wk 13	30%	(a), (b), (c), (d), (e), (f)	<ul style="list-style-type: none"> <li>• Application of correct technique.</li> </ul> Demonstrated ability to interpret imagery. Responsiveness to music and rhythms Use of dynamic range at Level 4. Maintenance of technique

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<p><b>Research and Reflection Reports (1000 words each)</b></p> <p>Two written assignments will be submitted during the semester. Each will include:</p> <ul style="list-style-type: none"> <li>• 500 words of research notes on a specific topic related to class work.</li> <li>• 500 words detailing the student's observations and reflections on class tasks with reference to the current topic and research.</li> </ul>	Wks 4 and 8	30%	(f), (g)	<ul style="list-style-type: none"> <li>• Quality and depth of observations and reflections on class tasks.</li> <li>• Depth and extent of reflection on, and intellectual engagement with, recommended readings.</li> </ul> <p>Ability to identify and integrate differing perspectives from the literature.</p> <ul style="list-style-type: none"> <li>• Ability to synthesise theoretical/practical perspectives in order to articulate informed and applied understandings of Dance technique.</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Brandon, R. *Core Stability Training and Core Stability Exercise Programme - A review of the research that underlies core-stability training*, Sports Injury Bulletin. <http://www.sportsinjurybulletin.com/archive/core-stability.html>

Fitt, S.S.,(1996), *Dance Kinesiology*, (2<sup>nd</sup> ed.), Schirmer, New York.

Gottfried, M., (2003), *All His Jazz: The Life and Death of Bob Fosse*, Da Capo Press, Cambridge.

*Sweet Charity* (Screenplay), Directed and Choreographed by Bob Fosse, 1968, 2004, Universal Studios, Universal City.

### **RECOMMENDED READING**

Clarkson, P., (1990), *Dancing Longer, Dancing Stronger: A Dancer's Guide to Improving Technique and Preventing Injury*, Princeton, Pennington.

#### **Ballet**

Kirstein, L. (1970), *Movement and Metaphor: Four Centuries of Ballet*, Praeger, New York.

#### **Contemporary**

Franklin, E., (1999), *Dynamic Alignment Through Imagery*, Human Kinetics, Champaign.

Law, K., (2002), *Physics and the Art of Dance: Understanding Movement*, Oxford University Press, London.

#### **Jazz**

Kislan, R., (2000), *The Musical: A Look at American Musical Theatre*, Applause, NY

Schlundt, C.L., (1989), *Dance in the Musical Theatre: Jerome Robbins and His Peers, 1934-1965*, Garland, New York.

**Latin Dance**

Mayer-Karakis, B., (2011), *Ballroom Icons*, [www.ballroomicons.com](http://www.ballroomicons.com)

**Ballroom**

Giorgianni, M., (2013), *Dancing Beyond the Physicality*, Dancesport UK.

**Hip Hop**

Franklin, E., (2003), *Conditioning for Dance*, Human Kinetics, Champaign.

Further reading as recommended by lecturers throughout the semester.



## Dance Technique V

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor	One semester	3 <sup>rd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
6 credit points	144 credit points, Bachelor of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
9 hours/week	1 hour/week	10 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Dance Technique IV*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system).

## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

Dance Technique V focuses on Advanced One Honours level technique (equivalent to RAD Advanced One Honours) with students progressively working towards mastery of the basic disciplines and characteristics of each of six dance genres. In their final year students are expected (and supported) to: demonstrate facility and expertise in each section of class work; articulate, with an increasing complexity, the principles of alignment and functionality involved in technique exercises; demonstrate well developed levels of strength, flexibility, coordination and functional alignment; comprehend and reproduce movement sequences with ease, speed and rhythmic understanding; and evidence a consolidated capacity to apply varied dynamic inflections in class material. A demonstrated sense of individuality and "presence" in performance is also supported and expected.

### **2.2 Unit synopsis/abstract/handbook entry**

In their final year students are expected (and supported) to:

- demonstrate facility and expertise in each section of class work;
- articulate principles of alignment and functionality involved in technique exercises;
- demonstrate well developed levels of strength, flexibility, coordination and functional alignment; and comprehend and reproduce movement sequences with ease, speed and rhythmic understanding. A demonstrated sense of individuality and "presence" is supported and expected.

<b>On completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Demonstrate an understanding and application of technical knowledge, advanced coordination and artistic quality in performance.	<i>1 Deep Knowledge, 2 Critical Analysis, 4 Effective Communication and 7 Technical Competence.</i>
b) Demonstrate the application of movement correction within the body.	<i>2 Critical Analysis, 6 Self Direction</i>
c) Display accuracy and clarity in performance of complex combinations.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
d) Display respect and awareness of others in performance and class interaction.	<i>3 Lifelong Learning, 5 Ethical Action and 6 Self Direction.</i>
e) Articulate, analyse and apply related theory and research.	<i>1 Deep Knowledge, 3 Lifelong Learning and 4 Effective Communication.</i>
f) Perform syllabus figures at Level 5 (i.e. honours 'Advanced 1 RAD' equivalent).	<i>1 Deep Knowledge, 3 Lifelong Learning 7 Technical Competence.</i>

## 2.4 Unit content and structure

### CONTENT

Lecturing staff are practitioners with significant expertise in a variety of codified techniques in order to provide students with the opportunity to broaden their movement range, vocabulary and understanding of a variety of Dance genres. Each lecturer will develop content according to the requirements of each class group. Established syllabus content may be used, or the lecturer may choose to use personally developed programs of exercises, sequences and combinations as considered appropriate for the further development of the individual students enrolled in each semester.

## **STRUCTURE**

Students will participate in six 1.5 hour classes per week. One each of Ballet, Contemporary and Jazz, two additional classes of the student's major genre and one class in a genre of the student's choice. Each will work at Intermediate Level and higher as participant skill permits.

### **Ballet:**

Classes will include a warm up, barre work, centre practice, ports de bras, pirouettes, adage, allegro, reverence and cool down. Ballet terminology and vocabulary is used throughout. The correlation of musicality, performance quality and artistic expression is achieved by the methods of inspiration, information and demonstration.

### **Contemporary:**

Classes are divided into four sections:

- **Floor work.** The backbone of the class, taking about 30-45 minutes, commencing with deep centre contraction and release, continuing into spirals of the spine and working this demand function of the torso with the legs in all the accepted positions of contemporary dance technique – strengthening, stretching and coordinating.
- **Travelling** movement phrases requiring sequencing skills and spatial awareness and may also deal with a variety of progressions with jumps and falls. **Centre work** with a structure similar to that of a classical class with additional focus on the utilisation of knowledge gained from floor work and the directing of that understanding into a more dynamic range of movement plus combinations of movement phrases brought together to form pieces suitable for performance.

### **Jazz, Latin Dance, Ballroom and Hip Hop:**

Classes will commence with a total body warm up followed by centre work featuring isolation exercises and sequences of movement relative to the genre. Combinations include performance sequences and are followed by cool down activities.

Session	Topics for Ballet Class Level 5	Required Readings
Week 1	Introduction to the unit and class structure. Discussion of assessments	
Week 2	Barre, centre, progressions, cool down. Focus on: plies, battements glisses with battements piques, ronds de jambe a terre and battements fondus.	Grieg, V., (1994), <i>Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class.</i>
Week 3	Barre, centre, progressions, cool down. Focus on: battements frappes fouettes, petits battements, fouettes and rotations.	
Week 4	Barre, centre, progressions, cool down. Focus on: grands battements en cloche, temps lie en avant, battements tendus with pirouettes and battements fondus.	
Week 5	Barre, centre, progressions, cool down. Focus on: pirouettes prepared by temps leve chasses pas de bourree and pose pirouettes en dehors.	Warren, G.W., (1990), <i>Classical Ballet Technique.</i>
Week 6	Barre, centre, progressions, cool down. Focus on: grands ronds de jambe and adage study.	Fitt, S.S., (1996), <i>Dance Kinesiology.</i>
Week 7	Barre, centre, progressions, cool down. Focus on: petits changements, ballonnes composes, sissonnes doublees.	Franklin, E., (1997), <i>Dance Imagery for Technique and Performance.</i>

<i>Session</i>	<b>Topics for Ballet Class Level 5</b>	<b>Required Reading</b>
Week 8	Barre, centre, progressions, cool down. Focus on: ballottes sautés, coupe fouettes raccourcis battus and sissonnes fermées battues.	
Week 9	Barre, centre, progressions, cool down. Focus on: brises dessous, battements glisses relevés and relevés in attitude and arabesque.	
Week 10	Barre, centre, progressions, cool down. Focus on: grands battements, échappés and relevés.	
Week 11	Barre, centre, progressions, cool down. Focus on: petits soutenus and pose pirouettes en dedans.	
Week 12	Barre, centre, progressions, cool down. Focus on dance studies.	
Week 13	Rehearsal for assessment class.	
Week 14	<i>Performance Week</i>	
Week 15	<i>Examination Week</i>	

## 2.5 Teaching methods/strategies

Six 1.5 hour practical classes per week:

- One Ballet, One Contemporary, One Jazz.
- Two of students major genre (Ballet, Contemporary, Jazz, Latin Dance, Ballroom, Hip Hop, Tap)
- One of student's choice.

<b>Methodology</b>	<b>Student Workload</b>
In class practice and discussion	135 hours
Self-directed reading and revision	15 hours
<b>Total Student Workload</b>	<b>150 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Technical Achievement and Performance Quality Report</b>  Students will be given feedback during each class and marks recorded at three-weekly intervals against set theoretical and practical standards. A final report will collate all lecturers' marks with equal weighting given to four Dance genres.	Wks 3, 6, 9, 12	40%	(a), (b), (c), (d), (e), (f), (g)	At a third year level, <ul style="list-style-type: none"> <li>Continued use of correct posture and alignment.</li> <li>Spatial awareness and ability to command space.</li> <li>Demonstrated strength, flexibility and endurance.</li> <li>Balance during execution of advanced figures.</li> <li>Extension of technical facility.</li> <li>Mastery of terminology and movement vocabulary.</li> </ul>
<b>Practical Assessment</b>  Assessment by an independent examiner. Students will be required to perform in three genres against performance outcomes for Level.	Exam Week	30%	(a), (b), (c), (d), (e), (f)	Application of correct technique. <ul style="list-style-type: none"> <li>Advanced interpretation of imagery.and responsiveness to musical nuances and complicated rhythms.</li> <li>Use of dynamic range of movement</li> </ul>



Assessment Type	Due Date	Weight	Outcom Assessed	Criteria for Assessment
<b>Research and Reflection Reports (1200 words each)</b>  Two written assignments will be submitted during the semester. Each will include: <ul style="list-style-type: none"> <li>• 600 words of research notes on a specific topic related to class work.</li> <li>• 600 words detailing the student's observations and reflections on class tasks with reference to the current topic and research.</li> </ul>	Wks 4 and 8	30%	(g)	<ul style="list-style-type: none"> <li>• Quality and depth of observations and reflections on tasks.</li> <li>• Depth and extent of reflection on, and intellectual engagement with, recommended readings</li> <li>• Ability to identify and integrate differing perspectives from the literature.</li> <li>• Ability to synthesise theoretical and practical perspectives in order to articulate informed and applied understandings of Dance technique.</li> <li>• Consolidated professional understandings of Dance technique</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Fitt, S.S., (1996), *Dance Kinesiology*, (2<sup>nd</sup> ed.), Schirmer, New York.

Franklin, E., (1997), *Dance Imagery for Technique and Performance*, Human Kinetics, Champaign.

Grieg, V., (1994), *Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class*, Princeton, Hightstown.

Royal Academy of Dancing, (2002), *The Progressions of Classical Ballet Technique*, Royal Academy of Dance Enterprises, London.

Warren, G.W., (1990), *Classical Ballet Technique*, University Press Florida, Gainesville.

### **RECOMMENDED READING**

Ellison, N., (2003), *The Ballet Book: Learning and Appreciating the Secrets of Dance*, Universe Publishing, New York.

Kant, M., (2007), *The Cambridge Companion to Ballet*, Cambridge University Press, Cambridge.

#### **Contemporary**

Copeland, R., (2004), *Merc Cunningham and the Modernizing of Modern Dance*, Routledge, New York.

Horosko, M., (2002), *Martha Graham, the Evolution of her Dance Theory and Training*, University Press of Florida, Gainesville.

#### **Jazz**

Rees, H., (2003), *Tap Dancing – Rhythm in Their Feet*, Crowood Press, Ransbury.

Bufalino, B., (2004), *Tapping the Source: Tap Dance Stories, Theory and Practice*, New Paltz, New York.

#### **Latin Dance**

Card, A., (2006), *Body for Hire*, Currency Press, Sydney.

**Ballroom**

Wessel-Therhorn, O., (2009), *The Irvine Legacy*, (Book and 2 DVDs), DSI  
London.

**Hip Hop**

Card, A., (2006), *Body for Hire*, Currency Press, Sydney.

Further reading as recommended by lecturers throughout the semester.

## Dance Technique VI

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor	One semester	3 <sup>rd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
6 credit points	144 credit points, Bachelor of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
9 hours/week	1 hour/week	10 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Dance Technique V*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system).

## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

Dance Technique VI focuses on Advanced Two level technique (equivalent to RAD Advanced Two) with students progressively working towards mastery of the basic disciplines and characteristics of each of six dance genres. In this final unit of the Dance Technique sequence students are supported and expected to display job-readiness by: demonstrating the functions and qualities of an extensive range of movements; engaging in complex movement sequences with detailed attention to dynamic inflexions, musicality and sense of individuality; utilising and/or responding to a wide range of contrasting rhythmic and a-rhythmic structures in class work and performance; and demonstrating a mature performance quality and ethic in technical and performance work. Upon completion of this unit students will be technically fully-prepared for dance-industry employment.

### **2.2 Unit synopsis/abstract/handbook entry**

In this final unit of the Dance Technique sequence students are supported and expected to display job-readiness by:

- demonstrating the functions and qualities of an extensive range of movements;
- engaging in complex movement sequences with detailed attention to dynamic inflexions, musicality and sense of individuality; and
- demonstrating a mature performance quality and ethic in technical and performance work.

Upon completion of this unit students will be technically fully-prepared for dance-industry employment.

## 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Exhibit personalised and artistic stylisation in performance.	4 <i>Effective Communication</i> , 5 <i>Self Direction and</i> 8 <i>Responsible Innovation</i> .
b) Maintain strong technique in performance.	3 <i>Lifelong Learning and</i> 7 <i>Technical Competence</i> .
c) Demonstrate the ability to perform in a confident and charismatic manner.	6 <i>Self-Direction and</i> 7 <i>Technical Competence</i> .
d) Display professional level dedication to training and rehearsal.	8 <i>Ethical Action and</i> 6 <i>Self Direction</i> .
e) Command a control of energy flow.	6 <i>Self Direction and</i> 9 <i>Technical Competence</i> .
f) Demonstrate respect for, and understanding of, the differences in each genre and differing interpretations of styles.	1 <i>Deep Knowledge</i> , 3 <i>Lifelong Learning</i> , and 6 <i>Technical Competence</i> .
g) Articulate, analyse and apply related theory and research.	2 <i>Critical Analysis</i> , 4 <i>Effective Communication</i> .
h) Perform syllabus figures at Level 6 (i.e. 'Advanced 2 RAD' equivalent).	3 <i>Lifelong Learning</i> 4 <i>Effective Communication</i> .and 7 <i>Technical Competence</i> .

## 2.4 Unit Content and Structure

### **CONTENT**

Lecturing staff are practitioners with significant expertise in a variety of codified techniques in order to provide students with the opportunity to broaden their movement range, vocabulary and understanding of a variety of Dance genres. Each lecturer will develop content according to the requirements of each class group. Established syllabus content may be used, or the lecturer may choose to use personally developed programs of exercises, sequences and combinations as considered appropriate for the further development of the individual students enrolled in each semester.

### **STRUCTURE**

Students will participate in six 1.5 hour classes per week. One each of Ballet, Contemporary and Jazz, two additional classes of the student's major genre and one class in a genre of the student's choice. Each will work at Intermediate Level and higher as participant skill permits.

#### **Ballet:**

Classes will include a warm up, barre work, centre practice, ports de bras, pirouettes, adage, allegro, reverence and cool down. Ballet terminology and vocabulary is used throughout. The correlation of musicality, performance quality and artistic expression is achieved by the methods of inspiration, information and demonstration.

**Contemporary:** Classes are divided into four sections:

- **Floor work.** The backbone of the class, taking about 30-45 minutes, commencing with deep centre contraction and release, continuing into spirals of the spine and working this demand function of the torso with the legs in all the accepted positions of contemporary dance technique – strengthening, stretching and coordinating.
- **Travelling** movement phrases requiring sequencing skills and spatial awareness and may also deal with a variety of progressions with jumps and falls.

- **Centre work** with a structure similar to that of a classical class with focus on the utilisation of knowledge gained from floor work and the directing of that understanding into a more dynamic range of movement plus combinations of movement phrases brought together to form pieces suitable for performance.
- **Cool down** sequences.

### **Jazz, Latin Dance, Ballroom and Hip Hop:**

Classes will commence with a total body warm up followed by centre work featuring isolation exercises and sequences of movement relative to the genre. Combinations include performance sequences and are followed by cool down activities.

<b>Session</b>	<b>Topics for Ballet Class Level 6</b>	<b>Required Readings</b>
Week 1	Barre, centre, progressions, cool down. Focus on : battements tendus, battements fouettes.	
Week 2	Barre, centre, progressions, cool down. Focus on: battements frappes, ronds de jambe en l'air, grands battements sur la demi-pointe.	Hatchett, F., (2000), <i>Frank Hatchett's Jazz Dance</i> .
Week 3	Barre, centre, progressions, cool down. Focus on: battements lent, ronds de jambe a terre with pirouettes, grands battements.	Kraines, M.G. & Pryor, E., (2005), <i>Jump into Jazz: The Basics and Beyond for the Jazz Student</i> .
Week 4	Barre, centre, progressions, cool down. Focus on: pirouettes finishing in attitude and arabesque, fouettes ronds de jambe en tournant.	Giordano, G., (1992), <i>Jazz Dance Class: Beginning thru Advanced</i> .



Session	Topics for Ballet Class Level 6	Required Readings
<i>Week 5</i>	Barre, centre, progressions, cool down. Focus on: pivits in arabesque, jetes battements, ballonnes simples.	Burns, D., (2012), <i>Donnie Burns MBE on Technique</i> , Dance Archives <a href="http://www.dancearchives.net/2012/02/27/donnie-burns-mbe/">www.dancearchives.net/2012/02/27/donnie-burns-mbe/</a>
<i>Week 6</i>	Barre, centre, progressions, cool down. Focus on: sissones doubles, entrechats trios and cinq	
<i>Week 7</i>	Barre, centre, progressions, cool down. Focus on: brises dessus, jetes battus and coupes brises, releves.	
<i>Week 8</i>	Barre, centre, progressions, cool down. Focus on: developpes en croix, echappes and releves, pirouettes en dehor with courus.	
<i>Week 9</i>	Barre, centre, progressions, cool down. Focus on: petits soutenus and pose pirouettes endedans, chaines	
<i>Week 10</i>	Barre, centre, progressions, cool down. Focus on: pas de bourree combinations	
<i>Week 11</i>	Barre, centre, progressions, cool down. Focus on: pirouette combinations.	
<i>Week 12</i>	Barre, centre, progressions, cool down. Focus on sissonnes.	
<i>Week 13</i>	Rehearsal for assessment class.	
<i>Week 14</i>	<b><i>Performance Week</i></b>	
<i>Week 15</i>	<b><i>Examination Week</i></b>	

## 2.5 Teaching methods/strategies

<p>Six 1.5 hour practical classes per week:</p> <ul style="list-style-type: none"><li>• One class each of Ballet, Contemporary and Jazz</li><li>• Two of students major genre (Ballet, Contemporary, Jazz, Latin Dance, Ballroom, Hip Hop, Tap)</li><li>• One of student's choice.</li></ul> <p>Student reflection by way researching set questions.</p> <p>Examination class in final week of semester.</p>	
Methodology	Student Workload
In class practice and discussion	135 hours
Self-directed reading and revision	15 hours
<b>Total Student Workload</b>	<b>150 hours</b>

## 2.6 Student Assessment:

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons Assessment tasks submitted after the due date applying to any extension receive NO marks

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Technical Achievement and Performance Quality Report</b>  Students will be given feedback during each class and marks recorded at intervals against the performance standards set. A final report will collate all lecturers' marks with equal weighting given to three highest marked Dance genres.	Wks 3, 6, 9, 12	40%	(a), (b), (c), (d), (e), (f), (g)	Clear evidence, of:  Use of correct posture and alignment of entire body.  <ul style="list-style-type: none"> <li>• Spatial awareness and ability to command space.</li> <li>• Demonstrated strength, flexibility, endurance.</li> <li>• Balance during execution of advanced figures.</li> <li>• Extension of technical facility.</li> <li>• Mastery of terminology</li> </ul>
<b>Practical Assessment</b>  Students required to participate in examination classes in three genres during which their final achievement will be assessed against Level 6 outcomes.	Exam Week	30%	(a), (b), (c), (d), (e), (f)	<ul style="list-style-type: none"> <li>• Application of correct technique.</li> <li>• Advanced imagery.</li> <li>• Interpretation.</li> <li>• Advanced responsiveness to musical nuances and complicated rhythms.</li> </ul>

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
	Wk 15	30%	(a), (b), (c), (d), (e), (f)	<ul style="list-style-type: none"> <li>• Use of dynamic range of movement.</li> </ul> <p>Maintenance of technique throughout performance.</p> <p>Communication of artistic expression to audience.</p>
<p><b>Research and Reflection Reports (1200 words each)</b></p> <p>Two written assignments will be submitted during the semester. Each will include: 600 words of research notes on a specific topic related to class work. 600 words detailing the student's observations and reflections on class tasks with reference to the current topic.</p>	Wks 4 and 8	30%	(f), (g)	<ul style="list-style-type: none"> <li>• Quality and depth of observations and reflections on class tasks.</li> <li>• Depth and extent of reflection on, and intellectual engagement with, readings.</li> <li>• Ability to identify and integrate differing perspectives from the literature.</li> <li>• Ability to synthesise theoretical and practical perspectives in order to articulate informed and applied understandings of Dance technique.</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Burns, D., (2012), *Donnie Burns MBE on Technique*, Dance Archives  
<http://www.dancearchives.net/2012/02/27/donnie-burns-mbe/>

Giordano, G., (1992), *Jazz Dance Class: Beginning thru Advanced*,  
Princeton, Hightstown.

Hatchett, F. & Gitin, N.M., (2000), *Frank Hatchett's Jazz Dance*, Human  
Kinetics, Champaign.

### **RECOMMENDED READING    General**

Hills, P., (2003), *It's Your Move: An Inclusive Approach to Dance*, Software  
Publications, Sydney.

Scheff, H., Sprague, M. & McGreevy-Nichols, S., (2005), *Experiencing  
Dance: From Student To Dance Artist*, Human Kinetics, Champaign.

#### **Ballet**

Au, S., (2002), *Ballet and Modern Dance*, Thames and Hudson, London.

Lowski, W., (1998), *The Art of Teaching Classical Ballet*, Dance Books,  
London.

Warren, G., (1996), *The Art of Teaching Ballet: Ten Twentieth Century  
Masters*, University Press of Florida, Gainesville.

#### **Contemporary**

Burt, R., (2006), *Judson Dance Theater: Performative Traces*, Routledge,  
New York.

Foulkes, J., (2002), *Modern Bodies, Dance and American Modernization  
from Martha Graham to Alvin Ailey*, University of North Carolina Press,  
Chapel Hill.

#### **Jazz**

Marranca, B. & Dasgupta, G., (1999), *Conversations on Art and  
Performance*, John Hopkins University Press, Baltimore.

**Ballroom**

Franklin, E. 2012, *Dynamic Alignment through Imagery*, Human Kinetics, Champaign.

**Hip Hop**

Marranca, B. & Dasgupta, G., (1999), *Conversations on Art and Performance*, John Hopkins University Press, Baltimore.

**Tap**

Frank, R., (1994), *The Greatest Tap Dance Stars and Their Stories 1900-1955*, Da Capo, New York.

## Hip Hop

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturer
Bachelor, Associate Degree	One semester	Any level	

#### 1.2 Core or elective subject/unit

elective subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
3 hours/week	2 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

No

#### 1.7 Other resource requirements

Fully equipped dance studio (tarkette floor, exercise mats, air conditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

This unit forms part of the Elective suite of units in the degree. This suite of units is designed to provide students with the option to study a genre of dance that is not included in their Core Subject choices, or to study an elective that will contribute towards the requirements for a Minor Study. This unit notes salient differences between Hip Hop and traditional genres, and the recent cultural impact of Hip Hop.

### 2.2 Unit synopsis/abstract/handbook entry

This unit provides a focussed introduction to the genre and technique of Hip Hop, noting salient differences between Hip Hop and traditional genres, and the recent cultural impact of Hip Hop – especially with respect to popular music and live performances. In doing so, the unit provides an opportunity for School of Dance students to extend their movement vocabulary, as well as providing an accessible dance experience for students from other schools.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes</b>
a) Demonstrate a variety of basic figures in at least two Hip Hop styles.	<i>6 Self Direction and 7 Technical Competence).</i>
b) Display a quality of movement characteristic of the Hip Hop genre.	<i>1 Deep Knowledge and 7 Technical Competence.</i>
c) Apply correct posture and alignment in movement forms and sequences.	<i>1 Deep Knowledge and 6 Self Direction.</i>



<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
d) Demonstrate awareness and coordination with other dancers in the performance space	<i>3 Lifelong Learning and 7 Technical Competence.</i>
e) Implement Safe Dance Practice Principles.	<i>3 Lifelong Learning, 6 Self Direction and 7 Technical Competence.</i>
f) Articulate key development characteristics of the Hip Hop genre.	<i>2 Critical Analysis and 4 Effective Communication.</i>
g) Compare and contrast various styles of Hip Hop.	<i>2 Critical Analysis and 4 Effective Communication.</i>
h) Demonstrate the ability to retain choreography and perform it confidently.	<i>6 Self Direction and 7 Technical Competence.</i>

## 2.4 Unit content and structure

**CONTENT:** Established syllabus content will be used and the lecturer may choose to use personally developed programs of exercises, sequences and combinations as considered appropriate for the further development of the individual students enrolled in each semester.

### **STRUCTURE**

Two 1.5 hour classes per week will be devoted to Hip Hop course work. Students will work at Intermediate Level and higher as participant skill permits Two 1.5 hour practical classes per week, comprising:

- Discussion and demonstration comparing various Hip Hop styles and styles in other Dance genres.
- Modelling using video and live performances of Hip Hop experts.

Preparation and practice for practical assessment in final week of semester.

## 2.5 Teaching methods/strategies

Methodology	Student Workload
In class practice, discussions and performance	45 hours
Self-directed research, reading, viewing, analysis and	30 hours
<b>Total Student</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Class Presentation</b>  Students are required to compare and contrast two Hip Hop styles, giving examples by prominent performers (on video), and explaining differentiating characteristics (e.g. music, movement quality, etc).	Wks 5-7	20%	(f)	Clear and insightful comparisons and contrasts between two styles of Hip Hop including: -relevant cultural and historical background. -basic movement descriptions and differentiations. -sound understanding of the differential use of space, dynamics and dance patterns.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<p><b>Essay (1500 words)</b></p> <p>Students are required to document the technical, cultural, historical and performance aspects of the Hip Hop genre.</p> <p>The essay should be approximately 1500 words in length, and include at least 8 academic / professional references.</p>	Wk 10	30%	(e)	<p>The essay should evidence:</p> <ul style="list-style-type: none"> <li>-breadth of contextual knowledge of the issues surrounding Hip Hop.</li> <li>-a critical approach to the ideas underpinning Hip Hop and its works in relation to the social/ cultural construction of body, space, time, gender, class and ethnicity.</li> <li>-an appreciation of the place of Hip Hop as a popular genre in the development of dance.</li> <li>-capacity to analyse selected dance repertoire with conceptual acuity and descriptive facility.</li> </ul>

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Performance Assessment</b>  During exam week students are assessed by an independent examiner. They will be required to participate in an examination class and perform a group piece during which their final achievement against performance outcomes for this level will be assessed.	Exam week	50%	(a), (b), (c), (d), (e), (f), (g)	Evident capacity to: <ul style="list-style-type: none"> <li>• explore, assimilate rehearse, and perform choreographic forms germane to Hip Hop.</li> </ul> Use a range of techniques to interpret and represent choreographic intent. <ul style="list-style-type: none"> <li>• perform with confidence and competence in the Hip Hop genre in a range of performance contexts, maintain positive and effective collegial attitudes and relationships</li> </ul>

## 2.7 Prescribed and recommended readings

<b>PRESCRIBED READINGS &amp; MULTIMEDIA.</b> There are no set readings
<b>ELECTRONIC RESOURCES</b>  <a href="http://www.wikipedia.org/wiki/Hip_hop_dance">www.wikipedia.org/wiki/Hip_hop_dance</a>  <a href="http://www.centralhome.com/hip-hop-dance-history.htm">www.centralhome.com/hip-hop-dance-history.htm</a>  <a href="http://www.danz.org.nz/dancestyles.php">http://www.danz.org.nz/dancestyles.php</a>  <a href="http://rap.about.com/od/hiphop101/a/hiphoptimeline.htm">http://rap.about.com/od/hiphop101/a/hiphoptimeline.htm</a>  <a href="http://www.youtube.com/watch?v=WgPoET5aXY">http://www.youtube.com/watch?v=WgPoET5aXY</a> (leads to other Hip Hop

## Industry Secondment

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Coordinator
Bachelor	One semester	3 <sup>rd</sup> year	

#### 1.2 Core or elective subject/unit

elective subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
1 hour/week	4 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of the second year of the Bachelor of Dance.

#### 1.7 Other resource requirements

No

## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

Industry Secondment enables students to increase their overall understanding of the Performance Industry, and/or to explore specific avenues of further vocational research or interest. This elective unit is designed to facilitate the transition from the Institute to the workplace through a thirty-hour placement. As such, students are expected to assume a high level of personal responsibility in researching, selecting and initiating potential secondment placements. Such secondments may include professional or semi-professional dance companies, service organisations, school or other teaching organisations, choreographic mentorships or community dance projects. Whatever the placement context, emphasis in the unit is placed on the acquisition of skills in critical listening, written and oral communication, vocational research, professional practice, and building social and cultural networks and confidence through exposure to diverse industry environments.

### **2.2 Unit synopsis/abstract/handbook entry**

The opportunity to observe, experience and work in a Performing Arts, Education or related environment will inform students regarding current industry structures, practices and requirements. The reflection and colloquium components of the unit enhance the placement experience, and further assist students to evaluate and differentiate between possible and plausible career options. Students will spend 30 hours in their placements.

## 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Display the ability to negotiate an external placement.	<i>2 Critical Analysis, 4 Effective Communication and 6 Self Direction.</i>
b) Produce a résumé appropriate to the placement setting.	<i>4 Effective Communication and 7 Technical Competence.</i>
c) Demonstrate a developing competence and confidence in deploying the skills required in the placement.	<i>6 Self Direction and 7 Technical Competence.</i>
d) Critically and reflectively evaluate their performance in placement setting.	<i>2 Critical Analysis, 6 Self Direction and 7 Technical Competence.</i>
e) Demonstrate the ability to integrate the placement experience into their learning processes towards industry practice.	<i>6 Self Direction and 7 Technical Competence.</i>
f) Demonstrate the communication, organisational and teamwork skills required to ensure productive workplace relationships.	<i>3 Life Long Learning, 6 Self Direction and 7 Technical Competence.</i>
<b>CONTENT</b> <ul style="list-style-type: none"> <li>• Log book entries detailing experiences and reflections.</li> <li>• Negotiating learning agreement between student, field supervisor .</li> <li>• Regular tutorials.</li> <li>• Regular liaison with field supervisor and the unit coordinator.</li> <li>• Fulfilment of field placement requirements.</li> </ul>	

## 2.4 Unit content and structure

### STRUCTURE

#### Placement Requirements and Information

Students are required to complete 30 hours in an external secondment of their choice. As part of the training, students will be required to establish this secondment independently. This establishment will require:

1. Making contact with the secondment personnel and forwarding the Institute's placement information pack.
2. Identifying the Secondment Supervisor, and organising a meeting to discuss the details of the secondment, the responsibilities of the Supervisor and the Student, and the role of the Professional Experience Coordinator in providing support to both the Supervisor and student.
3. Facilitating contact between the Secondment Supervisor and the Professional Experience Coordinator.
4. Raising and submitting the Secondment Agreement.
5. Fulfilling all the agreed responsibilities of the secondment, including meetings with the Supervisor for direction and the monitoring of performance, and completing all required documentation.
6. Maintaining at all times a level of conduct appropriate to a student in a professional setting.

**Suggested Student Secondment areas include:** Performance, Choreography, Theatre Production, Health, Education, Community Arts.

Session	Tutorial Topics
Week 1	Introduction to external secondment opportunities. Explanation of Professional Experience Log and assessment requirements.



<b>Session</b>	<b>Tutorial Topics</b>
Week 2	Making contact: writing an introduction letter. Developing a resume.  Protocols for communication: follow-up phone calls, contact details, etc
Week 3	Organisational skills: keeping a diary, etc. Preparation for the secondment: appropriate dress, personal stationery.  Interview techniques.
Week 4	WHS issues. Legal documents. Supervision.
Weeks 5-11	Secondment period.  Weekly tutorials continue
Week 12	Secondment debriefing.

## 2.5 Teaching methods/strategies

This unit will be delivered by means of regular tutorials and external	
<b>Methodology</b>	<b>Student Workload</b>
In class tutorials	15 hours
Raising of placement agreement and completion of	20 hours
Execution of secondment and completion of log	40 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

This is an ungraded unit. Students will be awarded a “Satisfactory” result if they attend and participate in all unit activities. Assessment is progressive, taking into account the progress made in the field secondment, the updates given in class, and the final presentation and report. Secondments must be completed within the semester time limit including the break periods on either side of the semester. The extent to which students demonstrate the unit learning outcomes is assessed by means of the following tasks. A passing (satisfactory) grade in the unit requires the completion and submission of all tasks.

Assessment Type	Due Date	Outcome Assessed	Criteria for Assessment
<b>Résumé</b>  Students are to submit a resume to the unit coordinator for final approval prior to the meeting with the field supervisor.	Wk 3	(b)	<b>Content:</b> <ul style="list-style-type: none"> <li>• Skills are identified clearly and in detail.</li> <li>• Relevant education is listed chronologically, with details including date and place.</li> <li>• Experience is listed (relevant paid and unpaid work experience) highlighting strengths and accomplishments.</li> <li>• Relevant interests and activities are identified.</li> <li>• Includes personal contact information.</li> <li>• Includes appropriate references</li> </ul> <b>Organisation and Appearance:</b> <ul style="list-style-type: none"> <li>• Résumé is logically arranged, neat and easy to read.</li> <li>• Résumé style (e.g., chronological or skills based) is appropriate for the placement.</li> <li>• Résumé highlights student's strengths.</li> </ul> Spelling and grammar are accurate throughout. White space, margins, fonts, and other formatting features are used consistently

Assessment Type	Due Date	Outcomes Assessed	Criteria for Assessment
<p><b>Organisation of the Placement</b></p> <p>Students contact the organisation and submit a letter of introduction and resume. They then meet with the field supervisor as arranged, and formalise the secondment requirements and contract.</p>	Week 4	(a)	<p>successful placement planning</p> <ul style="list-style-type: none"> <li>• Complete contractual and other documentation.</li> </ul>
<p><b>Log Book Entries and Reflections (2000 words)</b></p> <p>Students must list their contacts, complete workplace agreement(s) and record their daily learning experiences in the Professional Experience Log. This also provides for self-evaluation of attitudes, conduct and contributions. The log book is submitted to the coordinator at the end of the secondment.</p>	Week 14 or end of secondment	(d), (e), (f)	<p>Demonstrated ability to:</p> <p>describe the secondment, and its niche position in the industry.</p> <ul style="list-style-type: none"> <li>• identify and analyse salient features of, and problems in, the setting.</li> <li>• articulate advanced knowledge gained in industry environment.</li> <li>• synthesise information and work within an industry framework and times.</li> <li>• communicate appropriately in the workplace.</li> </ul>

Assessment Type	Due Date	Outcomes Assessed	Criteria for Assessment
<p><b>Placement Report</b></p> <p>The log book must have entries of times at the secondment which are signed off by the field supervisor. A total of 30 hours must be recorded.</p> <p>The secondment supervisor submits to the professional experience coordinator the reports included in the log at the appropriate times in the secondment.</p> <p>The professional experience coordinator assesses the secondment.</p> <p>Assessment is based on evidence supplied by the secondment supervisor and the student.</p>	Week 14	(c)	<p>Assessment criteria may vary according to placement, but will normally include:</p> <ul style="list-style-type: none"> <li>• attendance and punctuality. <ul style="list-style-type: none"> <li>• professionalism in communication, dress, behaviour and work ethic.</li> </ul> </li> <li>• quality of intellectual and creative input in the workplace.</li> <li>• application of relevant theoretical knowledge to practice in the workplace setting.</li> <li>• acquisition and development of practical skills required to gain and maintain employment.</li> <li>• demonstrated commitment to team work and collegiality.</li> <li>• active preparation for further learning and participation in industry.</li> </ul>

## 2.7 Prescribed and recommended readings

<b>PRESCRIBED READING</b>	There are no set readings for this unit.
<b>RECOMMENDED READING</b>	
Dyson, C.,(1994), <i>The Ausdance Guide to Australian Dance Companies</i> , Australian Government Publishing Services, Canberra.	
Montgomery, S. & Robinson, M., (2003), ‘What Becomes of Undergraduate Dance Majors?’ <i>Journal of Cultural Economics</i> , 27, 57-71.	
Simmonds, J., (1994), <i>If You Can Move You Can Dance</i> , Ausdance, Sydney.	
Trotter, H., (1997), <i>New Moves: A Career Development Manual for Dancers</i> , Australian Dance Council, Melbourne.	
<b>Journals</b>	
<i>Dance Australia</i> , Yaffa Publishing, Sydney.	
<i>Dance Forum</i> , Ausdance National.	
<i>Moving On</i> , Dance Therapy Association of Australia, Melbourne.	
<i>Leaping</i> , Christian Dance Fellowship of Australia, Sydney.	
<i>Inspire Dance Journal</i> , Wesley Institute and CDFA, Sydney.	
<b>SELECTED ELECTRONIC RESOURCES</b>	
Australia Dancing, hosted by the National Library of Australia < <a href="http://www.australiadancing.org">www.australiadancing.org</a> >	
Australian Dance Council < <a href="http://www.ausdance.org.au">www.ausdance.org.au</a> >	
Dance.net (free job and audition listings for dancers, instructors, choreographers, performers) < <a href="http://www.dance.net/topic/3229839/1/Actors-For-Hire/jobs-in-any-field-of-the-industry-of-entertainment.html">http://www.dance.net/topic/3229839/1/Actors-For-Hire/jobs-in-any-field-of-the-industry-of-entertainment.html</a> >>	

## Latin Dance

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturer
Bachelor, Associate Degree	One semester	Any level	

#### 1.2 Core or elective subject/unit

elective subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
3 hours/week	2 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

No

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions.

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

Practitioners in the field of Dance require exposure to, and skills in, a broad range of dance genres. In this context, Latin American dance styles can make an important contribution to a dance practitioner's overall skill portfolio. Further, as an enjoyable and healthy form of social interaction, knowing how to dance these styles is a broadly applicable life skill. This elective unit aims to provide students with the opportunity to acquire and practise basic forms and structures in several Latin American dance styles including relevant technique, improvisation, and etiquette.

### 2.2 Unit synopsis/abstract/handbook entry

Students will learn to apply authentic movement qualities, dance confidently with a partner, critically analyse their experience of the dance activities, and evaluate their learning in practice and performance contexts.

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Perform basic variations of five Latin dances with precision and confidence.	<i>6 Self Direction and 7 Technical Competence.</i>
b) Apply correct posture and alignment.	<i>1 Deep Knowledge and 7 Technical Competence.</i>

## 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
c) Demonstrate an awareness of Safe Dance Practice principles.	<i>1 Deep Knowledge and 6 Self Direction.</i>
d) Demonstrate a basic technical foundation in performing choreography.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
e) Demonstrate the ability to retain choreography and perform it with fluidity.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
f) Demonstrate awareness of, and coordination with, other dancers in the performance space.	<i>5 Ethical Action and 6 Self Direction.</i>
g) Articulate fundamental difference between the techniques of Latin dances and other genres.	<i>2 Critical Analysis and 4 Effective Communication.</i>
h) Demonstrate an understanding of historical and cultural influences affecting the development of Latin dance as a performance genre.	<i>1 Deep Knowledge and 4 Effective Communication.</i>

## 2.4 Unit content and structure

**CONTENT:** Established syllabus content will be used and the lecturer may choose to use personally developed programs of exercises, sequences and combinations as considered appropriate for the further development of the individual students enrolled each semester.

### **STRUCTURE**

Two 1.5 hour classes per week will be devoted to Latin American course work. Students will work at Intermediate Level and higher as participant skill permits.



Session	Topics
Week 1	Introduction to the unit and student assessment.
Week 2	Cha Cha and Rumba Basic, New Yorker and spot turn and rhythms.
Week 3	Samba Basic, Whisks, walks and rhythm, Jive Basic, change of place (L to l, R to R), Around the Back and rhythms.
Week 4	Revise above.
Week 5	Add Cha Cha and Rumba hand to hand, fan and Alameda. Plus technique.
Week 6	Add Samba side walk, voltas. Add Jive American Spins, Swivel Walks. Plus technique.
Week 7	Revise above.
Week 8	Paso Doble Sur Place, Separation, Side chasses and rhythm.
Week 9	Revise above and discuss origins of Cha Cha and Rumba.
Week 10	Revise above and discuss origins of Samba and Jive.
Week 11	Add Paso Doble Arpel and Promenade walks. Discuss origins of Paso Doble.
Week 12,13	Revision.
Week 14	<b><i>Performance Week</i></b>
Week 15	<b><i>Examination Week</i></b>

## 2.5 Teaching methods/strategies

Two 1.5 hour practical classes per week, comprising: <ul style="list-style-type: none"><li>• Discussion and demonstration comparing the ‘Latin American’ techniques with other dance genres being studied.</li><li>• Modelling using video and live performances of Latin American professionals.</li><li>• Preparation and practice for practical assessment in final week of semester.</li></ul>	
Methodology	Student Workload
In class practice, discussions and performance	45 hours
Self directed research, reading, viewing, analysis and revision	30 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Class Presentation</b> Students are required to compare and contrast the performance aspects of two Latin dances, giving examples by prominent performers (on video) and explaining differentiating characteristics. Presentation in class with discussion.	Wk 5-7	20%	(d)	Clear and insightful comparisons and contrasts between two styles of Latin dance including: -relevant cultural and historical background. -basic movement descriptions and differentiations. -sound understanding of the differential use of space, dynamics and dance patterns.
<b>Essay (1500 words)</b> Students are required to document the development of Latin dance as a performance genre, discussing technical, cultural, historical and performance aspects. The essay should approx.. 1500 words in length, and include at least 8 references.	Wk 10	30%	(e)	The essay should evidence: -breadth of contextual knowledge of the issues surrounding Latin dance. -a critical approach to the ideas underpinning Latin and its relation to the social/ cultural construction of body, space, time, gender, class and ethnicity.

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Performance Assessment</b> During exam week students are assessed by an independent examiner. They will be required to participate in an exam class and perform a group piece during which their final achievement against performance outcomes for this level will be assessed.	Exam week	50%	(a), (b), (c), (d), (e), (f), (g)	Evident capacity to: <ul style="list-style-type: none"> <li>• explore, assimilate rehearse, and perform choreographic forms germane to Latin Dance.</li> <li>• use, as required, a range of techniques to interpret and represent choreographic intent.</li> <li>• perform with confidence and competence in the Latin Dance genre in a range of performance contexts.</li> <li>• maintain positive and effective collegial attitudes and relationships.</li> </ul>

## 2.7 Prescribed and recommended readings

<b>PRESCRIBED READING:</b> There are no set readings for this unit.
<b>SELECTED ELECTRONIC RESOURCES</b> <a href="http://www.danceuniverse.co.kr/style.htm">http://www.danceuniverse.co.kr/style.htm</a> <a href="http://www.youtube.com/watch?v=O519y5fwat4">http://www.youtube.com/watch?v=O519y5fwat4</a> <a href="http://www.youtube.com/watch?v=cqr_l665ggI&amp;feature=related">http://www.youtube.com/watch?v=cqr_l665ggI&amp;feature=related</a> <a href="http://www.youtube.com/watch?v=NpKGY-AZO5M">http://www.youtube.com/watch?v=NpKGY-AZO5M</a> <a href="http://www.youtube.com/watch?v=imrpmkdrmuM&amp;feature=related">http://www.youtube.com/watch?v=imrpmkdrmuM&amp;feature=related</a>

## Musical Theatre

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Coordinator
Bachelor, Associate Degree	One semester	Any level	

#### 1.2 Core or elective subject/unit

elective subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor
3 credit points	96 credit points, Associate Degree

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
3 hours/week	2 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

No

#### 1.7 Other resource requirements

Fully equipped practice and production studios. Professional performance space.

## **2.1 Aim/purpose/rationale of unit**

Musical Theatre is a growing area of Arts employment, requiring students to be versatile in a range of arts disciplines including dance, music and drama and, potentially, design. In preparation for collaborative arts work in the Musical Theatre genre, Musical Theatre is a shared unit across the Schools of Dance, Drama, Graphic Design and Music. Students work alongside their peers from other Schools, and are supported and expected to bring creative and intellectual impetus to the production in which they are involved.

## **2.2 Unit synopsis/abstract/handbook entry**

This unit provides opportunity for students to study the Musical Theatre genre and to develop a range of skills that will provide them with additional opportunity for employment in this section of the entertainment industry. The unit enables students to develop their technical and artistic skills in musical theatre in such diverse areas as: performer (singer, instrumentalist, actor, dancer); sound/lighting technician; stage manager; choreographer; assistant director; or production/design assistant. A period of intensive preparation and rehearsal culminates in five performances of the chosen repertoire.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Demonstrate the ability to learn repertoire rapidly and thoroughly.	<i>6 Self Direction and 7 Technical Competence.</i>
b) Demonstrate appropriate skills as required in Music, Dance, Drama and Design.	<i>6 Self Direction and 7 Technical Competence.</i>
c) Demonstrate the ability to work with a diverse ensemble.	<i>5 Ethical Action and 7 Technical Competence.</i>
d) Demonstrate in performance and articulate verbally the difference between varieties of musical theatre genres.	<i>1 Deep Knowledge and 6 Self Direction.</i>
e) Understand and conform to the protocols involved in the performance of musical theatre repertoire.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
f) Understand the role of various senior personnel, including the director, musical director, choreographer and/or stage manager.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
g) Demonstrate a knowledge of the history of musical theatre.	<i>1 Deep Knowledge, 3 Lifelong Learning and 4 Effective Communication.</i>

## 2.4 Unit content and structure

### **CONTENT**

#### **Research**

Prior to the rehearsal period, students conduct research into an aspect of the musical theatre genre, culminating in a research paper to be submitted after the final performance.

#### **Rehearsal, Performance and Journal**

An intensive rehearsal period of seven weeks will culminate in five performances of the musical repertoire. Weekly rehearsals will comprise separate work initially for stage, pit and production personnel. The various components of the production will be brought together gradually, progressing to a sitzprobe, fully costumed, lit and miked rehearsals, and finally the performances themselves.

During this period, students reflect in detail on all aspects of the musical theatre production experience through a learning journal.

### **STRUCTURE**

Two 1.5 hour classes per week will be devoted to Musical Theatre course work and preparation of a performance piece to be presented in the College Theatre with full staging.



## 2.5 Teaching methods/strategies

Learning will occur through course work, discussion and research guidance, rehearsals, private preparation and performances under the guidance of the director, musical director, choreographer and stage manager.	
Methodology	Student
In class discussions, ensemble rehearsals and performances	45 hours
Self directed research, reading, viewing, analysis, journalling	30 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e. assessment tasks submitted more than 10 days late receive zero) Extensions are only available on application to the Head of School before the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Ensemble Participation</b>  Students participate in practical classes during which substantial repertoire must be thoroughly prepared. This will culminate in a staged performance	On-going	40%	(a), (b), (c), (d), (e)	<ul style="list-style-type: none"> <li>• Repertoire prepared.</li> <li>• Punctuality, reliability, attitude and application during rehearsals and performance.</li> <li>• Well-executed performance</li> </ul>

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Journal (1500 words)</b>  Students will prepare a detailed journal following classes and performance that will reflect on all aspects of the musical production experience.	Week 15	30%	(c), (d), (e)	Thoughtful and insightful comments and contributions provided commensurate with year level and experience. Detailed, well considered journal entries displaying an understanding of the musical experience and evidence of substantive self- evaluation as performer/production personnel.
<b>Research Paper (1500 words)</b>  Students will complete a research paper concentrating on a specific aspect of musical theatre such as a particular work, composer, analysis or historical focus. At least eight substantive academic references are required.	Week 12	30%	(c), (e), (f)	Well-structured research paper that:  includes ideas expressed and presented in clear and comprehensive form. <ul style="list-style-type: none"> <li>thoroughly addresses core aspects of the question/topic.</li> <li>evidences critical appraisal of evidence and argument.</li> </ul> includes original and novel observations. <ul style="list-style-type: none"> <li>displays evidence of wider reading</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

The appropriate edition of the libretto/score will be distributed at the commencement of the rehearsal period. Research topics will determine resources needed. Some representative readings are included below.

### **RECOMMENDED READING**

Carnelia, C., (2006), *Music Theater Performance Techniques*, National Association of Teachers of Singing Conference, Minneapolis.

Crawford, R., (2001), *America's Musical Life: A History*, Norton, New York.

Everett, W. & Laird, P. (Eds.), (2002), *The Cambridge Companion to the Musical*, Cambridge University Press, New York.

Ganzl, K., (2001), *The Encyclopedia of Musical Theatre*, 3 Volumes, Schirmer, New York.

Jones, J., (2003), *Our Musicals, Ourselves*, University Press of New England, Hanover.

Lugering, M., (2006), *The Expressive Actor*, Dance Theatre Workshop, New York.

Norton, R., (2002), *A Chronology of American Musical Theater*, Vols. 1-3, Oxford University Press, New York.

Wollman, E., (2006), *The Theatre Will Rock: A History of the Rock Musical from Hair to Hedwig*, University of Michigan Press, Michigan.

## Performance and Production IA

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor, Associate Degree	One semester	1 <sup>st</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
4 hours/week	1 hour/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

No

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system), lecture room and fully equipped theatre.

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

The suite of units in Performance and Production provides a focal point for acquisition, development, and application of various performance techniques in dance. Performance and production studies occur in all semesters of the course, and link to the production of major dance and musical theatre productions. The purpose of the first unit in the suite is to provide students with a broad knowledge of aspects of production and live theatre, focusing on dance. Performance and Production IA specifies the roles of production staff and provides a general introduction to how cast and crew work together

### 2.2 Unit synopsis/abstract/handbook entry

Performance and Production IA requires students to use skills developed in other streams to make, and perform in, dance productions. The unit thus involves choreographic process, dance technique, artistic and performance expression, and production and stage techniques. Students not only take part in productions, but also analyse, critique and research aspects of their work as they take on a variety of roles.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Follow the teaching and directions of production staff in preparing new and pre-choreographed works and demonstrate positive commitment to the collegial production process.	<i>4 Effective Communication 7 Technical Competence</i>
b) Demonstrate competency in learning, retaining choreographic instruction, and applying the choreographer's intent technically and artistically.	<i>1 Deep Knowledge and 7 Technical Competence.</i>

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
c) Understand the nature of the rehearsal process including the responsibilities of the performer, and working relationships with the choreographer, the producer and all members of the production team.	<i>3 Lifelong Learning, 5 Ethical Action and 7 Technical Competence.</i>
d) Demonstrate knowledge of the structure and hierarchy of a production team and the functions of its key personnel.	<i>1 Deep Knowledge and 2 Critical Analysis).</i>
e) Demonstrate an understanding of theatre etiquette and key workplace health and safety practices.	<i>3 Lifelong Learning and 5 Ethical Action.</i>
f) Communicate with production staff using correct and current theatre terminology.	<i>1 Deep Knowledge, 4 Effective Communication 7 Technical Competence.</i>
g) Demonstrate an understanding of development and rehearsal processes as applied to both theatre and dance.	<i>3 Lifelong Learning.</i>
h) Respond analytically to the production aspect of a live performance, and demonstrate the ability to accurately analyse and discuss the contributions made by lighting, sound and music, costumes, set(s) and props.	<i>1 Deep Knowledge, 2 Critical Analysis, 4 Effective Communication and 7 Technical Competence.</i>
i) Demonstrate a broad early understanding of theatre technologies and equipment, and an understanding of the general layout and setup of a theatre space.	<i>1 Deep Knowledge and 7 Technical Competence.</i>

## 2.4 Unit content and structure

### CONTENT

- Preparation of pre-choreographed or established repertoire work.
- Practical rehearsals, and the process of production in practice.
- End of semester performance(s).
- An overview of the production process and analysis of the roles and functions of team members in planning, producing live performance.
- Tours and viewings of professional live performance(s).
- Practical sessions covering safe use of theatre equipment and facilities.
- Practical sessions covering performance analysis and review/report writing.
- Practical production experience on the job in a Wesley Institute, or in an external live performance.
- Example demonstration material, interviews and sample working documents covering the key aspects of production and the role of core creative team.
- Ongoing content quizzes to test theoretical knowledge covered.

### STRUCTURE

Session	Topics	Required Readings
Week 1	Unit introduction and assessment	
Week 2	<p>A. Introduction to and discussion of stimulus suggestions.</p> <p>B. Overview of planning and implementing live performances.</p>	<p>Ausdance (1997), <i>New Moves: A Career Development Manual for Dancers</i>.</p>
Week 3	<p>A. Experimenting with music and movement ideas.</p> <p>B. Discussion of the elements of production.</p>	

Session	Topic	Required Readings
Week 4	A.Choosing the music and setting the basic structure of piece.  B. Explanation of key production roles and hierarchy.	
Week 5	A. Experimentation with movement phrases and setting cast.  B. Working with theatre equipment to demonstrate safe use.	Schliach, J. & Dupont, B., (1999), <i>Dance: The Art of Production</i>
Week 6	A. Beginning to set choreography.  B. Practical tasks analysing the impact of production techniques.	
Week 7	A. Continuing to set choreography.  B. Writing reviews on production techniques from video.	Carpenter, M.,(1988), <i>Basic Stage Lighting</i> .
Week 8	A. Continuing to set choreography.  B. Discussion of live performances and the impact of production techniques.	
Week 9	A. Rehearsal of set piece and discussion of costuming.  B. Examination of venue characteristics for end of semester performance.	
Week 10	A. Rehearsal of set piece, and discussion of lighting plan.  B. Consideration of available production elements.	
Week 11	A. Rehearsal of set piece and editing of music.  B. Discussion of live performance review	
Week 12	A. Rehearsal of set piece and editing of music.  B. Writing basic instructions for production crew.	



Session	Topic	Required Readings
Week 13	A. Ensuring that all aspects of the performance are ready.  B. Writing basic instructions for production crew.	
Week 14	<i>Performance Week</i>	
Week 15	<i>Examination Week</i>	

## 2.5 Teaching methods/strategies

Learning occurs through practical classes that include a warm up, workshops of choreographic material, discussion and collaboration. Production sessions are both skills and theory-based and include classes covering all key areas of production, along with discussions and performance analysis in each core production area, culminating in a written performance analysis of a professional live performance and participation in a College end-of-semester dance performance program	
Methodology	Student
In class tutorials, practice, collaboration, workshops, discussions	52 hours
Written work – critiques, reflections, research	10 hours
Performance and production show requirements (including bump	13 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e. assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date Of the assessment task for serious reasons Assessment tasks submitted after the due date applying to any extension receive NO marks.

## PART A

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Choreographer's Report</b>  Students are assessed on demonstrated competency in learning and retaining choreographic instruction, and applying the choreographer's intent technically and artistically.	Wks 6 & 12	30%	(a), (b), (c), (d)	<ul style="list-style-type: none"> <li>• Demonstrated competency in learning and retaining choreographic instruction.</li> <li>• Extent and accuracy in applying choreographer's technical and artistic intent.</li> <li>• Demonstrated ability to follow direction evidencing commitment to the team process.</li> </ul>

## PART B

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Written Performance Analysis</b>  (Minimum 1000 words): Students are required to submit a performance analysis of a professional live production.	Wk 10	30%	(e), (g), (h), (i),	<ul style="list-style-type: none"> <li>• Identification of all core aspects of the production (e.g. lighting, sound/ music, set, costume and props).</li> </ul>

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
Contribution from all core production departments are analysed and discussed in terms of their contribution to the overall performance both objectively and subjectively.	Wk 10	30%	(e), (g), (h), (i),	<ul style="list-style-type: none"> <li>• Depth of evaluation of the contribution of each production element to the performance and to each other.</li> <li>• Correct usage of theatre terminology</li> <li>• Overall quality of the analysis, incorporating and integrating both subjective and objective discussion.</li> </ul>
<b>Practical Work:</b> Students are required to participate, as part of a working production team either on or off campus. Students will be assessed on teamwork, practical skills and knowledge, theatre etiquette and preparation.	Wk 14	20%	(d), (e), (f), (g), (h), (j)	<ul style="list-style-type: none"> <li>• Quality and extent of participation in teamwork.</li> <li>• Demonstrated practise of theatre etiquette and workplace health and safety.</li> <li>• Commitment to the production process as evidenced by intellectual, creative and physical involvement.</li> </ul>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Ausdance (1997), *New Moves: A Career Development Manual for Dancers*, Australian Dance Council, Canberra.

### **RECOMMENDED READING**

Carpenter, M., (1988), *Basic Stage Lighting*, NSW University Press, Sydney.

Deivert, B. & Harries, D., (1996), *Film and Video on the Internet: The Top 500 Sites*: Michael Wiese Productions, Studio City.

Dion, C., (2007), *High Performance Beauty*, Dance Horizons Books, Princeton, Hightstown.

Duerden, R. & Fisher, N., (2007), *Dancing off the Page: Integrating Performance, Choreography, Analysis and Notation/Documentation*, Dance Books, London.

Fazio, L., (2000), *Stage Manager: The Professional Experience*, Focal Press, Boston.

Holt, M., (1995), *Stage Design and Properties*, Phaidon, London.

Ionazzi, D. (1992), *The Stage Management Handbook*, Better Way Publications, White Hall.

McKim, R., (2004), *The Essential Inheritance of the London Contemporary Dance Theatre*, Dance Books, London.

Patz, D.S., (1997), *Surviving Production: The Art of Production Management for Film and Television*, Michael Wiese Productions, Studio City.

Pilbrow, R., (1991), *Stage Lighting*, Drama Book Publishers, New York.

Reynolds, D., (2007), *Rhythmic Subjects: Uses of Energy in the Dances of Mary Wigman, Martha Graham and Merce Cunningham*, Dance books, London.

Schliach, J. & Dupont, B., (1999), *Dance: The Art of Production*, Princeton, Hightstown.

## Performance and Production IB

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor, Associate Degree	One semester	1 <sup>st</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
4 hours/week	1 hour/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Performance and Production IA*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system), lecture room and fully equipped theatre.

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

This unit is the second in the sequence of six units providing students with a progressively deeper understanding of the technical aspects of production across the sequence. In Performance and Production 1B, students are further made aware of the contribution of lighting, sound, sets, props, costuming and makeup as vital parts of any performance, and learn how to plan and implement these elements as part of a production. Students continue to work with experienced choreographers in developing dance works, to engage in increasingly complex rehearsal and performance schedules, and also learn to operate and integrate multimedia in production.

### 2.2 Unit synopsis/abstract/handbook entry

As student's progress through this the second of the units focusing on 'Production' of dance works they are involved in collaboration with experienced choreographers, have ongoing experience of rehearsal and performance, and learn how to operate and integrate multimedia in production.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Follow closely the teaching and directions of production staff in preparing new and pre-choreographed works, demonstrating a positive commitment to the team process	<i>3 Lifelong Learning, 4 Effective Communication and 7 Technical Competence.</i>

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
b) Appreciate the nature of rehearsal process – including the responsibilities of the performer and the relationship with choreographers and the production crew.	<i>4 Effective Communication, 5 Ethical Action and 7 Technical Competence..</i>
c) Demonstrate a basic understanding of the nature of multimedia and performance-related technology.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
d) Critically analyse the interaction of multimedia in the work of choreographers.	<i>1 Deep Knowledge and 2 Critical Analysis.</i>
e) Explore the possibilities of multimedia in relation to their own work.	<i>2 Critical Analysis, 3 Lifelong Learning and</i>
f) Use multimedia technology in the documentation of their work.	<i>4 Effective Communication and 7 Technical Competence.</i>
g) Demonstrate a basic facility with the technological tools that enable them to incorporate elements of multimedia into their work.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
h) Demonstrate a commitment to timely and satisfactory completion of tasks.	<i>1 Deep Knowledge, 6 Self Direction and</i>
i) Demonstrate an ability to critically analyse dance in film.	<i>1 Deep Knowledge and 7 Technical Competence.</i>
j) Demonstrate appropriate skill in use of stage makeup and accept responsibility for their own performance needs (care of costuming, makeup)	<i>6 Self-Direction and 7 Technical Competence.</i>

## 2.4 Unit content and structure

CONTENT		
<b>PART A</b> <p>Students participate in two weekly classes with a professional choreographer or</p> <p>participate in one piece by a professional choreographer and one student project in order to prepare for public performances.</p> <p>Performance involves:</p> <ul style="list-style-type: none"><li>• End of Semester performance of one long or two short pieces choreographed in collaboration with a designated choreographer for the duration of the semester. Performances for tours, school visits, Open Day and the Music and Arts Festivals using previously performed works.</li></ul>		
<b>PART B</b> <p>Students participate in one class per week under the direction of the theatre manager, multimedia lecturer and/or the costume, set and makeup designer.</p> <p>Production involves:</p> <ul style="list-style-type: none"><li>• Introduction to the use of lighting to enhance and/or record dance performance. Exploration of the nature of multimedia and its use by a range of dance practitioners.</li><li>• The creation of dance for film, television, websites.</li><li>• Storyboarding and scriptwriting.</li><li>• Filming techniques, sound, lighting and camera workshops</li><li>• Project work.</li></ul>		
STRUCTURE		
Session	Topics	Required Readings
<i>Week 1</i>	Introduction to the unit and explanation of assessment tasks.	



Session	Topics	Required Readings
Week 2	A) Experimenting with music and movement ideas. B) Practical introduction to theatrical lighting and video equipment	Reid, F., (2002), <i>The Stage Lighting Handbook</i> .
Week 3	A) Experimenting with music and movement ideas. B) Practical introduction to theatrical video equipment.	
Week 4	A) Choosing the music and setting the basic structure of piece. B) Practical introduction to theatrical sound.	
Week 5	A) Experimentation with movement phrases and setting cast. B) Practical introduction to live music equipment.	Rea, P. & Irving, D., (2001), <i>Producing and Directing the Short Film and Video</i> .
Week 6	A) Beginning to set choreography B) Practical overview of multimedia editing / creation and playback software.	
Week 7	A) Continuing to set choreography. B) Exploration of the use of multimedia elements in dance.	
Week 8	A) Continuing to set choreography. B) Exploration of dance on film or television, and an analytical exercise deconstructing a filmed dance sequence.	
Week 9	A) Rehearsal of set piece and discussion of costuming. B) Practical participation in the production of the choreographed piece	Corson, R. & Glavan, J. (2000), <i>Stage Makeup</i> .

Sessions	Topics	Required Readings
Week 10	A) Rehearsal of set piece, and discussion of lighting plan. B) Undertaking the documentation of the choreographed piece.	
Week 11	A) Rehearsal of set piece and editing of music. B) The role of scripting and editing in film making.	
Week 12	A) Rehearsal of set piece and editing of music. B) Exploration of the possible application of multimedia technologies to the choreographed piece.	
Week 13	A) Rehearsal/Revision.	
Week 14	<i>Performance Week</i>	
Week 15	<i>Examination Week</i>	

## 2.5 Teaching methods/strategies

Learning occurs thorough practical classes which include a warm up, workshops of choreographic material, study and discussion of relevant research or audio-visual resources, collaborative processes between the choreographer and students, collaborative processes between students, choreographic shaping, rehearsals, performance preparation and production week work. Production workshops are skill-based and include practical design classes and on-campus production viewings. Students are required to participate as part of a production team for one performance	
Methodology	Student Workload
In class tutorials, practice, collaboration, workshops,	52 hours
Written paper and journal	10 hours
Performance and production show requirements	13 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

### PART A

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Project Participation Report (approximately 750 words)</b>  In reference to a piece they are working on, students present a summary of the following:  piece details (choreographer, music composer) choreographer's intent, inspiration, method; rehearsal process; genre and style.	Wk 11	20%	(a), (b), (d), (i)	Evidence of higher-order self-reflection and ability to outline new insights and learning towards choreographic process.  responses to choreographic style.  explanation of difficulties experienced and how these difficulties were resolved.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Class Work Participation</b>  Willingness to follow direction and/or collaborate with choreographers. Involvement and application in order to create, work and re-work movement pieces.	Wks 6 and 9	30%	(a), (b), (h), (i)	Ability to take instruction and support collaboration.  Involvement and application in reworking movement pieces. Taking initiative beyond minimal task requirements.

## PART B

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Technology Aptitude Test / Practical Class Work</b> Completed aptitude test based on classroom-based learning regarding theatrical sound, music, lighting and video technologies. The task is due the week following students' final practical class. (used in conjunction with an assessment of students' practical skills)	Wks 4, 8 and 9	20%	(c), (d)	Demonstrated practical ability to operate theatrical sound, music, lighting and video technologies.  Demonstrated willingness to learn and participate practically in classes, and to acquire set skills and production routines.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<p><b>Dance on Film Analysis</b></p> <p><b>(Minimum 1000 words)</b></p> <p>Students are required to submit an analysis of a professional dance sequence on film, in which the contribution from all core production departments are objectively analysed and discussed in terms of their contribution to the overall performance. The application of filmmaking techniques, scripting and editing in creating an effective sequence are also to be examined.</p>	Wk 13	30%	(e), (f), (g), (j)	<p>Demonstrated understanding of core production elements and their contribution to the success of the piece</p> <p>Demonstrated understanding of the mechanics of dance on film.</p> <p>Demonstrated understanding of filmmaking techniques and processes.</p> <p>Successful analysis of the effectiveness of the dance sequence in aiding the narrative</p>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Corson, R. & Glavan, J., (2000), *Stage Makeup*, (9th ed.), Prentice-Hall, New York

Rea P. & Irving D., (2001), *Producing and Directing the Short Film and Video*, Focal Press, Boston.

Reid, F., (2002), *The Stage Lighting Handbook*, A & C Black, London.

### **RECOMMENDED READING**

Boulanger, N. & Lounsbury, W., (1992), *Theatre Lighting from A to Z*, University of Washington Press, Seattle.

Bunn, R., (1993), *Practical Stage Lighting*, Currency Press, Sydney.

Gillette, J.M., (1999), *Theatrical Design and Production: An Introduction to Scene*

*Design and Construction, Lighting, Sound, Costume and Makeup*, Mayfield, Mountain View.

Hanson, B., (2002), *Dictionary of Multimedia 2002*, Fitzroy Dearborn, Chicago.

Healy, J.W. (Ed.), (2000), *Filmmaker's Dictionary*, (2<sup>nd</sup> ed.), Lone Eagle Publishing, LA

Mamet, D., (1992), *On Directing Film*, Penguin USA, New York.

Mollison, M., (2003), *Producing Videos: A Complete Guide*, (2<sup>nd</sup> ed.), Allen and Unwin, Sydney

Roth, C., (2004), *Low Budget Video Bible, Desktop Video System*, New York

Smith, W., (1993), *Dance and Technology One: Moving Toward the Future*, Fullhouse, Singapore.

Whitver, K.S., (1995), *The Digital Videomaker's Guide*, Michael Wiese Productions, Studio City.

## Performance and Production IIA

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor, Associate Degree	One semester	2 <sup>nd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
4 hours/week	1 hour/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Performance and Production I*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system) plus access to Apple Mac computers.

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

The purpose of this unit is to continue the systematic development of students' choreographic and production skills. Performance and Production IIA continues the student's experience working with professional choreographers and encouraging collaboration in group works. Production aspects of the unit focus on the area of sound – its production, its effect on the production, its quality, its ability to elicit an emotional response.

### 2.2 Unit synopsis/abstract/handbook entry

With a focus on sound production, Performance and Production IIA involves students in using specialist skills in different aspects of production to assist in the development of the total production to performance level. It invites student to analyse, critique and so to inform all aspects of their works as they take on a variety of roles and as they work alongside professional choreographers and production crews.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Demonstrate familiarity and facility with the processes involved in performance and production.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
b) Prepare and perform both pre-choreographed and group-devised dance works to pre-professional standard.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
c) Work collaboratively with other members of a cast and crew	<i>4 Effective Communication and 5 Ethical Action.</i>



<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
d) Demonstrate an understanding of the Choreographic Process from a collaborative perspective.	<i>1 Deep Knowledge and 4 Effective Communication.</i>
e) Demonstrate professional commitment in punctuality, focus, energy in rehearsal, and discipline generally.	<i>3 Lifelong Learning and 5 Ethical Action</i>
f) Demonstrate a detailed understanding of the role of a sound designer, composer and musical director on a production, and how sound professionals interact with, and affect the rest of the production team.	<i>1 Deep Knowledge and 2 Critical Analysis.</i>
g) Demonstrate an understanding of textual and contextual analysis in developing sound designs for live performance.	<i>1 Deep Knowledge and 2 Critical Analysis.</i>
h) Examine the creation of original sound design and music, including the art of Foley sound for stage, film and television.	<i>2 Critical Analysis and 3 Lifelong Learning.</i>
i) Practise the process of creating a working sound design, including having to work to a design brief, and with source material from which the design is inspired.	<i>2 Critical Analysis and 7 Technical Competence.</i>
j) Demonstrate an understanding of sound editing software (Audacity, GarageBand, etc.), and programming of sound designs through QLab playback software.	<i>4 Effective Communication and 7 Technical Competence.</i>

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes</b>
k) Set up and operate sound equipment for a performance / presentation.	<i>5 Ethical Action and 7 Technical Competence.</i>
l) Plan and prepare sound paperwork and documentation, including working through copyright issues via APRA.	<i>4 Effective Communication and 7 Technical Competence.</i>
m) Use microphones for recording and amplification of voice and effects in a theatrical context.	<i>2 (Critical Analysis) and 7 (Technical Competence).</i>

## 2.4 Unit content and structure

<p><b>CONTENT</b></p> <p><b>PART A:</b> Performance involves:</p> <p>Developing and performing short pieces for tours, school visits, Open Day and festivals.</p> <p>Collaboration on end of semester performance working with two choreographers.</p> <p>End of semester performance(s).</p> <p><b>PART B:</b> Production involves:</p> <p>A detailed examination of the role of a sound designer, composer, and musical director on a production.</p> <p>Tours and viewings of professional live performance(s).</p> <p>Sound design simulation exercise in which students work in groups to create their own designs, working to a particular design brief, or with a particular source material.</p> <p>Practical sessions covering the use of sound equipment and venue sound</p>
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Practical sessions covering the analysis of sound and music, and how to express this analysis in review/report writing.

Practical production experience on the job in a Wesley Institute, or in the context of an external live performance.

Example demonstration material, interviews and sample working documents regarding sound design for dance, theatre, film and television.

## STRUCTURE

Session	Topics	Required Readings
<i>Week 1</i>	Introduction to the unit and explanation of assessment tasks.	
<i>Week 2</i>	A) Introduction to and discussion of stimulus suggestions. B) The role of the sound designer.	Kaye, D. & Lebrecht, J., (1992), <i>Sound and Music for the Theatre</i> .
<i>Week 3</i>	A) Experimenting with music and movement ideas. B) The role of the composer and the musical director.	
<i>Week 4</i>	A) Choosing the music and setting the basic structure of piece. B) Analysis of sound and music in performance.	
<i>Week 5</i>	A) Experimentation with movement phrases and setting cast. B) Analysis of sound and music in performance.	

Session	Topic	Required Readings
Week 6	A) Beginning to set choreography. B) Sound design sample work documents.	Wohl, M., (2002), <i>Editing Techniques with Final Cut Pro</i>
Week 7	A) Continuing to set choreography. B) Sound design simulation exercises	
Week 8	A) Continuing to set choreography. B) Sound design simulation exercises	
Week 9	A) Rehearsal of set piece and discussion of costuming. B) Sound design simulation exercises.	Corson, R. & Glavan, J., (2000), <i>Stage Makeup</i> .
Week 10	A) Rehearsal of set piece, and discussion of lighting plan. B) Sound for end of semester performance item.	
Week 11	A) Rehearsal of set piece and editing of music. B) Sound for end of semester performance item.	
Week 12	A) Rehearsal of set piece and editing of music. B) Practical production experience using sound equipment.	
Week 13	A) Rehearsal of set piece. B) Practical production experience using sound equipment.	
Week 14	<b><i>Performance Week</i></b>	
Week 15	<b><i>Examination Week</i></b>	

## 2.5. Teaching methods/strategies

Learning occurs thorough practical classes which include a warm up, workshops of choreographic material, study and discussion of relevant research or audio-visual resources, collaborative processes between the choreographer and students, collaborative processes between students, choreographic shaping, rehearsals, performance preparation and production.

Production sessions are both skills and theory-based and include classes covering all key areas of sound design and music, including discussion of the analysis of sound and music across a variety of mediums, reflected in a written performance analysis of a professional live performance and practically culminating in collaboration on a dance performance program.

Methodology	Student Workload
In class practice, collaboration, choreography and rehearsal	52 hours
Production report	10 hours
Performance and production show requirements (including bump in, dress rehearsal, show and bump out)	13 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

## PART A

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<b>Professional Development Report</b> Choreographer's report on student involvement, and effort made to perform at a high level and to articulate ideas and responses based on concepts being developed.	Wks 6 and 12	20%	(b), (c), (d), (e), (f), (g)	Quality and extent of performance contribution. Extent of involvement, with a focus on self-direction. Depth and clarity of ideas and their articulation.
<b>Choreography Report (1250 words)</b> Students work in groups to prepare Dance pieces for public performance in collaboration with the lecturer and/or project leader. Students should prepare a report demonstrating their understanding of one piece. Understanding of form, motif, intention, clarity and codified technique demonstrated	Exam week	30%	(b), (d)	Depth and extent of knowledge of form. Depth and extent of knowledge of motif and intention. Clarity and coherence of structure and ideas. Evidence of analytical understanding of codified technique.

## PART B

Assessment Type	Due Date	Weight	Outcomes Assessed	Criteria for Assessment
<p><b>Live Performance Report</b> (750 words)</p> <p>Students are required to submit a performance analysis of a live professional production. Sound design and music used are to be the focus of the analysis, in terms of their contribution to the overall performance, both objectively and subjectively. The analysis should also show how sound elements have interacted with other elements of the production. Students will submit detailed analysis of the sound and music used, assessing the emotional, psychological, acoustic and technical aspects on display.</p>	Week 5	20%	(a), (g), (h)	<p>Identification and discussion of all audio-based aspects of the production (sound design, music, Foley, use of microphones).</p> <p>Critical evaluation of the contribution of sound design and music elements to the overall performance, to each other, and to other aspects of the production.</p> <p>Demonstrated ability to analyse sound and music in a professional and detailed manner.</p>

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Production Report</b>  Students create a full working sound design working in groups. Working to a design brief, and/or with source materials, students will create and formally present a design concept before sourcing/creating sound effects and selecting music to form a functioning sound design. Students will then program the design using QLab software, and present the design to an audience through a sound system they have helped assemble.	Week 13	30%	(a), (h)	Production quality of final sound design.  Systematic and critical evaluation of production processes and outcomes.  Evidence of engagement with readings, and of integration of salient ideas from the readings with aspects of production tasks and roles.

## 2.7 Prescribed and recommended readings

Corson, R. & Glavan, J.,(2000), *Stage Makeup*, (9th ed.), Prentice-Hall, New York

Kaye, D. & Lebrecht, J., (1992), *Sound and Music for the Theatre*, Backstage Books, New York.

Wohl, M., (2002), *Editing Techniques with Final Cut Pro*, Peachpit, Berkeley.



### **RECOMMENDED READING**

Burrows, T.D. et al., (1998), *Video Production Disciplines and Techniques*, McGraw-Hill, Boston.

Holt, M., (1993), *Costume and Make-up*, Phaidon, London.

Holt, M., (1995), *Stage Design and Properties*, Phaidon, London.

McKim, R., (2004), *The Essential Inheritance of the London Contemporary Dance Theatre*, Dance Books, London.

Pilbrow, R., (1991), *Stage Lighting*, Drama Book Publishers, New York.

Reynolds, D., (2007), *Rhythmic Subjects: Uses of Energy in the Dances of Mary Wigman, Martha Graham and Merce Cunningham*, Dance books, London.

Thudium, L., (1999), *Stage Makeup: The Actor's Complete Step-By-Step Guide to Today's Techniques and Materials*, Back Stage Books NY

### **SELECTED AUDIO-VISUAL RESOURCES**

Cavatines, L. *Art of Baroque Dance*, DVD.

Cage, J., (1991), *Cage/Cunningham*, DVD, International Films, New Jersey.

Forsythe, W., (2007), *From a Classical Position/Just Dancing Around*, DVD

Nederlands Dans Theatre, (2000), *Black and White: Choreography by Jiri Kylian*, DVD, Dance Books, London,

Nunn, M. & Trevitt, W., (2006), *Naked: George Piper Dances*, DVD, Dance Books, London.

### **SELECTED ELECTRONIC RESOURCES**

URL Internet Consultants, 'URL Dance Resources'

<[www.url.co.nz/resources/dance.php](http://www.url.co.nz/resources/dance.php)>

## Performance and Production IIB

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor, Associate Degree	One semester	2 <sup>nd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
4 hours/week	1 hour/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Performance and Production IIA*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system), lecture room and fully equipped theatre.

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

This is the fourth in a series of six units providing students with a deeper understanding of the technical aspects of production and providing them with the experience of working with professional choreographers. Performance and Production IIB focusses, particularly, on the skills and knowledge required to undertake the lighting design process, from initial conception to the final realisation of the design. In doing so, the unit brings together a wide range of creative, technical and production skills required by a lighting designer. Throughout the unit, research skills, creative interpretation and adaptation, and the role of lighting design within the overall artistic direction of the production will be carefully explored, explained and analysed.

### 2.2 Unit synopsis/abstract/handbook entry

As students progress through this the fourth of the units focusing on the ‘production’ of dance works, they are involved in collaboration with experienced choreographers, have ongoing experience of rehearsal and performance, and learn how to develop, document and implement lighting designs for performance. The unit allows and enables students to generate a range of ideas for lighting design which respond sympathetically to the briefs provided, and facilitates the adoption of creative solutions to technical issues in collaboration with relevant personnel ensuring preservation of creative concepts and intent.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Accept and implement advice given by supervisors in the performance space.	<i>4 Effective Communication and 5 Ethical Action.</i>

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
b) Demonstrate a solid understanding of the choreographic process at this level.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
c) Contribute thoughtful and plausible ideas to choreographic projects in a collegial and diplomatic manner.	<i>1 Deep Knowledge, 2 Critical Analysis and 6 Self Direction)</i>
d) Demonstrate knowledge of the processes involved in developing, documenting and implementing lighting design.	<i>2 Critical Analysis, 3 Lifelong Learning and 7 Technical Competence.</i>
e) Demonstrate a working knowledge of technical terms and the correct use of lighting equipment including a consideration of the impacts and potential of new and emerging technologies that inform design.	<i>3 Lifelong Learning and 5 Ethical Action.</i>
f) Observe set safety procedures and demonstrate an understanding of WHS issues in theatre.	<i>2 Critical Analysis, 3 Lifelong Learning and 7 Technical Competence.</i>

## 2.4 Unit content and structure

### **CONTENT: PART A**

Students participate in two weekly classes with a professional choreographer or participate in one piece by a professional choreographer and one student project in order to prepare for public performances. Performance involves:

End of Semester performance of one long or two short pieces choreographed in collaboration with a designated choreographer for the duration of the semester.

Performances for tours, school visits, Open Day and the Music and Arts Festival using previously performed works.

**PART B**

Production involves:

Principles and practice of stage lighting.

Theatrical lighting tools and equipment.

Theatrical lighting design concepts.

Lighting documentation required to design and manage lighting for theatre.

**STRUCTURE**

Session	Topics	Required Readings
Week 1	Introduction to the unit and explanation of assessment tasks.	
Week 2	A) Introduction to and discussion of stimulus suggestions. B) Basic principles of lighting design.	Boulanger, N. & Lounsbury, W., (1992), <i>Theatre Lighting from A to Z</i> .
Week 3	A) Experimenting with music and movement ideas. B) Identifying lighting equipment.	
Week 4	A) Choosing the music and setting the basic structure of piece. B) Tools and explanation of terms.	
Week 5	A) Experimentation with movement phrases and setting cast. B) Lighting design concepts and documentation.	
Week 6	A) Beginning to set choreography. B) Lighting design concepts	

Session	Topic	Required Readings
Week 7	A) Continuing to set choreography. B) Lighting design concepts and documentation.	Bunn, R., (1993), <i>Practical Stage Lighting</i> .
Week 8	A) Continuing to set choreography. B) Rigging lighting.	
Week 9	A) Rehearsal of set piece and discussion of costuming. B) Bump in and Bump Out procedure.	
Week 10	A) Rehearsal of set piece, and discussion of lighting plan. B) Bump in and Bump Out procedure	
Week 11	A) Rehearsal of set piece and editing of music. B) Performance lighting design.	
Week 12	A) Rehearsal of set piece and editing of music. B) Performance lighting design	
Week 13	A) Rehearsal of set piece. B) Performance lighting design.	
Week 14	<i>Performance Week</i>	
Week 15	<i>Examination Week</i>	

## 2.5 Teaching methods/strategies

Learning occurs through practical classes which include warm up, workshops of choreographic material, collaborative processes between students and choreographers and industry experience in the placement.

Production experience occurs through working as part of the production team and modelling procedures demonstrated by skilled technicians

<b>Methodology</b>	<b>Student</b>
In class practice, collaboration and discussions	40 hours
External placement – organisation and execution	20 hours
Performance and production show requirements (including	15 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons Assessment tasks submitted after the due date applying to any extension receive NO marks.

<b>Assessment Type</b>	<b>Due Date</b>	<b>Weight</b>	<b>Outcome Assessed</b>	<b>Criteria for Assessment</b>
<b>Class Work Participation</b> Willingness to follow direction and/or collaborate with lighting designers and choreographers. Application in order to create, work and re-work, movement pieces.	Wks 6 and 9	30%	(a), (b), (c), (d), (e)	Depth and extent of participation in meetings to consult on designs and performance. Cogent in-class evaluations of choreographic processes and

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
				<p>lighting designs including comments pertaining to:</p> <p>the stylistic requirements of the production;</p> <p>relevant research findings;</p> <p>technical feasibility and resource constraints;</p> <p>effective use of space and materials</p>
<p><b>Production Report</b></p> <p><b>(Minimum 1000 words)</b></p> <p>Students present a report on the development of a work recording production techniques with a focus on lighting, and evaluate their use in the final performance.</p>	Wk 15	20%	(b), (d), (e), (f)	<p>Clear evidence of awareness and engagement with:</p> <p>the formal principles and elements of design and their particular relevance to lighting design role of lighting design within the overall artistic direction of a production.</p> <p>the production scheduling process and its interrelationship with the design process.</p> <p>relationships between different design elements (costume, sets, lighting, props, sound).</p>



Assessment Type	Due Date	Mark	Outcome Assessed	Criteria for Assessment
<b>Industry Performance Report (1500 words)</b>  During semester students observe a performance by a group or company in a dance genre other than their major. They will produce an ethnological report on the type of audience, venue, costuming, staging, program content, marketing strategies.	Wk 5	30%	(b), (d), (e)	Evidence of thoughtful analysis of:  the overall production and how it was interpreted on stage.  creative/ expressive skills and materials used to portray themes  the use of production elements, values and techniques to convey meaning/s.  the establishment and maintenance of actor/audience relationship.
<b>Practical Report</b>  Students are required to participate, as part of a lighting team, on end-of-semester dance performance, either on or off campus. Students will be assessed on teamwork, practical skills, knowledge, and theatre etiquette and preparation.	Wk 14	20%	a), (b), (c), (d), (f)	Clear evidence of the capacity to:  collect, organise and analyse information. communicate ideas and information in writing.  plan, organise and collaborate on production activities.  solve problems using technology and cooperative teamwork.

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Boulanger, N. & Lounsbury, W., (1992), *Theatre Lighting from A to Z*, University of Washington Press, Seattle.

Bunn, R., (1993), *Practical Stage Lighting*, Currency Press, Sydney.

The coordinator will assist students to develop their own individual resource lists to support the repertoire studied.

### **RECOMMENDED READING**

Gillette, J.M., (1999), *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume and Makeup*, Mayfield, Mountain View.

Hawkins, T. & Menear, P., (1993), *Stage Management and Theatre Administration*, Phaidon, London.

Kaye, D. & Lebrecht, J., (1992), *Sound and Music for the Theatre*, Backstage Books, New York.

Reid, F., (1989), *Designing for the Theatre*, A & C Black, London.

White, D.R. et al. (Eds.), (1993), *Poor Dancer's Almanac: Managing Life & Work in the Performing Arts*, Duke University Press, Durham.

Books and performance videos set according to current repertoire.

### **SELECTED AUDIO-VISUAL RESOURCES**

Perry, A., (1992), *Do Your Own Dance: A Collection of Dance Composition Studies*, DVD, Edith Cowan University, Perth.

Prevots, N., (2007), *Finding Your Own Voice in Dance: A Choreographic Master Class with Dr Naima Prevots*, DVD, Baltimore, Maryland.

## Performance and Production IIIA

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor	One semester	3 <sup>rd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
4 hours/week	1 hour/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Performance and Production II*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or airconditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

The purpose of this unit is to continue the development of students' choreographic and production skills while working in collaboration with professional choreographers and production technicians. Performance and Production IIIA and IIIB will focus on the development of a public performance and the planning and production elements involved in producing this performance. Preceding units in the Performance and Production Stream is specifically aimed to develop students' skills in the planning and use of production elements that add to, and compliment, various theatre techniques in the context of performance works. Units IIIA and IIIB concentrate on coordinating the skills of the production team in order to produce professional standard theatre experiences and, as such, introduce event planning and organisation skills alongside technical skills.

### 2.2 Unit synopsis/abstract/handbook entry

Performance and Production IIIA involves students in using specialist skills in different aspects of production to assist in the development of the total production to performance level. This professional practice unit seeks to develop and utilise student's organisational, creative, and technical knowledge within a concentrated experience culminating in a capstone public performance. The unit is designed to simulate professional attitudes and competencies, thus facilitating transition to the workplace.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Contribute effectively as a member of a production team.	<i>3 Lifelong Learning, 4 Effective Communication and 5 Ethical Action</i>
b) Collaborate to choreograph Dance works suited for the performance space and the expected audience.	<i>3 Lifelong Learning, 4 Effective Communication and 7 Technical Competence.</i>

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
c) Acquire, edit and produce required recorded music and/or organise recordings of live music.	<i>1 Deep Knowledge and 7 Technical Competence.</i>
d) Oversee the financing and production of sets, props and marketing material.	<i>3 Lifelong Learning, 5 Ethical Action and 7 Technical Competence.</i>
e) Coordinate the input from all choreographers to produce a cohesive performance program.	<i>2 Critical Analysis, 3 Lifelong Learning 5 Ethical Action and 7 Technical Competence.</i>
f) Reflect on the process of mounting the production in terms of personal and professional learning and development.	<i>1 Deep Knowledge and 2 Critical Analysis.</i>
g) Provide constructive feedback to improve a performance.	<i>1 Deep Knowledge, 2 Critical Analysis, 4 Effective Communication.</i>
h) Demonstrate performance skill at a professional level.	<i>3 Lifelong Learning and 7 Technical Competence.</i>

## 2.4 Unit content and structure

### **CONTENT: PART A**

Students participate in two weekly classes with a professional choreographer or participate in one piece by a professional choreographer and one student project in order to prepare for public performances. Performance involves:

End of Semester performance of one long or two short pieces choreographed in collaboration with a designated choreographer for the duration of the semester.

**PART B:** Students will work as a group to implement the staging of student works as part of the end of semester performance. They will work under the guidance of the lecturer and assigned choreographers to:

arrange venue (on campus theatre preferred).

assist in producing Dance items of professional quality for public performance.

conform to a budget in the purchase of all required items.

follow and/or make changes to the project plan and inform all stakeholders.

coordinate input from other items and performers.

organise the production of costumes and the acquisition of stage makeup.

organise rehearsal schedules and advise all members of production crew and cast.

arrange an audience for a dress rehearsal.

participate in rehearsals and performances and inform all participants of all aspects of performance

#### **STRUCTURE**

<b>Session</b>	<b>Topics</b>	<b>Required Readings</b>
Week 1	Explanation of assessment tasks.	
Week 2	A) Introduction to and discussion of stimulus suggestions. B) Planning the end of semester performance.	Allen, J., (2005), <i>Festival and Special Event Management.</i>
Week 3	A) Experimenting with music and movement ideas. B) Listing roles and allocating tasks.	
Week 4	A) Choosing the music and setting the basic structure of piece. B) Preparation of budget submission and coordination with staff preparing items.	

<b>Session</b>	<b>Topics</b>	<b>Required</b>
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		<b>Readings</b>
<i>Week 5</i>	A) Experimentation with movement phrases and setting cast. B) Development of production plan and informing all stakeholders.	
<i>Week 6</i>	A) Beginning to set choreography. B) Developing the marketing campaign.	
<i>Week 7</i>	A) Continuing to set choreography. B) Inspecting venue and arranging additional technical requirements.	
<i>Week 8</i>	A) Continuing to set choreography. B) Collection of music. Preparation and editing of sound.	
<i>Week 9</i>	A) Rehearsal of set piece and discussion of costuming. B) Development of costume requirements.	Stern, L., (2002) <i>Stage Management.</i>
<i>Week 10</i>	A) Rehearsal of set piece, set lighting plan. B) Meeting with all stakeholders to coordinate.	
<i>Week 11</i>	A) Rehearsal of set piece and editing of music. B) Preparation and delivery of rehearsal schedules.	
<i>Week 12</i>	A) Rehearsal of set piece and editing of music. B) Organisation of rehearsals.	
<i>Week 13</i>	A) Rehearsal of set piece. B) Running rehearsals.	
<i>Week 14</i>	<b><i>Performance Week</i></b>	
<i>Week 15</i>	<b><i>Examination Week</i></b>	

## 2.5 Teaching methods/strategies

<p>All students will work in at least one project and one professionally choreographed dance piece to be included in the production. One 1 hour class per week will be held in conference mode and will be devoted to management and planning issues. Students will work to coordinate the student projects and produce one performance evening of student works. In the final week, full dress rehearsals will take place and students will be required to perform, and to be part of the production crew when time permits. Students will then document their role in the production process and they will be assessed on how they fulfil that role in terms of the requirements of the position. All students will be required to produce an evaluation of the implementation procedure, dress rehearsal and final performance.</p>	
Methodology	Student Workload
In class practical, discussion, collaboration and planning	60 hours
Research and reporting writing	15 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.



Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Choreographer's Report</b>  This task will assess student's willingness to follow direction and/or collaborate with choreographers, and their involvement and application in order to create, work and re-work movement. Students' ability to commit to a final performance of high quality, and to demonstrate stage presence will also be assessed.	Wk 9	30%	(a), (b), (h)	Willingness to follow direction at a pre-professional level.  Depth and extent of involvement in collaborative processes including  Appropriate communication and self-management in demanding contexts  Weekly commitment as evidenced by pre-professional levels of engagement, discipline and creative intent.  Technical quality of dance movement.  Presentation quality of the final performance.

Assessment Type	Due	Weight	Outcomes	Criteria
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<b>Reflective Journal</b>  Regular reflections on choreographic process, response to choreographic style, problems experienced in working within the team environment, coping with the pressures of performance, and maintaining positive relationships with other members. Critical and insightful reflections on final performance should also be included.	Wk 9	20%	(f), (g)	Evidence of higher-order self-reflection and ability to outline new insights and frame new learning:  in relation to choreographic process;  in response to choreographic style;  considering difficulties experienced and with respect to the student development as a thoughtful and skilled dance professional.
<b>Evaluation Report</b>  Evaluation will include completion of a participant survey giving ratings to particular aspects of planning and implementation of plans, plus rehearsal and performance procedures. Students will be required to make suggestions regarding improvement of procedures, and to construct a thoughtful self-assessment of the value of the production process for their professional growth.	Wk 14	30%	(f), (g)	Ratings given to planning, rehearsal implementation, performance process.  Depth and clarity of articulated ideas focusing on professional message of meaning and intent.  Systematic and critical evaluation of ideas – a focus on penetrative self, and reflection.

Type of Assessment	Due	Weight	Outcome	Criteria for
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	Date		Assessed	Assessment
<b>Project Participation Report (1000 words)</b>  Students will keep weekly records, and will evaluate their own contribution to the tasks and the contribution of other groups to the combined project. They will also note setbacks and changes to original plans.	Weeks 5 and 10	20%	(c), (d), (e)	Continual and insightful evaluation of own contribution to tasks.  Critical but balanced evaluation of small group contributions to performance.  Careful recording of setbacks and changes to plans and the impact these had on the production process and outcomes.

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Allen, J., (2005), *Festival and Special Event Management*, (3<sup>rd</sup> ed.), John Wiley and Sons, Australia.

Stern, Lawrence, (2002), *Stage Management*, Allyn and Bacon, Massachusetts.

### **RECOMMENDED READING**

Freakley, V. & Sutton, R., (1996), *Essential Guide to Business in the Performing Arts*, Hodder and Stoughton, London.

Copley, S. & Siddall, J. (Ed.), (1999), *Managing Dance: Current Issues and Future Strategies*, Northcote House, Plymouth.

## Performance and Production IIIB

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor	One semester	3 <sup>rd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
4 hours/week	1 hour/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Performance and Production IIIA*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air-conditioning, sound system and video projection system), lecture room and theatre.

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

The purpose of this unit is to continue the development of students' choreographic and production skills while working in collaboration with professional choreographers and production technicians. Performance and Production IIIB focusses on the development of a public performance and the planning and production elements involved in the performance. These elements include: coordinating the skills of the production team in order to produce professional standard theatre experiences; utilising event planning and organisation skills; adhering to occupational health and safety guidelines; deploying marketing, reporting, budgeting skills; and engaging in professional evaluations of processes and outcomes.

### 2.2 Unit synopsis/abstract/handbook entry

Performance and Production IIIB involves students in using specialist skills in different aspects of production to assist in the development of the total production to performance level. In particular, the unit examines the basic principles used in performance management including project definition, planning, execution, basic feasibility models, management and control, procurement and implementation. Additional topic areas include quality, risk management, project scope management and development strategies.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>Supports the achievement of Graduate Attributes:</b>
a) Demonstrate performance skills.	<i>7 (Technical Competence).</i>
b) Contribute to the planning of a program of work, accepting responsibility for success of the project and commitment to group work	<i>3 Lifelong Learning, 4 Effective Communication and 7 Technical Competence.</i>

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
c) Consider the feasibility of staging a Dance production off campus and demonstrate skill in the use of planning tools in organisation, e.g., Gantt charts.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
d) Formulate a project plan considering the characteristics, opportunities and constraints of the performance space.	<i>6 Self-Direction and 7 Technical Competence.</i>
e) Reflect on the process of mounting the production in terms of personal and professional development and work effectively as a team member.	<i>4 Effective Communication and 6 Self Direction.</i>
f) Coordinate the program based on the expected audience, emotional flow, and entertainment value; and provide constructive feedback to improve a performance.	<i>4 Effective Communication and 7 Technical Competence).</i>
g) Demonstrate effective use of elements of production and documentation (e.g. storyboards, rehearsal schedules).	<i>4 Effective Communication and 7 Technical Competence.</i>
h) Demonstrate skills such as defining the project, risk assessment, budgeting, procurement, scheduling, developing an implementation plan, monitoring project completion, evaluation and reporting.	<i>2 Critical Analysis, 3 Lifelong Learning and 7 Technical Competence.</i>

## 2.4 Unit content and structure

### **CONTENT:**

#### **PART A**

Students participate in two weekly classes with a professional choreographer or participate in one piece by a professional choreographer and one student project in order to prepare for public performances.

Performance involves:

End of Semester performance of one long or two short pieces choreographed in collaboration with a designated choreographer for the duration of the semester.

#### **PART B**

Students will work as a group to implement the staging of student works as part of the end of semester performance. They will work under the guidance of the lecturer and assigned choreographers to: use project management tools and techniques, work breakdown structures, Gantt charts, project software.

communicate with cast and crew and manage conflict.

track and monitor progress, report project progress and evaluate outcomes.

arrange a venue (Professional Theatre).

assist in producing Dance items of professional quality for performance.

conform to a budget in the purchase of all required items.

follow and/or make changes to the project plan and inform all stakeholders.

coordinate input from other items and performers.

organise the production of costumes and the acquisition of stage makeup.

organise rehearsal schedules and advise all members of production crew/cast.

arrange marketing: preparation and distribution of posters, etc.

complete rehearsal and performance.

operate all technical equipment.

prepare and implement lighting and sound designs.

### **STRUCTURE**

Session	Topics	Required Readings
Week 1	Introduction to the unit and explanation of assessment tasks.	
Week 2	A) Introduction to and discussion of stimulus suggestions.  B) Planning tools for the end of semester performance.	
Week 3	A) Experimenting with music and movement ideas.  B) Listing roles and allocating tasks.	Stern, L., (2002), <i>Stage Management</i> .
Week 4	A) Choosing the music and setting the basic structure of piece.  B) Preparation of budget submission and coordination with staff preparing items.	
Week 5	A) Experimentation with movement phrases and setting cast.  B) Development of production plan and informing all stakeholders.	
Week 6	A) Beginning to set choreography.  B) Defining the audience and developing the marketing campaign.	
Week 7	A) Continuing to set choreography.  B) Inspecting venue and arranging additional technical requirements.	
Week 8	A) Continuing to set choreography.  B) Collection of music. Preparation and editing of sound.	

Session	Topic	Readings
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Week 9	A) Rehearsal of set piece and discussion of costuming. B) Development of costume requirements	
Week 10	A) Rehearsal of set piece, and discussion of lighting plan. B) Meeting with all stakeholders to coordinate.	
Week 11	A) Rehearsal of set piece and editing of music. B) Preparation and delivery of rehearsal schedules.	
Week 12	A) Rehearsal of set piece and editing of music. B) Organisation of rehearsals	
Week 13	A) Rehearsal of set piece. B) Running rehearsals	
Week 14	<b><i>Performance Week</i></b>	
Week 15	<b><i>Examination Week</i></b>	

## 2.5 Teaching methods/strategies

All students will work in at least one project and one professionally choreographed dance piece to be included in the production. One 1 hour class per week will be held in conference mode and will be devoted to management and planning issues. Students will work to coordinate the student projects and produce one performance evening of student works. In the final week, full dress rehearsals will take place and students will be required to perform, and to be part of the production crew when time permits. Students will then document their role in the production process and they will be assessed on how they fulfil that role in terms of the requirements of the position. All students will be required to produce an evaluation of the implementation procedure, dress rehearsal and final performance.

<b>Methodology</b>	<b>Student</b>
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In class practical, discussion, collaboration and planning	60 hours
Research and reporting writing	15 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks)

Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Choreographer's Report</b>  This task will assess students': willingness to follow direction and /or collaborate with choreographers; their involvement and application in order to create, work and re-work movement; and commitment to the final product				Willingness to follow direction with a positive attitude at a professional level.  Leading involvement in the collaborative process commensurate with a workplace ready professional.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
commitment and contribution to a final performance; and evident quality of performance and stage presence.	Wk 9	30%	(a), (b), (h)	Weekly commitment at pre-professional levels of engagement, discipline and creative intent.  Technical quality of dance movement.  Presentation quality of performance assessed at an entry-to industry level.
<b>Reflective Journal (1500 words)</b>  Regular reflections on choreographic process, response to choreographic style, difficulties experienced in working within the team environment, coping with the pressures of performance, and maintaining positive relationships with other cast members.	Wk 9	20%	(f), (g)	Evidence of higher-order self-reflection and a consolidated ability to outline new insights and frame new learning:  in relation to choreographic process;  in response to choreographic style;  considering difficulties experienced with respect to student readiness as a thoughtful and skilled dance professional.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Lecturer's Report</b>  Lecturers will evaluate the students' contribution to the final production based on their willingness to contribute, their use of planning tools and documentation followed, their involvement in activities, and their professional attitude	Wk 13	20%	(f), (g)	Ratings given to planning, implementation of plans, rehearsal procedures, performance process.  Depth and clarity of articulated ideas with a focus on professional communication of meaning and intent.  Systematic and critical evaluation of ideas – including a focus on penetrative self, and performance, reflection.
<b>Project Participation Report</b>  Students will keep weekly records, and will evaluate their own contribution to the tasks and the contribution of other groups to the combined project. They will also note setbacks and changes to original plans.	Wks 5 & 10	30%	(c), (d), (e)	Continual and insightful evaluation of own contribution to task  Critical but balanced evaluation of small group contributions to performance.  Careful recording of setbacks and changes to plans and the impact these had on the production process and outcomes.

## Prescribed and recommended readings

### **PRESCRIBED READING**

Australian Institute of Project Management <http://www.aipm.com.au/html/>

Project Management Institute <http://www.pmi.org/info/default.asp>

Stern, Lawrence, (2002), *Stage Management*, Allyn and Bacon, Massachusetts.

### **RECOMMENDED READING**

Allen, J., (2005), *Festival and Special Event Management*, (3<sup>rd</sup> ed.), John Wiley and Sons, Australia.

Freakley, V. & Sutton, R., (1996), *Essential Guide to Business in the Performing Arts*, Hodder and Stoughton, London.

Copley, S. & Siddall, J. (Ed.), (1999), *Managing Dance: Current Issues and Future Strategies*, Northcote House, Plymouth.

Gido, J. & Clements, J.P., (2009), *Successful Project Management* (4th ed.), Thomson/South-Western, Mason.

Gray, C. & Larson, E., (2011), *Project Management: The Managerial Process* (5th ed.), McGraw-Hill Irwin, New York.

## Personal Development and Health A

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturer
Bachelor	One semester	3 <sup>rd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
2.5 hours/week	2.5 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Psychosomatic Education II*.

#### 1.7 Other resource requirements

Fully equipped dance studio (tarkette floor, exercise mats, air conditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

Personal Development and Health A and B are units designed to assist students to understand, recognise and promote physical and psychological performance and wellbeing for both themselves and others they may influence. The units build on the Psychosomatic Education suite of units in the degree to further investigate the value of mind/body connection practises in the execution of intense physical activity while also focusing on the psychology of performance and pedagogies particularly suited to teaching physical skills.

### 2.2 Unit synopsis/abstract/handbook entry

Part A of this unit seeks to develop students' awareness of relaxation techniques and massage therapy that may be used to contribute to both physical and emotional wellbeing. Part B involves students in the study of 'coaching' in Sport and/or Dance introducing techniques such as Visualisation, Imagery, Goal Setting, Risk Taking; and exploring the personal and legal responsibilities of a mentor/coach/teacher.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>Supports the achievement of Graduate Attributes:</b>
a) Demonstrate an understanding of the value of relaxation techniques and massage therapy and their practical relevance to high level physical activity.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
b) Demonstrate facility with a repertoire of relaxation exercises and practices to reduce stress and raise performance levels.	<i>3 Lifelong Learning and 7 Technical Competence.</i>

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
c) Advance and apply knowledge that contributes to positive psychological preparation for performance.	<i>3 Lifelong Learning and 5 Ethical Action.</i>
d) Demonstrate an understanding of how to improve group harmony and collegiality in either a team and/or a cast.	<i>1 Deep Knowledge and 5 Ethical Action.</i>
e) Identify maturation factors to be considered in teaching, learning, mentoring and performance.	<i>1 Deep Knowledge and 4 Effective Communication.</i>
f) Articulate the responsibilities of a coach, teacher and/or mentor and the legal and social expectations of these roles.	<i>1 Deep Knowledge, 4 Effective Communication and 5 Ethical Action.</i>

## 2.4 Unit content and structure

### **CONTENT : Part A**

Improved physical ability through the deployment of relaxation techniques and massage therapy.

Application of various learning forms particularly successful in and relevant to the sport and dance.

Harnessing the nervous system's ability to self-organise towards more effective and intelligent action.



**CONTENT: Part B**

Teaching learning, coaching and mentoring theory.

Movement acquisition/skill learning.

Issues related to maturation.

Psychological factors that influence performance.

Performance enhancement strategies.

**STRUCTURE**

Session	Topics	Required Readings
Week 1	Introduction to the unit	
Week 2	A. Massage Therapy. B. Introduction to the Performance Psychology.	
Week 3	A. Massage Therapy. B. Psychological characteristics of peak performance.	Hodges. J.D., (1998), <i>Champion Thoughts, Champion Feelings</i> , Chapter 5.
Week 4	A. Stress Management through relaxation. B. Psychological characteristics of peak performance.	Hodges. J.D.1998, <i>Champion Thoughts, Champion Feelings</i> , Chapter 6.
Week 5	A. Stress Management through relaxation. B. Motivation.	
Week 6	A. Stress Management through relaxation. B. Goal setting.	Roland, D. 1997, <i>The Confident Performer</i> , Chapter 3.

Session	Topic	Required Reading
Week 7	A. Concentration and mental imagery. B. Performance protocols and team cohesion.	
Week 8	A. Visualisation. B. Mentoring Psychology.	Roland, D. 1997, <i>The Confident Performer</i> , Chapter 6.
Week9	A. The Coaching Program. B. Overtraining and Burnout.	<a href="https://learning.ausport.gov.au">https://learning.ausport.gov.au</a>
Week 10	A. The Coaching Program. B. Coaching/teaching responsibilities.	
Week 11	A. The Coaching Program. B. Coaching/teaching responsibilities	
Week 12	Revision.	
Week 13	Class Tests.	
Week 14	<b><i>Performance Week</i></b>	

## 2.5 Teaching methods/strategies

Learning will occur through practical classes, discussions, online and face to face tutorials, roleplaying, guided reading and reflection.	
Methodology	Student
In class practice, discussions, reflection and journaling	26 hours
Tutorial activities	20 hours
Online tutorials and completion of worksheets	7 hours
Private study and examination preparation	12 hours
Guided reading and journaling	10 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

### PART A

Assessment Type	Due Date	Mark	Outcome Assessed	Criteria for Assessment
<b>Technical Assessment</b>  Design and implementation of a practical relaxation program to be followed over five weeks.  Evaluation of the process and results.	Wk 10	20%	(a), (b)	Identification of appropriate and achievable goals.  Specification of appropriate, sequential and effective exercises.  Self-evaluation at 3rd year level.  Clarity of documentation.
<b>Knowledge Test</b>  In class worksheet.  Answers to reflect a sound knowledge of techniques.	Wk 13	30%	(a), (b)	- A thoroughly developed knowledge of the history, philosophy and terminology underpinning safe and effective relaxation and massage techniques.

## PART B

<b>Training Booklet</b>  Students will design a five week training booklet for an elite sportsperson providing motivational techniques and reporting strategies that carefully document progress for discussion with a mentor.	Wk 8	30%	(c), (d),  (e)	- Clear application of various aspects of performance coaching to improve performance. - Attention to constructs such as personality, motivation, anxiety and their effects on performance. -Sound understanding of the relationship between coaching behaviours and subsequent motivation and performance. - Sequential skills training including the application of various learning techniques, reinforcement, and attention to maturation.
<b>Final Presentation</b>  Online tasks related to Coaching Principles Level 1 (Australian Institute of Sport), including an in-class presentation testing knowledge and understanding of unit content.	Wks 8-13	20%	(a), (b), (c), (d), (e), (f)	Consolidated ability to:- analyse and interpret information and data relating to performance;- discuss how to incorporate knowledge gained in the unit to formulate training plans for athletes;- critically evaluate and present findings to peers.

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Hodges, J.D., (1998), *Champion Thoughts, Champion Feelings*, Sportsmind

International Institute for Human Performance Research, Flaxton.

Roland, D., (1997), *The Confident Performer*, Currency Press, Sydney.

Selected readings as given by the lecturer.

### **RECOMMENDED READING**

Abernethy, B. et al., (2005), *The Biophysical Foundations of Human Movement*,

(2<sup>nd</sup> ed.), Human Kinetics, Champaign.

Alter, M.J., (2004), *Science of Flexibility*, Human Kinetics, Champaign.

Moos, R., (2002), 'The Mystery of Human Context and Coping: An Unravelling of Clues', *American Journal of Community Psychology* 30, pp 67-88.

Schrader, C., (2005), *A Sense of Dance: Exploring your Movement Potential*, Human

Kinetics, Champaign.

Taylor, J. & Taylor, C., (1995), *Psychology of Dance*, Human Kinetics, Champaign.

### **SELECTED ELECTRONIC RESOURCES**

[http://www.vocalprocess.co.uk/resources/Interview\\_The\\_Confident\\_Performer\\_1.htm](http://www.vocalprocess.co.uk/resources/Interview_The_Confident_Performer_1.htm)

## Personal Development and Health B

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturer
Bachelor	One semester	3 <sup>rd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
2.5 hours/week	2.5 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Personal Development and Health A*.

#### 1.7 Other resource requirements

Fully equipped dance studio (tarkette floor, exercise mats, air conditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

Personal Development and Health A and B are units designed to assist students to understand, recognise and promote the value of physical and mental psychological performance and wellbeing for both themselves and others. This second unit continues to develop knowledge of mind/body theories with a focus on the Feldenkrais and Alexander Techniques. Part B of the unit focusses on further developing an understanding of principles, practices, and pedagogical approaches associated with teaching and mentoring students involved in physical activities. Lesson content will specifically relate to the NSW K-6 and 7-10 PDHPE Syllabi.

### 2.2 Unit synopsis/abstract/handbook entry

Personal Development and Health B continues to develop knowledge of mind/body theories with a focus on Feldenkrais and Alexander Techniques. Part B of the unit will focus on developing an understanding of principles, practices, and pedagogical approaches associated with teaching and mentoring students involved in physical activities. Through this unit students will develop an appreciation of the diverse social factors which impact upon wellbeing.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Demonstrate understanding of the content, principles, practices, and pedagogical approaches involved in teaching physical education.	<i>1 Deep Knowledge and 2 Critical Analysis.</i>
b) Demonstrate an appreciation of the differences in cultural background, previous experiences, age and gender that affect pedagogical choices.	<i>1 Deep Knowledge and 2 Critical Analysis.</i>

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
c) Develop attitudes and practices that positively influence the well-being and self-image of themselves and others.	<i>6 Self Direction and 7 Technical Competence.</i>
d) Identify ethical issues in the teaching and learning of physical skills and explain how these issues affect the practice of teachers and mentors.	<i>1 Deep Knowledge and 5 Ethical Action.</i>
e) Examine the effects of drugs and alcohol on physical activity and articulate risk minimisation strategies.	<i>3 Lifelong Learning and 7 Technical Competence.</i>
f) Compare the mind/body theories of the Feldenkrais and Alexander Techniques.	<i>2 Critical Analysis and 7 Technical Competence.</i>
g) Identify specific physical benefits related to mind/body theories studied.	<i>1 Deep Knowledge and 7 Technical Competence.</i>

## 2.4 Unit content and structure

<p><b>CONTENT</b></p> <p><b>Part A</b></p> <p>Enhancement of practical self-management through a constructive control of habit and reaction.</p> <p>Improving the use of body and mind in daily activity to allow increased performance skill levels.</p> <p>Restoration of balance, posture and freedom of movement</p>
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<p>Key health issues impacting on children and adolescents.</p> <p>The impact of socio-cultural factors on the health and wellbeing.</p> <p>Risk and harm minimisation.</p> <p>Drug and alcohol use.</p> <p>Issues related to maturation.</p> <p>Legal and ethical responsibilities of teachers and mentors</p>		
<b>STRUCTURE</b>		
<b>Class</b>	<b>Topics</b>	<b>Required Readings</b>
Week 1	Introduction to the unit	
Week 2	<p>A) Feldenkrais: its origin and basic theories.</p> <p>B) The mentor's role and its responsibilities.</p>	<p><a href="http://www.feldenkrais.com/method">www.feldenkrais.com/method</a></p> <p><a href="http://www.feldenkrais.com/method/article/the_language_of_permission/">www.feldenkrais.com/method/article/the_language_of_permission/</a></p>
Week 3	<p>A) The language of Feldenkrais.</p> <p>B) The impact of socio-cultural factors on wellbeing.</p>	<p><a href="http://www.crlt.umich.edu/sites/www.crlt.umich.edu/sites/default/files/resource_files/CRLT_no10.pdf">www.crlt.umich.edu/sites www.crlt.umich.edu/sites/default/files/resource_files/CRLT_no10.pdf</a></p>
Week 4	<p>A) Instinctive movement</p> <p>B) Adjusting instruction to learning styles, age and ability.</p>	
Week 5	<p>A) Retraining.</p> <p>B) Adolescent issues affecting physical ability.</p>	
Week 6	<p>A) Feldenkrais revision.</p> <p>B) Adolescent issues affecting physical ability.</p>	<a href="http://www.feldenkrais.com/method">www.feldenkrais.com/method</a>
Week 7	<p>A) Alexander Technique: its origin and theories.</p> <p>B) Risk and harm minimalisation.</p>	<p>Conable, B. &amp; W., (1999), <i>How to Learn the Alexander Technique: A Manual for Students.</i></p>

<b>Session</b>	<b>Topics</b>	<b>Required Readings</b>
<i>Week 8</i>	A) Stress induced bad habits. B) WHS issues related to instruction in physical activity.	
<i>Week 9</i>	A) Relaxation and release. B) Legal Issues related to instruction in physical activity.	
<i>Week 10</i>	A) Relaxation and release. B) Teaching in Primary Schools.	<a href="http://k6.boardofstudies.nsw.edu.au/files/pdhpe/k6_pdhpe_syl.pdf">http://k6.boardofstudies.nsw.edu.au/files/pdhpe/k6_pdhpe_syl.pdf</a>
<i>Week 11</i>	A) Alexander Technique revision. B) Teaching in NSW Primary Schools.	
<i>Week 12</i>	A) Overview of mind/body techniques. B) Teaching in NSW Secondary Schools.	<a href="http://www.boardofstudies.nsw.edu.au/syllabus_sc/pdf_doc/pdhpe-7-10-syllabus.pdf">www.boardofstudies.nsw.edu.au/syllabus_sc/pdf_doc/pdhpe-7-10-syllabus.pdf</a>
<i>Week 13</i>	A) Mind/body techniques in dance training. B) Teaching in NSW Secondary Schools.	
<i>Week 14</i>	Performance Week	
<i>Week 15</i>	Examination Week	

## 2.5 Teaching methods/strategies

Learning will occur through online activities, practical classes, discussions, interviews, guided reading and reflection.	
Methodology	Student
In class practice, discussions, reflection and journaling	23 hours
Tutorial activities online	7 hours
Assignment research and preparation	20 hours
Private study and examination preparation	17 hours
Face to face lectures	8 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension, i.e., assessment tasks submitted more than 10 days late receive NO marks.

Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

## PART A

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Technical Achievement (1000 words)</b>  Guided development of a self-management program designed to constructively control identified habits and/or reactions.  -Documentation of the program followed over four weeks and evaluation of results.	Wk 8	20%	(a), (b)	Identification of appropriate and achievable goals.  Specification of appropriate, sequential and effective management strategies.  Cogent self-evaluation at a third year level.  Clarity and coherence of documentation.
<b>Written Paper</b>  Choosing either Feldenkrais or Alexander Techniques, students will produce an overview of 1000 words explaining its origin and philosophy, and comparing and contrasting its method with that of Pilates.	Week 10	30%	(a), (b), (g)	A thoroughly developed knowledge of the history, philosophy, method and terminology of the chosen technique.  Cogent and insightful contrasts to the Pilates method.

## PART B

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Life Skills Project</b>  Completion of a series of life skill activities that provide guidance to students on risk taking, harm minimisation and general wellbeing. The program should identify socio-economic and cultural features of the group, their age and gender.	Wks 1-5	20%	(c), (d), (e), (f)	Clear and insightful identification of target group characteristics. Justified rationale for the choice and sequence of activities. Clearly stated program outcomes, and anticipated problems and opportunities in delivery.
<b>Teaching in NSW Schools</b>  A reflective evaluation of the student's preparedness for teaching in NSW Schools. Students should consider and discuss the expertise requirements	Wk 14	30%	(c), (d), (e), (f)	Depth and currency of students' understanding of required qualifications; processes for finding employment; legal requirements and health risks associated with teaching.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<p>What further qualifications do I need? How would I find a position?</p> <p>Where do I think I am better placed according to my skills and personal characteristics?</p> <p>What is my reasoning and rationale</p>				<p>Cogency and coherence of the student's self-evaluation of personal and professional strengths and weaknesses.</p>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Conable, B. & W., (1999), *How to Learn the Alexander Technique: A Manual for Students*, Alexander Books, Sydney.

Montgomery, S. & Groat, L., (1998), *Student Learning Styles and their Implications for Teaching*, *CRLT Occasional Papers No. 10: The Center for Research on Learning and Teaching*, the University of Michigan, Ann Arbor.

### **RECOMMENDED READING**

Desforges, C. & Fox, R., (2002), *Teaching and Learning: The Essential Readings*, Blackwell, Oxford.

Feldenkrais, M., (1989), *The Master Moves*, Meta Publications, Cupertino.

Kassing, G. & Jay, D., (2003), *Dance Teaching Methods and Curriculum Design*, Human Kinetics, Champaign.

Krause, K., Bochner, S. & Duchesne, S., (2006), *Educational Psychology for Learning and Teaching*, (2<sup>nd</sup> ed.), Thomson Learning Australia, Melbourne

Neti-Fiol, R. & Vanier, L., (2011), *Dance and the Alexander Technique: Exploring the Missing Link*, University of Illinois Press, Champaign.

Wildman, F., (2006), *Feldenkrais: The Busy Person's Guide to Easier Movement*, The Intelligent Body Press, Berkeley.

### **SELECTED AUDIO VISUAL RESOURCES**

Aeros, Marcom Projects, USA

The Australian Feldenkrais Guild <[www.feldenkrais.org.au](http://www.feldenkrais.org.au)>

The Feldenkrais® Educational Foundation and the Feldenkrais Guild® of North America, *The Feldenkrais Method* <[www.feldenkrais.com](http://www.feldenkrais.com)>

### **SELECTED ELECTRONIC RESOURCES**

Alexander Technique Associates <[www.alexandertechnique.com.au](http://www.alexandertechnique.com.au)>

Holdaway, G. 1994, Good Dancers Make It Look Easy

<[www.alexandertechnique.com.au/dance/DACI.html](http://www.alexandertechnique.com.au/dance/DACI.html)>

URL Internet Consultants, 'URL Dance Resources'

<[www.url.co.nz/resources/dance.php](http://www.url.co.nz/resources/dance.php)>

The Australian Feldenkrais Guild <[www.feldenkrais.org.au](http://www.feldenkrais.org.au)>

## Project A

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor	One semester	3 <sup>rd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
1 hour/week	4 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

The student will participate in a scheduled group meeting with fellow Project students during which research and project planning tasks will be set. Students will be required to demonstrate a process of independent learning through personal research, study and reflection.

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Choreography II*.



## **1.7 Other resource requirements**

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system) for practical classes; and fully equipped lecture room for theory sessions.

## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

Project A and B provide students with the opportunity to pursue their own vision for dance with specific emphasis on a major project which is achievable within the parameters of the Bachelor of Dance. Students proceed to systematically research their chosen area through literature and resource reviews and move towards a plan and design for an original work. A supervisor who has knowledge and expertise in the student's interest is assigned to each student. Project A is focused primarily on research and development of the original work which leads the student to produce an in-depth written submission. Project B is focused on the outworking of the proposal from Project A culminating in a final performance or submission of work evidencing critical reflection and self-analysis.

### **2.2 Unit synopsis/abstract/handbook entry**

The project, completed over the final two semesters of the Bachelor of Dance, provides a supported opportunity to produce a work of strong academic quality and the chance to explore an area of career interest. Students are given the freedom to choose any area of interest as long as dance is the primary focus. Projects could take the form of productions, choreographed works, teaching programs, outreach programs, establishing community programs.

## 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Demonstrate a realistic understanding of the dance industry	<i>3 Lifelong Learning, 7 Technical Competence</i>
b) Demonstrate a growing knowledge in their area of interest through discourse in both individual and group settings.	<i>1 Deep Knowledge, 4 Effective Communication) 7 Technical Competence</i>
c) Demonstrate knowledge of past and current dance artists or practitioners who could inform their project.	<i>2 Critical Analysis and 3 Lifelong Learning.</i>
d) Demonstrate an understanding of the importance of process in an artistic context.	<i>3 Lifelong Learning and 8 Responsible Innovation.</i>
e) Demonstrate a basic understanding of research methods, responsible research conduct, ethics, principles of confidentiality, and the storage and retention of data.	<i>2 Critical Analysis, 5 Ethical Action and 7 Technical Competence.</i>
f) Demonstrate undergraduate research skills	<i>7 Technical Competence.</i>
g) Demonstrate critical thinking and the ability to articulate ideas in a group setting.	<i>2 Critical Analysis and 4 Effective Communication.</i>
h) Confidently approach dance agencies and/or relevant contacts, communicating their project plans effectively, and seeking assistance with appropriate information and experience.	<i>1 Deep Knowledge, 5 Ethical Action and 7 Technical Competence.</i>
i) Plan and design a major work, and submit a written proposal.	<i>7 Technical Competence 8 Responsible Innovation.</i>
j) Demonstrate confident public speaking	<i>4 Effective Communication.</i>

## 2.4 Unit content and structure

### CONTENT

The Project may involve:

a choreographed Dance piece of no more than 15 minutes using peers as cast members after selection by audition

a Dance related task such as a planning and implementing a Dance performance

a research project exploring a Dance based hypothesis

a multimedia Dance project suitable for tuition or entertainment

a Dance Artwork (image collection, painting, mural, etc.

Other projects as approved by the Head of Dance.

An appointed supervisor will guide the student through the planning process involved in Project A, using the following steps:

Discussion of process and product within a research format

Exploring ethical research principles of integrity, respect for persons, justice and beneficence

Guiding the research process towards the project design

Guided library tours to assist in literature reviews

Identifying potential areas of work/practice related to the project

Writing the project proposal

Completing the Research Ethics Proposal (STA-F23) and submitting this to the Research Ethics Committee for approval.(where project is research based)

Conducting movement based research and analysis within the group meetings to explore questions related to the project

Organising seminar presentations within the group meeting structure.

STRUCTURE		
Session	Topics	Required Readings
<i>Week 1</i>	Introduction to the unit and its requirements focus on academic writing	
<i>Week 2</i>	Students define their choreographic concept or theme and research a performance that relates to their topic. - Students present and discuss their findings in relation to their reading about the choreographic process. Topics: The art of making dances, the choreographic process, the elements of production, choreographic analysis.	Students find their own literature sources in relation to their chosen choreography.  The Wesley Institute Style Manual.
<i>Week 3</i>	Students summarise the effect of lighting on a theatre production.-Students present and discuss their piece concept and findings in relation to their reading and analysis of a choreography that relates to their topics. Topics: Lighting for dance productions, choreographic analysis.	Reid, F., (2002), <i>The Stage Lighting Handbook</i> .  Rosenthal, J. & Wertenbaker, L., (1972), <i>The Magic of Light</i> .
<i>Week 4</i>	Students summarise the concept of movement as a symbol and the medium of dance as a mean of communication - Students present and discuss their findings in relation to lighting effect on a theatre production including the technical terms used in the field of lighting. (plotting, cross fade, flood lights etc.) Topics: Lighting for dance productions, non-verbal communication, the nature of symbolism, abstraction	Blom & Chaplin, <i>The Intimate Act of Choreography</i> .

<b>Session</b>	<b>Topics</b>	<b>Required Readings</b>
<i>Week 5</i>	Setting research tasks for the following week- Students should prepare their literature review relating to their chosen topic. Students present and discuss their findings in relation to their most recent readings. Topics: Conducting literature review, academic writing, allocating suitable material, dance as a means of communication	Each student conducts their own research in relation to their chosen topic. Sources include: Academic volumes, journal articles, documentaries, interviews, and videos.
<i>Week 6</i>	Students describe the way movement will be used in their piece in order to communicate the idea behind their piece: Use of style, movement characteristics, building motifs and phrases, group work, compositional processes and methods. Students present and discuss their findings in relation to their most recent readings. Topics: movement elements, composition techniques. Students add to their literature review in consultation with the lecturer.	Students draw on previous reading and brainstorm for their own ideas.
<i>Week 7</i>	Students to prepare a movement-based workshop plan based on a set model. Students present and discuss their findings in relation to their last task. Topics: Workshop plan and structure, movement elements, from gestures to a phrase, teaching methods.	

<i>Session</i>	<b>Topic</b>	<b>Required Readings</b>
<i>Week 8</i>	<p>Students to execute their movement-based workshop plan. Students present and discuss their findings in relation to their last task.</p> <p>Topics: Achieving the objectives, workshop plan and structure, movement elements, from gestures to a phrase, teaching methods.</p>	
<i>Week 9</i>	<p>Students to evaluate their movement-based workshop. Students present and discuss their findings in relation to their last task.</p> <p>Topics: Challenges, concerns and advice in regards to facilitating a movement workshop</p>	
<i>Week 10</i>	<p>Students to write their aim and rationale for the project including scene outline. Students present and discuss their findings in relation to their last task.</p> <p>Topics: Defining the goals, reasoning and validation behind the medium of dance and the students' personal goals for their project. Defining goal achieving methods. Writing a scene outline for a theme based project or a conceptual project. The dance piece as a whole: Examining various components that contribute to establishing a coherent piece.</p>	<p>The content of three different programs of dance shows that describe the choreographer's intent, execution of production and synopsis</p>

<i>Session</i>	<b>Topic</b>	<b>Required Reading</b>
<i>Week 11</i>	<p>Students to choose their own representation of the elements of production: costumes, make up and props in relation to their topic. Students present and discuss their findings in relation to their last task.</p> <p>Topic: Costumes / make up / props: their symbolic effect, their relation to other elements of production.</p> <p>Students research costume, make up and props, optional designs and meaning</p>	
<i>Week 12</i>	<p>Students to choose their own representation of the elements of production (lighting and music) in relation to their scene outline. Students present and discuss their findings in relation to their last task.</p> <p>Topic: Lighting and music: their symbolic effect, their relation to other elements of production. Students research lighting design options, music background and analysis.</p>	
<i>Week 13</i>	<p>Students to create their: next semester timeline, budget and costing plan, audition plan and contingency plan. Students finalise and design their project proposal including: title page, index, bibliography and appendix. Students present and discuss their findings in relation to their last task.</p> <p>Students read through their final proposal as preparation for the final presentation.</p>	<p>Wesley Institute Style Manual</p> <p>Students refer to additional reading recommended by the lecturer.</p>
<i>Week 14</i>	<b>Performance Week</b>	

## 2.5 Teaching methods/strategies

Learning will occur through:  tutorial-style supervision sessions in which project ideas are formulated and facilitated;  practical and creative exploration of the main questions pertaining to each project;  external meetings with project liaisons;  colloquia in which each student reflects on the process of formulating their project and then presents the project proposal in seminar format.	
Methodology	Student
Individual supervision session and in class group work	13 hours
Guided and self-directed research	27 hours
Presentation preparation	10 hours
Proposal preparation	25 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student Assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks)

Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.



<b>Assessment Type</b>	<b>Due Date</b>	<b>Weight</b>	<b>Outcome Assessed</b>	<b>Criteria for Assessment</b>
<b>Weekly Meetings</b>  Preparation for, and attendance at, weekly group meetings.  Fulfilment of tasks as set out by supervisor including:  literature review  movement-based research, or general research  proposal preparation.		30%	(a), (b), (c), (d), (e), (f), (g), (h), (i)	Depth and quality of:  literature review including use of recent academic references  movement-based research including critical analysis of movement forms and processes.  preparation of a thoughtful and detailed research proposal.  inclusion of relevant related activities and supporting materials.
<b>Presentation</b>  15 minute seminar presentation on the project proposal.	Week 13	20%	(g), (i), (j)	Clear, thoughtful and systematic consideration and presentation of criteria required for a successful production based project including:

<b>Assessment Type</b>	<b>Due Date</b>	<b>Weight</b>	<b>Outcome Assessed</b>	<b>Criteria for Assessment</b>
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				preparation storyboarding sound lighting costume make-up.
<b>Proposal (3000-4000 words)</b>  Written project proposal including a literature review, rationale, aims, a description of the actual project, and a statement of implementation strategies.	Week 13	50%	(a), (b), (c), (d), (e), (i)	Extent and currency of literature review. Clarity and appropriateness of rationale. Clarity and specificity of aims. Clarity and comprehensiveness of project description. Plausibility of Gantt Chart / timeline. Accurate and detailed costings. Likely effectiveness of contingency plan

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING AND VIEWING**

Duerden, R. & Fisher, N., (2007), *Dancing off the Page: Integrating Performance, Choreography, Analysis and Notation/documentation*, Dance Books, London.

Fraleigh, S.H. & Hanstein, P., (1999), *Researching Dance: Evolving Modes of Inquiry*, Dance Books, London.

Henry, V., (2004), *Journey: Graduate Thesis Concert by Valerie Henry Parker*, Video, Department of Performing Arts College of Arts and Sciences American University, Washington.

NHMRC/ARC/AVCC, (2006), *Australian Code for the Responsible Conduct of Research*, Commonwealth of Australia, Canberra,  
[http://www.nhmrc.gov.au/\\_files\\_nhmrc/publications/attachments/r39.pdf](http://www.nhmrc.gov.au/_files_nhmrc/publications/attachments/r39.pdf)

Wesley Institute, (2007), *Research Ethics Policy*, PO-STU-03, Wesley Institute, Sydney.

Wesley Institute Style Manual

Past Student Projects, located in the Gordon Moyes Library.

#### **For research involving human participants:**

NHMRC/ARC/AVCC, 2007, *National Statement on Ethical Conduct in Human Research*, Commonwealth of Australia, Canberra,  
<http://www.nhmrc.gov.au/publications/synopses/e72syn.htm>

NSW Commission for Children & Young People, *Working With Children Check*, NSW Government,  
<http://www.kids.nsw.gov.au/director/check.cfm>.

### **RECOMMENDED READINGS**

- Adshead, J., (2005), *Dance Analysis: Theory and Practice*, Dance Books, London.
- Adshead-Landsdale, J., (1999), *Dancing Texts: Intertextuality in Interpretation*, Dance Books, London.
- Albright, A.C. & Gere, D. (Eds.), (2003), *Taken by Surprise: A Dance Improvisation Reader*, Wesleyan University Press, Middletown.
- Banes, S., (1994), *Writing Dancing in the Age of Postmodernism*, Wesley University Press, Hanover.
- Beall, M., (1993), *The Art of Self Promotion: Successful Promotion by Dancers and Choreographers*, Australia Council, Strawberry Hills.
- Blogg, M., (1985), *Dance and the Christian Faith*, Hodder and Stoughton, London.
- Copeland, R. & Cohen, M., (1983), *What is Dance?: Readings in Theory and Criticism*, Oxford University Press, Oxford.
- Goellner, E.W. & Murphy, J.S., (1995), *Dance as Theory, Literature as Dance*, Rutgers University Press, New Brunswick.
- Gray, J.A., (1992), *Research in Dance IV: 1900-1990*, AAHPERD, Reston.
- Hanna, J.L., (1983), *The Performer-Audience Connection: Emotion to Metaphor in Dance and Society*, University of Texas Press, Austin.
- Hanna, J.L., (1987), *To Dance is Human: A Theory of Nonverbal Communication*, University of Chicago Press, Chicago.
- Hill, A., (1997), *Just Business: Christian Ethics for the Market Place*, IVP, Downers Grove.
- Glass, R. & Stevens, C., (2005), *Discussion of Research Findings*, Arts fuel4arts
- Grove, R., Stevens, C. & McKechnie, S. (Eds.), (2005), *Thinking in Four Dimensions: Creativity and Cognition in Contemporary Dance*, Melbourne University Publishing, Melbourne.
- Overby, L.Y. & Humphrey, J.H., (1989), *Dance: Current Selected Research*, AMS Press, New York.

University of Michigan, Michigan.

McKechnie, S. 'Movement as Metaphor: The Construction of Meaning in the Choreographic Art', in C. Stevens et al. (Eds.) Proceedings of the 7th International Conference on Music Perception and Cognition, Causal Productions. Adelaide, 2002.

Text - [http://www.ausdance.org.au/connections/movement\\_text.html](http://www.ausdance.org.au/connections/movement_text.html)

Images - <http://www.ausdance.org.au/connections/movement.html>

Poyner, H. & Simmonds, J., (1997), Dancers and Communities: A Collection of Writings about Dance as a Community Art, Australian Dance Council, Walsh Bay.

Reynolds, D., (2007), Rhythmic Subjects: Uses of Energy in the Dances of Mary Wigman, Martha Graham and Merce Cunningham, Dance Books, London.

Trotter, H., (1997), New Moves: A Career Development Manual for Dancers, Ausdance, Melbourne.

### **ELECTRONIC RESOURCES**

<http://www.dance-interactive.com/DI2/home.html> - Bedford Interactive  
[www.ausdance.org.au/connections](http://www.ausdance.org.au/connections) - Conceiving Connections: furthering choreographic research

[www.chorecog.net/papers.html](http://www.chorecog.net/papers.html) - Choreography and Cognition

[www.performance-research.net](http://www.performance-research.net)

[www.australiadancing.org](http://www.australiadancing.org)

<http://www.url.co.nz/resources/dance.php>

[www.ausdance.org.au](http://www.ausdance.org.au)

[www.ozco.gov.au](http://www.ozco.gov.au)

## **2.8 A summary of advice to students regarding the requirements of the proposal**

**Literature review:** A bibliography of research relevant to the proposal.

### **Movement based research: (where applicable)**

Once you have completed your sessions of movement exploration, summarise your findings immediately. Point form is appropriate. Submit this to the lecturer for examination and further suggestions within a movement/dance framework.

### **Proposal**

After discussions with the supervisor, and the literature review so far, make key points about the project within the following:

**Rationale:** The reason for carrying out the project

**Aim:** What the project hopes to achieve

**Emerging theme, idea or goal:** Focus on the prominent one. If there are subplots or sub goals, list them under the main one.

**Method:** How the project is to be implemented

**Framework:** Is it a story/narrative, a message, an exploration of movement language, an exploration of an idea, a program focused on dance as a facilitator, a research project, etc?

### **If the project is a choreographed piece, discuss the movement/dance**

**concepts:** Refine ideas on how dance will be explored and used. Here are some ideas:

- a. Improvisation-based.
- b. Didactic or authoritarian/directed in approach to creative formation.
- c. Collaborative process towards formation.
- d. The creation of motifs and shapes as a basis.
- e. Technical framework – which style will be the predominant language for your project?

f. What “service” model has inspired you the most? How would you summarise this?

g. Choreographic inspiration – which choreographer has inspired you the most? What model do they use?

h. **Other signs to complement your project:** What production elements will you incorporate as supportive to dance? (Film, multimedia, props, sets, lights, sound, costume, makeup, spatial design, etc.)

i. **Ethical ideals:** How are these portrayed in your project?

**Research ethics:** Identifying the ethical issues connected with your project, and preparing the Research Ethics Proposal for approval by the Research Ethics Committee. Use this as a guide towards the final submission. Each question requires some back-up from your research.

**Marking Scheme:**

**Unit Code:**

**Assessment Task: 1A**

**Student No: .....**

**Name:**

**Semester: 5**

**Course: Bachelor of Dance**

**Unit: Project A**

**Weighting: 10%**

**Due: Week 6**

**Task: Literature Review**

**Lecturer:**

**Date Due:**

**Date Received:**

**Grade:**

**Learning Outcomes:**

Demonstrate a realistic understanding of the dance industry in relation to their area of interest

Demonstrate a growing knowledge in their area of interest through discourse in both individual and group settings

Demonstrate knowledge of past and current dance artists or practitioners who could inform their project

Demonstrate an understanding of the importance of process within an artistic context

Demonstrate a basic understanding of research methods, responsible research conduct, ethics, principles of confidentiality, and the storage and retention of data.

**Task: Literature review**

A bibliography of research relevant to the Project proposal to follow.

List research sources and number them for reference in marking scheme Provide points of importance gained from the resource. At least one reference every two weeks is required. Document should be handed in fortnightly for checking.



	Suitability of resource / 5					Correct referencing / 5					Points of Importance / 10				
	N	P	C	D	H	N	P	C	D	H	N	P	C	D	H
W E E K	Unsuitable choice of resource - 144b	Partially suitable choice of resource – some relevance to topic	Suitable choice of resource – relevant to topic	Highly suitable choice of resource highly relevant to topic	Exemplary choice of resource – Totally relevant to topic	Largely incorrect or absent referencing	Partially correct referencing – several errors	Generally correct referencing with one or two substantive errors	Almost completely correct referencing – a small error or two	Completely correct referencing - no errors	Few or no points of importance, substance or relevance	Some points of importance, substance or relevance	Several points of importance, substance or relevance	Many points of importance, substance or relevance	Many points of critical importance, substance or relevance
1															
2															
3															
4															
5															
Total Mark / 100															

**Marking Scheme:**

**Unit Code:**

**Assessment Task: 1B**

**Student No: .....**

**Name: .....**

**Semester: 5**

**Course: Bachelor of Dance**

**Unit: Project A**

**Weighting: 10%**

**Due: Weeks 3 - 12**

**Task: Movement based or general Research**

**Learning Outcomes:**

demonstrate a realistic understanding of the dance industry in relation to their area of interest

demonstrate a growing knowledge in their area of interest through discourse in both individual and group settings

demonstrate knowledge of past and current dance artists or practitioners who could inform their project

demonstrate an understanding of the importance of process within an artistic context

demonstrate a basic understanding of research methods, responsible research conduct, ethics, principles of confidentiality, and the storage and retention of data

demonstrate research skills at an undergraduate level

(h) confidently approach dance agencies and/or relevant contacts, communicating their project plans effectively, and seeking assistance with appropriate information and experience.

**Task: Movement based or general research**

Week	Research and Analysis / 10					Discussion and Explanation / 15				
	N	P	C	D	H	N	P	C	D	H
	Poor research skills and/or outcomes; absent and/or superficial analysis of materials	Adequate research skills and outcomes, some evidence thoughtful analysis of materials	Sound research skills and outcomes, consistent evidence thoughtful analysis of materials	Advanced research skills and outcomes, highly consistent evidence thoughtful analysis of materials	Exemplary research skills and outcomes, indisputable evidence thoughtful analysis of materials	Absent or superficial discussion either in class or in writing; absent or incoherent explanation of research concepts, processes or outcomes	Adequate discussion in class and in writing; basically coherent explanation of research concepts, processes or outcomes	Substantive discussion in class and in writing; coherent explanation of research concepts, processes or outcomes	Substantive and insightful discussion in class and in writing; highly coherent explanation of research concepts, processes or outcomes	Arresting discussion in class and in writing; highly coherent and compelling explanation of research concepts, processes or outcomes
3										
6										
9										
12										
Total Mark / 100										

**Marking Scheme**

**Unit Code:**

**Assessment Task: 1**

**Student No: .....**

**Name:**

**Semester: 5**

**Course: Bachelor of Dance**

**Unit: Project A**

**Weighting: 10%**

**Due: Week 12**

**Task: Proposal Preparation**

**Lecturer**

**Learning Outcomes:**

Demonstrate a realistic understanding of the dance industry in relation to their area of interest

Demonstrate a growing knowledge in their area of interest through discourse in both individual and group settings

Demonstrate knowledge of past and current dance artists or practitioners who could inform their project

Demonstrate an understanding of the importance of process within an artistic context

Demonstrate a basic understanding of research methods, responsible research conduct, ethics, principles of confidentiality, and the storage and retention of data

Demonstrate research skills at an undergraduate level

Demonstrate critical thinking and the ability to articulate ideas in a group setting

(i) Plan and design a major work, and submit a written proposal.

**Task: Preparation of a thoughtful and detailed research proposal**

Task	Description of Goals, Relevant Literature, Methods, Analyses, and Projected Outcomes /10					Quality of Preparation and Presentation /10				
	N	P	C	D	H	N	P	C	D	H
	Absent or inadequate description of project elements – no clear specification of, or directions for, the project	Basically adequate description of project elements – some clarity in specification of, and directions for, the project	Adequate description of project elements –evident clarity in specification of, and directions for, the project	More than adequately detailed description of project elements – evident clarity and coherence in specification of, and direction for,	Exceptionally detailed description of project elements – crystal clear and highly coherent specification of, and direction for, the project	Poor preparation and/or disorganised presentation of ideas and materials	Basically adequate preparation and somewhat organised presentation of ideas and materials	Adequate preparation and organised presentation of ideas and materials	Thoughtful preparation and highly organised presentation of ideas and materials	Faultless preparation with systematically and insightfully organised presentation of ideas and materials
1										
2										
3										
4										
5										
Total Mark / 100										

**Marking Scheme:**

**Unit Code:**

**Assessment Task: 2**

**Student No:**

**Name:**

**Semester:**

**Course: Bachelor of Dance**

**Unit: Project A**

**Weighting: 20%**

**Due: Week 13**

**Task: Presentation**

**Lecturer**

**Date Due: As timetabled**

**Grade:**

**IF CHOREOGRAPHED PIECE**

**Learning Outcomes:**

Demonstrate critical thinking and the ability to articulate ideas in a group setting.

- (i) Plan and design a major work, and submit a written proposal.
- (j) Demonstrate confident public speaking throughout a seminar presentation.

**Task: Presentation of project proposal**

15 minute seminar presentation on the project proposal.

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
<b>Storyboarding</b>	Absent or confused signage	Basically adequate but underdeveloped signage – several important signs missing	Adequate signage - most signs included	More-than-adequate signage - all signs included	Crystal clear and complete signage - all signs included in thorough detail
<b>Sound</b>	Poor sound choice, planning, resourcing and execution.	Adequate sound choice, planning, resourcing and execution.	Thoughtful choices, detailed planning and resourcing, effective execution.	Thoughtful choices, highly detailed planning and resourcing, highly effective execution.	Thoughtful insightful choices, exemplary planning, resourcing & execution.

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
<b>Lighting</b>	Poor planning for, and/or use of, lighting and lighting resources	Adequate planning for, and use of, lighting and lighting resources	Effective planning for, and use of, lighting and lighting resources	Highly effective planning for, and use of, lighting and lighting resources	Exceptional planning for, and use of, lighting and lighting resources
<b>Costume and Make up</b>	Inadequate attention to costuming and make up	Basically adequate attention to costuming and make up	Consistent and effective attention to costuming and make up	Consistent and highly effective attention to costuming and make up	Outstanding attention to highly effective costuming and make up
<b>Total Mark / 100</b>					

**Marking Scheme:**

**Unit Code:**

**Assessment Task: 2**

**Student No:**

**Name:**

**Semester:**

**Course: Bachelor of Dance**

**Unit: Project A**

**Weighting: 20%**

**Due: Week 13**

**Task: Presentation**

**Lecturer:**

**Date Due: As timetabled**

**Grade:**

**RESEARCH BASED PROJECT**

**Learning Outcomes:**

- (g) Demonstrate critical thinking and the ability to articulate ideas in a group setting.
- (i) Plan and design a major work, and submit a written proposal.
- (j) Demonstrate confident public speaking throughout a seminar presentation.

**Task: Presentation of project proposal**

15 minute seminar presentation on the project proposal.

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
<b>Overview /25</b>	Absent or superficial overview of the project – few if any details regarding aims, processes and expected outcomes	Adequate overview of the project – some details regarding aims, processes and expected outcomes	Thorough overview of the project – many details regarding aims, processes and expected outcomes	Comprehensive overview of the project – complete details regarding aims, processes and expected outcomes	Comprehensive and integrated overview of the project – complete details regarding aims, processes and expected outcomes



	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
<b>Related Research</b> <b>/25</b>	No, or only superficial, research – less than five academic or professional resources consulted, analysed and referenced	Some evidence of thoughtful research – five to eight academic or professional resources consulted, analysed and referenced	Consistent evidence of thoughtful research – nine to twelve academic or professional resources consulted, analysed and referenced	Highly consistent evidence of thoughtful research – thirteen to seventeen academic or professional resources consulted, analysed and referenced	Unquestioned evidence of thoughtful research – eighteen or more academic or professional resources consulted, analysed and referenced
<b>Process plan</b> <b>/25</b>	Absent, confused and/or superficial process plan – the plan is not workable in its current form	Basically adequate plan – the plan is workable with some significant modifications	Adequate plan – the plan is workable with some minor modifications	Coherent and applicable plan – the plan is workable in its current form	Seamless plan – the plan is highly workable in its current form

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
<b>Written Proposal /25</b>	Poorly written and/or presented proposal - irrelevant to the purposes and intended outcomes of the research	Acceptably written and presented proposal – generally relevant to the purposes and outcomes of the research	Well written and presented proposal – relevant to the purposes and outcomes of the research	Very well written and presented proposal – highly relevant to the purposes and outcomes of the research	Beautifully written and presented proposal – essential to the purposes and outcomes of the research
<b>Mark /100</b>					

**Marking Scheme:**

**Unit Code:**

**Assessment Task: 3**

**Student No: .....**

**Name: .....**

**Semester:**

**Course: Bachelor of Dance**

**Unit: Project A**

**Weighting: 50%**

**Due: Weeks 15**

**Task: Proposal**

**Lecturer**

**Date Due:**

**Grade:       FOR CHOREOGRAPHY BASED PROJECT**

**Learning Outcomes:**

Demonstrate a realistic understanding of the dance industry in relation to their area of interest

Demonstrate a growing knowledge in their area of interest through discourse in both individual and group settings

Demonstrate knowledge of past and current dance artists or practitioners who could inform their project

Demonstrate an understanding of the importance of process within an artistic context

Demonstrate a basic understanding of research methods, responsible research conduct, ethics, principles of confidentiality, and the storage and retention of data

(i) Plan and design a major work, and submit a written proposal.

**Task: Proposal (3000-4000 words)**

Written project proposal including a literature review, rationale, aims, a description of the actual project, and a statement of implementation strategies.

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
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<b>Rationale /10</b>	Poorly developed rationale – no important artistic or professional reasons identified for the existence of the work	Adequately developed rationale – one or two important artistic or professional reasons identified for the existence of the work	Well-developed rationale – several important artistic or professional reasons identified for the existence of the work	Highly developed rationale – several very important artistic or professional reasons identified for the existence of the work	Compelling rationale – several critically important and/or foundational artistic or professional reasons identified for the existence of the work
<b>Aims /10</b>	Absent, unclear and/or unrealistic aims	Usually clear and realistically achievable aims	Clear and realistically achievable aims	Very clear and eminently achievable aims	Crystal clear and indisputably achievable aims
<b>Description /20</b>	Little or no description – the project could not be enacted on the basis of the description provided	Adequate description – the project could typically be enacted on the basis of the description provided	Developed description – the project could be enacted on the basis of the description provided	Well-developed description – the project could be enacted in detail on the basis of the description provided	Lucid description – the project could be enacted in every detail on the basis of the description provided

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
<b>Method of Implement- ation /20</b>	Unclear, incomplete or otherwise confused methodology – implementation is methodologically unsound	Somewhat clear and mostly complete methodology – implementation methodologically sound in several details	Clear and essentially complete methodology – implementation is methodologically sound in most details	Very clear and complete methodology – implementation is methodologically sound in every detail	Crystal clear and complete methodology – implementation is methodologically sound and fully integrated in every detail
<b>Literature /20</b>	Access to, analysis of, the literature is absent, superficial, or inadequate in other ways to support the project	Access to, and analysis of, the literature is generally sufficient to support the project intellectually and practically	Access to, and analysis of, the literature is sufficient to support the project both intellectually and practically	Access to, and analysis of, the literature is more than sufficient to support the project both intellectually and practically	Access to, and analysis of, the literature foundationally supports and informs the project both intellectually and practically

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
<b>Implementation strategy</b> <b>Audition strategies Gantt Chart/TimelineC</b> <b>osting</b> <b>Concerns and Contingency plans</b> <b>Venue details</b>	Implementation strategy is absent, superficial or confused – the project could not go ahead on the basis of the current strategy	Implementation strategy is basically adequate – the project could essentially go ahead on the basis of the current strategy	Implementation strategy is adequate – the project can go ahead on the basis of the current strategy	Implementation strategy is highly adequate – the project will go ahead strongly on the basis of the current strategy	Implementation strategy is flawless – the project will go ahead forcefully and incisively on the basis of the current strategy
<b>Total Mark / 1000</b>					

**Student No:**

**Name:**

**Semester: 5**

**Course: Bachelor of Dance**

**Unit: Project A**

**Weighting: 50%**

**Due: Weeks 15**

**Task: Proposal**

**Lecturer**

**Date Due:**

**Grade:**

**FOR RESEARCH BASED PROJECT**

**Learning Outcomes:**

Demonstrate a realistic understanding of the dance industry in relation to their area of interest

Demonstrate a growing knowledge in their area of interest through discourse in both individual and group settings

Demonstrate knowledge of past and current dance artists or practitioners who could inform their project

Demonstrate an understanding of the importance of process within an artistic context

Demonstrate a basic understanding of research methods, responsible research conduct, ethics, principles of confidentiality, and the storage and retention of data

(f) Plan and design a major work, and submit a written proposal.

**Task: Proposal (3000-4000 words)** Written project proposal including a literature review, rationale, aims, a description of the actual project, and a statement of implementation strategies.

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
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<b>Rationale /10</b>	Poorly developed rationale – no important artistic, theoretical or professional reasons identified for the existence of the work	Adequately developed rationale – one or two important artistic, theoretical or professional reasons identified for the existence of the work	Well-developed rationale – several important artistic, theoretical or professional reasons identified for the existence of the work	Highly developed rationale – several very important artistic, theoretical or professional reasons identified for the existence of the work	Compelling rationale – several critically important and/or foundational artistic, theoretical or professional reasons identified for the existence of the work
<b>Aims /10</b>	Absent, unclear and/or unrealistic aims	Usually clear and realistically achievable aims	Clear and realistically achievable aims	Very clear and eminently achievable aims	Crystal clear and indisputably achievable aims
<b>Description /20</b>	Little or no description – the project could not be enacted on the basis of the description provided	Adequate description – the project could typically be enacted on the basis of the description provided	Developed description – the project could be enacted on the basis of the description provided	Well-developed description – the project could be enacted in detail on the basis of the description provided	Lucid description – the project could be enacted in every detail on the basis of the description provided

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
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<b>Other research</b> <b>/10</b>	No, or only superficial, research – less than five academic or professional resources consulted, analysed and referenced	Some evidence of thoughtful research –five to eight academic or professional resources consulted, analysed and referenced	Consistent evidence of thoughtful research –nine to twelve academic or professional resources consulted, analysed and referenced	Highly consistent evidence of thoughtful research – thirteen to seventeen academic or professional resources consulted, analysed and referenced	Unquestioned evidence of thoughtful research –eighteen academic or professional resources consulted, analysed and referenced
<b>Ethical Concerns</b> <b>/20</b>	Little or no awareness of ethical issues and considerations - the project is ethically unjustified in its current form	Some awareness of ethical issues and considerations - the project is risky from an ethical perspective in its current form	Consistent awareness of ethical issues and considerations - the project is low-risk from an ethical perspective current form	Developed awareness of ethical issues and considerations - the project is very low-risk from an ethical perspective in its current form	The project is extremely-low risk from an ethical perspective in its current form

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
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<b>Problems /10</b>	Actual and/or potential problems are not adequately considered or addressed	Actual and/or potential problems are adequately considered or addressed	Actual and/or potential problems thoughtfully considered or addressed	Actual and/or potential problems thoughtfully and systemically considered or addressed	Actual and/or potential problems are thoughtfully , systematically and insightfully considered or addressed
<b>Implementation strategy Gantt Chart/ Timeline Costing Concerns and Contingency plans Resources /20</b>	Implementation strategy is absent, superficial or confused – the project could not go ahead on the basis of the current strategy	Implementation strategy is basically adequate – the project could essentially go ahead on the basis of the current strategy	Implementation strategy is adequate – the project can go ahead on the basis of the current strategy	Implementation strategy is highly adequate – the project will go ahead strongly on the basis of the current strategy	Implementation strategy is flawless – the project will go ahead forcefully and incisively on the basis of the current strategy
<b>Total Mark / 100</b>					

## Project B

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturers
Bachelor	One semester	3 <sup>rd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
0.5 hours/week	4.5 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

The student will participate in one to one supervision as well as regularly scheduled group meetings with fellow Project students. Students will be required to demonstrate a process of independent research and project implementation.

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Project A*.

## **1.7 Other resource requirements**

Fully equipped dance studio (appropriate floor for genre, barres, fans and/or air conditioning, sound system and video projection system) for practical classes; and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

The aim of this unit is to provide each student with the opportunity to develop their individual project planned in Project A, with the support of the Performing Arts staff, their fellow students and the resources of Wesley Institute. In doing so, the unit enables each student to integrate and synthesise their accumulated knowledge in order to produce a tangible product in the form of a performance, a report, a research document or an art work. Each student's assigned supervisor will guide the development and implementation of the project through academic and personal support, and through the provision of key ideas, concepts and theoretical perspectives.

### **2.2 Unit synopsis/abstract/handbook entry**

Project B is focused on the outworking of the proposal developed in Project A, culminating in a final performance or submission of work evidencing critical reflection and self-analysis. In doing so, the unit enables each student to work with the support of an assigned supervisor who guides the development and implementation of the project through both academic and personal support.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Demonstrate well-developed skills in the integration of theoretical and practical knowledge related to their project.	<i>1 Deep Knowledge, 3 Lifelong Learning, 4 Effective Communication and 7 (Technical Competence).</i>
b) Display a sound understanding of the various aspects of planning and organising a project.	<i>2 Critical Analysis, 3 Lifelong Learning and 7 Technical Competence.</i>
c) Evidence critical thinking and analysis of written material related to their project	<i>2 Critical Analysis and 4 Effective Communication.</i>
d) Demonstrate sound research and writing skills and high standards in academic discourse.	<i>5 Ethical Action and 7 Technical Competence.</i>
e) Demonstrate the ability to review personal performance throughout a project.	<i>3 Lifelong Learning, 4 Effective Communication) and 8 Responsible Innovation.</i>
f) Maintain progress and meet deadlines in the context of project complications and unexpected situations.	<i>3 Lifelong Learning, 5 Ethical Action and 6 Self Direction.</i>
g) Exhibit confidence in communication and liaison skills as required.	<i>4 Effective Communication and 7 Technical Competence.</i>
h) Demonstrate professional attitudes through punctuality and personal organisation.	<i>5 Ethical Action and 6 Self Direction.</i>

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
i) Demonstrate integration of artistic knowledge in their given project with respect to such aspects as performance, choreography, rehearsals and teaching, and program development.	<i>3 Lifelong Learning, 7 Technical Competence and 8 Responsible Innovation.</i>
j) Demonstrate time and resource management skills.	<i>5 Ethical Action and 6 Self Direction.</i>
k) Demonstrate a developed awareness of self care, stress management, and personal and professional development.	<i>3 Lifelong Learning, 5 Ethical Action and 6 Self Direction.</i>

## 2.4 Unit content and structure

<p><b>CONTENT</b></p> <p>Preparations for the project through regular individual meetings with a Supervisor including: planning tasks, communication strategies, establishment of roles and/or teams, development of written materials, identification and assignment of production tasks, spiritual preparation and support, and timelines</p> <p>Guided research and supervision of writing tasks</p> <p>The implementation of the project and/or the submission of the written work</p> <p>Regular class meetings for the purposes of receiving progress reports, peer support and debriefing</p> <p>Evaluation of the project through a final class debriefing process</p>
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STRUCTURE – CHOREOGRAPHY BASED PROJECTS		
Session	Topics	Readings / Activities
<i>Week 1</i>	Introduction to the unit, requirements and expectations	Students refer to their Project A proposal and reading allocated to them by their personal supervisor.
<i>Week 2</i>	Planning for audition	Students refer to their Project A proposal and reading allocated to them by their personal supervisor.
<i>Week 3</i>	Preparation for first rehearsal, logistics	Students refer to their Project A proposal and reading allocated to them by their personal supervisor.
<i>Week 4</i>	Developing of movement motives	<p><i>Choreographic Outcomes</i>, Dance Interactive <a href="http://www.dance-interactive.com/DI2/co.html">http://www.dance-interactive.com/DI2/co.html</a></p> <p>Forsythe, W., (2010), <i>Improvisation Technologies: A Tool for the Analytical Dance Eye</i>.</p>
<i>Week 5</i>	Evaluation reports	Students document their own progress.
<i>Week 6</i>	The choreographic process by different choreographers	<p>Analysing the work method of other choreographers:</p> <p>William Forsythe Wayne McGregor Anne Teresa de Keersmaker Emanuel-Gat.</p>

<i>Session</i>	<b>Topic</b>	<b>Readings / Activities</b>
<i>Week 7</i>	Advertising and marketing the project	Students refer to different forms of advertisement for dance.
<i>Week 8</i>	Costume design	Students refer to their Project A proposal and reading allocated to them by their personal supervisor.
<i>Week 9</i>	Story boarding	Students refer to their Project A proposal and reading allocated to them by their personal supervisor.
<i>Week 10</i>	Preparing posters and programs	Students refer to published posters and programs of professional dance companies.
<i>Week 11</i>	Lighting	Students refer to their Project A proposal and reading allocated to them by their personal supervisor.
<i>Week 12</i>	Music editing	Students refer to their Project A proposal and reading allocated to them by their personal supervisor.
<i>Week 13</i>	Reviewing the piece.	
<i>Week 14</i>	<b>Performance Week</b>	
<i>Week 15</i>	<b>Examination Week</b>  Presentation	



## 2.5 Teaching methods/strategies

Learning will occur through one-to-one supervision, external meetings with project liaisons, group meetings with the class in which each student reflects on the process of formulating their project, guided research and writing, and self-generated project tasks in consultation with supervisor. Such tasks could include: rehearsals, choreographic workshops, program design and implementation, set and costume design, lighting and sound design, multimedia preparations, and resource acquisitions	
Methodology	Student Workload
Individual supervision session and in class group	7 hours
Project execution and presentation	65 hours
Project evaluation	3 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks)

Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Progress Report</b> Student's contributions to class discourse is assessed on progress in supervisory sessions, and completion of project tasks as set by supervisor.	Wk 12	20%	(a), (b), (c), (e), (f), (g), (h), (i), (j)	Depth and extent of contributions to class discourse. Extent of progress made in and between supervisory sessions. Completion of tasks at or above standards required for each task.
<b>Project Execution</b> Preparation and execution of the project including storyboard, sound, lighting, costume, makeup, sets/props and working with cast OR Depth of research and documentation.	Wks 12-14	50%	(a), (j), (k)	Quality and extent of preparation. Accuracy and detail in storyboarding. Appropriateness and quality of music choice, sound production, lighting arrangements, costume design and make-up OR Depth and extent of research evidence by wide access to the literature, integration of key ideas, concepts and theories; discussion, quality and conclusions.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<p><b>Project Evaluation (2000 words)</b></p> <p>A written report and short class presentation evaluating both the preparation process and the project itself.</p> <p>This report is to be handed in as part of the Final Submission which should also include the original Project A proposal and DVD recording.</p> <p><b>Project evaluation</b> areas are as follows:      A)</p> <p>Student as-Director, Choreographer, Organiser, Researcher, Teacher.      B)</p> <p>Use of Supervisor guidance.</p>	Wk 15	30%	(a), (b), (c), (d), (e)	<p>Clarity, coherence and insightfulness of project documentation with respect to items such as:</p> <p>The achievement of project goals, objectives or intended outcomes.</p> <p>Meeting anticipated standards with respect to the project.</p> <p>The quality of alternatives implemented in the face of challenges. Relevance, effectiveness, efficiency, appropriateness and replicability of preparation and production process. Critical self-reflection and key learnings.</p>

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<p><b>Process/ rehearsal evaluation,</b></p> <ul style="list-style-type: none"> <li>- Efficiency of-rehearsals.- Use of people involved,</li> <li>- coping with changes.</li> </ul> <p><b>Product</b></p> <ul style="list-style-type: none"> <li>-Were the original goals and visions met?</li> <li>- Evaluation of signs and space used or paper completed.</li> <li>- Evaluation of the project in terms of how well it replicated the original idea.</li> </ul> <p><b>Self evaluation</b></p> <ul style="list-style-type: none"> <li>-What would I change if I could?</li> <li>- What have I learned?</li> </ul>				

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READINGS**

Past 3<sup>rd</sup> year Student Projects, located in the Gordon Moyes Library.

Duerden, R. & Fisher, N., (2007), *Dancing off the Page: Integrating Performance,*

*Choreography, Analysis and Notation/documentation*, Dance Books, London.

Forsythe, W., (2010), *Improvisation Technologies: A Tool for the Analytical Dance Eye*, Hatje Cantz, Berlin.

NHMRC/ARC/AVCC, (2006), *Australian Code for the Responsible Conduct of Research*, Commonwealth of Australia, Canberra,  
[http://www.nhmrc.gov.au/files\\_nhmrc/publications/attachments/r39.pdf](http://www.nhmrc.gov.au/files_nhmrc/publications/attachments/r39.pdf)

Wesley Institute 2007, *Research Ethics Policy*, PO-STU-03, Wesley Institute, Sydney.

#### **For research involving human participants:**

NHMRC/ARC/AVCC, 2007, *National Statement on Ethical Conduct in Human Research*, Commonwealth of Australia, Canberra,  
<http://www.nhmrc.gov.au/publications/synopses/e72syn.htm>

NSW Commission for Children & Young People, *Working With Children Check*, NSW Government,  
<http://www.kids.nsw.gov.au/director/check.cfm>.

### **RECOMMENDED READINGS**

- Adshead, J., (2005), *Dance Analysis: Theory and Practice*, Dance Books, London.
- Adshead-Landsdale, J., (1999), *Dancing Texts: Intertextuality in Interpretation*, Dance Books, London.
- Albright, A.C. & Gere, D. (Eds.), (2003), *Taken by Surprise: A Dance Improvisation Reader*, Wesleyan University Press, Middletown.
- Banes, S., (1994), *Writing Dancing in the Age of Postmodernism*, Wesley University Press, Hanover.
- Beall, M., (1993), *The Art of Self Promotion: Successful Promotion by Dancers and Choreographers*, Aust. Council, Strawberry Hills.
- Goellner, E.W. & Murphy, J.S., (1995), *Dance as Theory, Literature as Dance*, Rutgers University Press, New Brunswick.
- Gray, J.A., (1992), *Research in Dance IV: 1900-1990*, AAHPERD, Reston.
- Hanna, J.L., (1983), *The Performer-Audience Connection: Emotion to Metaphor in Dance and Society*, University of Texas Press, Texas
- Hanna, J.L., (1987), *To Dance is Human: A Theory of Nonverbal Communication*, University of Chicago Press, Chicago.
- Hill, A., (1997), *Just Business: Christian Ethics for the Market Place*, IVP, Downers Grove.
- Larson, L., (2004), 'HeartDance: A Dance Film by John Rage', in Defina, E. (Ed.), *Inspire: A Selection of Dance Writings*, Vol. 5, ICDF, Sydney.
- Overby, L.Y. & Humphrey, J.H., (1989), *Dance: Current Selected Research*, AMS Press, New York.
- McAuley, G., (1999), *Space in Performance: Making Meaning in Theatre*, University of Michigan, Michigan.
- Poyner, H. & Simmonds, J., (1997), *Dancers and Communities: A Collection of Writings about Dance as a Community Art*, Australian Dance Council, Walsh Bay.

**Marking Scheme:**

**Unit Code:**

**Assessment Task: 1**

**Student No: .....Name:**

**Semester: 6**

**Course: BDance**

**Unit: Project B**

**Weighting: 30%**

**Due: Week 12**

**Task: Progress Report**

**Lecturer:**

**Date Due:**

**Grade:**

**Learning Outcomes:**

Demonstrate well-developed skills in the integration of theoretical and practical knowledge related to their project.

Display a sound understanding of the various aspects of planning and organising a project.

Evidence critical thinking and analysis of written material related to their project.

Demonstrate sound research and writing skills and high standards in academic discourse.

Demonstrate the ability to review personal performance throughout a project.

Maintain progress and meet deadlines in the context of project complications and unexpected situations.

Exhibit confidence in communication and liaison skills as required.

Demonstrate professional attitudes through punctuality and personal organisation.

Demonstrate integration of artistic knowledge in their given project with respect to such aspects as performance, choreography, rehearsals and teaching, and program development.

Demonstrate time and resource management skills.

**Task: Literature review**

Contribution to discussion, completion of project tasks as set by supervisor, time and resource management.

<b>Contribution to discourse /25</b>
<b>Progress made in supervisory sessions /25</b>

<b>Weeks</b>	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
	Little or no contribution to discourse or progress in supervisory sessions	Some contribution to discourse and progress in supervisory sessions	Consistent contribution to discourse and progress in supervisory sessions	Extensive contribution to discourse and progress in supervisory sessions	Exemplary contribution to discourse and progress in supervisory sessions
<b>3</b>					
<b>6</b>					
<b>9</b>					
<b>12</b>					



	<b>Completion of project tasks. /25</b> <b>Time and self-management /25</b>				
<b>Week</b>	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
	Poor self and time management and/or completion of few or no tasks	Adequate self and time management and completion of some tasks	Consistent self and time management and completion of most tasks	Highly consistent self and time management and completion of all tasks	Exemplary self and time management and systematic completion of all tasks
<b>3</b>					
<b>6</b>					
<b>9</b>					
<b>12</b>					
Total Mark /100					

**Marking Scheme:**

**Unit Code:**

**Assessment Task: 2**

**Student No:**

**Name:**

**Semester:**

**Course: Bachelor of Dance**

**Unit: Project B**

**Weighting: 40%**

**Due: Weekly ongoing**

**Task: Project Execution:**

**Grade:**

**Learning Outcomes:**

Demonstrate well-developed skills in the integration of theoretical and practical knowledge related to their project.

(j) Demonstrate time and management skills.

(k) Demonstrate a developed awareness of self-care, stress management, and personal and professional development.

**Task: Project execution**

To be completed by the Project Supervisor.

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
<b>Relationship to original plan (e.g. proposal) / 20</b>	Little or no relationship to original plan	Some relationship to original plan	Consistent relationship to original plan	Highly consistent relationship to original plan	Seamless relationship to original plan

	<b>Fail</b>	<b>Pass</b>	<b>Credit</b>	<b>Distinction</b>	<b>High Distinction</b>
<b>Factors contributing to success (e.g. signs of production, timing of implementation, project plan) / 20</b>	No, or only superficial, identification or discussion and factors contributing to success	Basic identification and discussion and factors contributing to success	Thoughtful identification and discussion and factors contributing to success	Thoughtful and insightful identification and discussion and factors contributing to success	Thoughtful, insightful and rigorous identification and discussion and factors contributing to success
<b>Factors that caused problems and how they were addressed / 20</b>	No, or only superficial, identification of problems and how they were addressed	Basic identification of problems and how they were addressed	Thoughtful identification of problems with some detail as to how they were addressed	Thoughtful and insightful identification of problems with extended detail as to how they were addressed	Thoughtful, insightful and rigorous identification of problems with comprehensive detail as to how they were addressed

	Fail	Pass	Credit	Distinction	High Distinction
<b>Relationships and People Management / 20</b>	Poor relationship and people management	Adequate relationship and people management	Effective relationship and people management	Highly effective relationship and people management	Exemplary relationship and people management
<b>General organisation and operational management / 20</b>	Poor organisation and operational management	Adequate organisation and operational management	Effective organisation and operational management	Highly effective organisation and operational management	Exemplary organisation and operational management
<b>Total mark / 100</b>					
<b>Final comments:</b>           <p align="center"><b>Assessor: .....</b></p>					

**Marking Scheme****Student No:** .....**Course:** Bachelor of Dance**Due:** Week 14 (Research)

Week 15 (Choreography)

**Unit Code:****Name:****Unit:** Project B**Task:** Evaluation**Date Received:****Assessment Task: 3****Semester:****Weighting:** 30%**Lecturer:****Grade:****Learning Outcomes:**

Demonstrate well-developed skills in the integration of theoretical and practical knowledge related to their project.

Display a sound understanding of the various aspects of planning and organising a project.

Evidence critical thinking and analysis of written material related to their project.

Demonstrate sound research and writing skills and high standards in academic discourse.

Demonstrate the ability to review personal performance throughout a project.

**Task: Project evaluation**

A written report and a short class presentation evaluating both the process and the project itself. This is to be handed in as part of the final submission and should include the original Project A proposal. Project evaluation areas are as follows:

Personal

Role of Director, Choreographer, organiser, researcher, teacher, etc.

Use of Supervisor guidance.

Process/rehearsal evaluation, e.g.

Efficiency of rehearsals.

Use of people involved.

Coping with changes.

Product

Were the original goals and visions met?

Evaluation of signs and space used or paper completed, etc.

Evaluation of the project in terms of how well it replicated the original idea.

Self evaluation

What would I change if I could?

What have I learned?

Parts	Fail	Pass	Credit	Distinction	High Distinction
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	Superficial description, unclear explanation, little or no critical analysis, few or no examples	Adequate description, somewhat clear explanation, occasionally critical analysis, some examples	Complete description, clear explanation, typically critical analysis, adequate examples	Complete and systematic description, very clear explanation, always critical analysis, examples for each major point	Complete and highly systematic description, crystal clear explanation, comprehensively critical and insightful analysis, examples for each major point and sub-point
<b>Total Mark / 100</b>					

## **Psychosomatic Education IA**

### **Section 1: General Information**

#### **1.1 Administrative details**

<b>Associated HE Award(s)</b>	<b>Duration</b>	<b>Level</b>	<b>Lecturer</b>
Bachelor, Associate Degree	One semester	1 <sup>st</sup> year	

#### **1.2 Core or elective subject/unit**

core subject/unit

#### **1.3 Subject/unit weighting**

<b>Subject/Unit Credit Points</b>	<b>Total Course Credit Points</b>
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### **1.4 Student workload**

<b>No. timetabled hours/week</b>	<b>No. personal study hours/week</b>	<b>Total workload hours/week</b>
2.5 hours/week	2.5 hours/week	5 hours/week

#### **1.5 Mode of delivery**

face to face

#### **1.6 Pre-requisites**

No

#### **1.7 Other resource requirements**

Fully equipped dance studio (appropriate floor and mats, fans and/or air conditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions



## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

Psychosomatic Education 1A & B and 2A & B are a suite of units designed to provide students with the opportunity to understand key psychological and physiological factors affecting performance, including specific factors that allow the body to perform at a high level in physical activities. Part A of this first unit focuses on developing strength, flexibility, coordination and power using the Pilates method. Part B places emphasis on achieving and maintaining mind and body health, through activities that promote fitness, healthy nutrition, positive mind-body connections, and awareness of dangerous practices negatively affecting health.

### 2.2 Unit synopsis/abstract/handbook entry

This unit introduces the mind/body study of Pilates – its basic philosophy and associated exercise program. The body science section of the unit focuses on the cell and skeletal structure of the human body – and related areas of fitness, nutrition and psychological health. This latter section supports the Pilates Theory relating to the importance of body alignment in preventing injury during movement. Studies of the skeletal structure of the body and parts prone to injury, as well as strapping and massage techniques that assist in treating minor injuries are also included in this unit.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Demonstrate a basic understanding of the philosophy of the Pilates methods.	<i>1 Deep Knowledge and 3 Lifelong Learning.</i>
b) Identify and use core muscles in the execution of basic Pilates exercises.	<i>1 Deep Knowledge and 2 Critical Analysis.</i>

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
c) Demonstrate a willingness to explore and apply the theories, concepts and terminology	<i>3 Lifelong Learning and 5 Ethical Action.</i>
d) Demonstrate a preliminary understanding of common dance injuries, and ideal body alignment for prevention of injuries.	<i>1 Deep Knowledge and 2 Critical Analysis.</i>
e) Demonstrate a functional understanding of the skeletal structure of the human body.	<i>1 Deep Knowledge), 3 Lifelong Learning</i>
f) Demonstrate ability to administer basic massage and strapping.	<i>6 Self Direction and 7 Technical Competence.</i>
g) Articulate an understanding of the cell structure of the human body.	<i>1 Deep Knowledge and 3 Lifelong Learning.</i>

## 2.4 Unit content and structure

### **CONTENT: Part A**

Introduction to the philosophy of the Pilates method.

An overview of key anatomical landmarks and muscles that define correct execution of the Pilates repertory.

Basic repertoires of Pilates exercises.

### **Part B Anatomy for Dance**

Cell structure, skeletal system, joint structure and kinetics.

Anatomy of lumbar spine, body alignment.

Anatomy of pelvis, hip and thigh.

Anatomy of the knee, types of injury, lower limb alignment.

Anatomy of lower limb and ankle, types of injury, strapping techniques.

Anatomy of neck, shoulders and upper limb, basic massage.

<b>STRUCTURE</b>		
<b>Session</b>	<b>Topics</b>	<b>Required Readings</b>
Week 1	Introduce the unit & tasks	
Week 2	A) Principles of Pilates. B) The skeletal frame.	Miller, W.J. (Ed.), (2000), <i>The Complete Writings of Joseph H Pilates.</i>
Week 3	A) Pilates methodology. B) Leg bones and muscles..	Kapit, W. & Elson, L., (2001), <i>The Anatomy Colouring Book.</i>
Week 4	A) Goals for Assessment Task 1 Discussion. B) Ankle bones & muscles	
Week 5	A) Tripoints, Vertical Posture, TA, Centering. B) Leg injury prevention.	
Week 6	A) Breathing for Pilates. B) Massage and strapping.	
Week 7 & 8	Revision.& Assessment	
Week 9	A) Engaging the core muscles. B) The spine and head.	Latey, P., (2001), <i>Modern Pilates.</i>
Week 10	A) Maintaining neutral spine. B) Cell structure.	Kapit, W. & Elson, L., (2001), <i>The Anatomy Colouring Book.</i>
Week 11	A) Assessing alignment. B) Cell structure.	

<i>Week 12</i>	Revision.	
<i>Week 13</i>	Practical assessment.	
<i>Week 14</i>	<b><i>Performance Week</i></b>	
<i>Week 15</i>	<b><i>Examination Week</i></b>	

## 2.5 Teaching methods/strategies

Learning will occur through practical classes, discussions, tutorials.	
Methodology	Student Workload
In class practice, discussions	22.5 hours
Tutorials (B)	15 hours
Skeletal structure worksheets	8 hours
Mid-semester examination preparation, reflection	17.5 hours
Final examination preparation	12 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks) Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks

## PART A

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Technical Achievement</b>  Guided development towards three movement goals in the areas of core strength. Implementation of an exercise program over 10 weeks; self-evaluation, and documentation of the program and its results.	Wk 13	20%	(a), (b), (c)	Theoretically and practically driven choice of exercises.  Depth and extent of self-evaluation.  Quality and detail of documentation

<b>Knowledge Test</b>  Two in-class worksheets presented mid-semester and end of semester. Answers should reflect a consolidated knowledge of the philosophy of Pilates, and its basic terminology and method.	Wks 7 and 13	30%	(a), (b), (c), (d)	Correct and complete answers in relation to: - The philosophy of Pilates. - Pilates terminology. - Pilates method.
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## PART B

<b>Semester Tests</b>  Two theoretical, practical short tests on the anatomy assessing knowledge of various bones in the skeleton, facility with using anatomical names for joint positions, and knowledge of basic massage and strapping.	Wk 7	20%	(d), (e), (f), (g)	Evident capacity to:  identify and describe the structure of the human skeletal system.  explain the actions and functions of the skeletal system.
<b>Final Examination</b>  Examination assessing students' understanding of unit content.	Exam week	30%	(d), (e), (f), (g)	Correct and complete answers to questions on unit content.

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Kapit, W. & Elson, L. (2001), *The Anatomy Colouring Book*, (3<sup>rd</sup> ed.), Benjamin Cummins, Upper Saddle River.

Latey, P. (2001), *Modern Pilates*, Allen & Unwin, Sydney.

Miller, W.J. (Ed.) (2000), *The Complete Writings of Joseph H. Pilates: Return to Life through Contrology, and Your Health*, Bainbridge Books, Haworth.

### **RECOMMENDED READING**

Calais-German, B. (1993), *Anatomy of Movement*, Eastland Press, Seattle.

Franklin, E. (2004), *Conditioning for Dance*, Human Kinetics, Champaign.

Marieb, E. & Hoehn, K. 2007, *Human Anatomy and Physiology* (7<sup>th</sup> ed.), Pearson/Benjamin Cummings, San Francisco

Moore, K.L. (2005), *Clinical Oriented Anatomy*, Williams & Wilkins, Philadelphia.

Palastanga, N., (2006), *Anatomy and Human Movement: Structure and Function*, (5<sup>th</sup> ed.), Butterworth-Heinemann, Edinburgh.

Pilates, J., (1998), *Your Health*, (reprint), Presentation Dynamics, Talent.

Pilates, J. & Miller, W.J., (1998), *Pilates' Return to Life Through Contrology*, (reprint), Presentation Dynamics, Talent.

Rasch, P. 1989, *Kinesiology and Applied Anatomy: The Science of Human Movement*, (7<sup>th</sup> ed.), Lea and Febiger, Philadelphia.

Seeley, R., Tate, P. & Stephens, T., (2008), *Anatomy and Physiology*, McGraw-Hill, Boston.

Todd, M.E., (1997), *The Thinking Body*, Dance Horizons, Hightstown.

## Psychosomatic Education IB

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturer
Bachelor, Associate Degree	One semester	1 <sup>st</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
2.5 hours/week	2.5 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Psychosomatic Education IA*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor and mats, fans and/or air conditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).



## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

Psychosomatic Education 1A & B and 2A & B are a suite of units designed to provide students with the opportunity to understand the psychological factors that affect performance combined with knowledge of physiological factors influencing the ability of the body to perform in high level physical activities. Part A of this second unit focuses on developing strength, flexibility, coordination and power using the Pilates method. Part B places emphasis on achieving and maintaining mind and body health, with the unit offering knowledge of body function and skill development activities that promote fitness through healthy nutrition, positive mind-body connections and an awareness of dangerous practices affecting health.

### 2.2 Unit synopsis/abstract/handbook entry

This unit continues the mind/body study of Pilates and discusses the advantages of a regular Pilates exercise regime to maintain flexibility, strength, coordination and power. The body science section of the unit focuses on the physiology of the muscular system and the treatment of sprains plus the vestibular system and its effect on balance and coordination. The unit also provides students with an overview of the body's natural healing systems.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Discuss historical and cultural influences on the development of Pilates.	<i>1 Deep Knowledge and 3 Lifelong Learning.</i>
b) Demonstrate facility with a basic repertoire of body strengthening exercises.	<i>1 Deep Knowledge and 7 Technical Competence.</i>

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes</b>
c) Demonstrate a developing self-awareness of movement practices and the possibilities for improvement and change.	<i>1 Deep Knowledge, 3 Lifelong Learning and 6 Self Direction.</i>
d) Communicate a functional understanding of the musculoskeletal system and the vestibular system.	<i>1 Deep Knowledge and 3 Lifelong Learning.</i>
e) Demonstrate an understanding of the body's healing mechanisms.	<i>1 Deep Knowledge and 3 Lifelong Learning.</i>

## 2.4 Unit content and structure

### CONTENT

#### Part A

The history of the Pilates method and cultural influences affecting its popularity.

Continued awareness of muscles involved in accurately executing the Pilates repertory.

Information and experience of the central concept of the Pilates method – core control.

Practice of the preliminary Pilates repertory through mat work, exercises and movement patterns which students will incorporate into their own personal workouts.

<b>Part B</b>  Inflammation, body-healing mechanisms, practical management of sprains.  Muscular physiology, adaption to stress, genetics.  Application of Safe Dance Principles to dance class.  Review of common dance-related injuries and technique faults.  Vestibular system/balance and coordination.		
<b>STRUCTURE</b>		
<b>Session</b>	<b>Topics</b>	<b>Required Readings</b>
<i>Week 1</i>	A) Introduction to the unit and assessment expectations.  B) Muscle physiology.	
<i>Week 2</i>	A) Modern History of the Pilates method.  B) Muscle physiology.	Calais-Germain., B. (1993), <i>Anatomy of Movement</i> .
<i>Week 3</i>	B) Designing an exercise program for strength and flexibility.  B) Inflammation and treatment.	
<i>Week 4</i>	A) Implementing and developing the prescribed exercise program.  B) Healing mechanisms.	
<i>Week 5</i>	A) Further development of the prescribed exercise program.  B) Balance and coordination.	Robinson, L. et al. 2001, <i>The Official Body Control Pilates Manual</i> .

Session	Topic	Required Readings
<i>Week 6</i>	A) Working in groups to assess, correct, implement and evaluate the set exercise program. B) Balance and coordination.	Grieg, V., (1994), <i>Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class</i>
<i>Week 7</i>	Assessment.	
<i>Week 8</i>	A) Identifying postural problems. B) Vestibular system.	
<i>Week 9</i>	A) Self assessment of postural problems. B) Vestibular system.	
<i>Week 10</i>	A) Analysing a partner and developing correctional exercises. B) Common Dance Injuries and their prevention.	
<i>Week 11</i>	A) Analysing a partner and developing correctional exercises. B) Common Dance Injuries and their prevention.	
<i>Week 12&amp;13</i>	Revision & Assessment	
<i>Week 14</i>	<b><i>Performance Week</i></b>	
<i>Week 15</i>	<b><i>Examination Week</i></b>	

## 2.5 Teaching methods/strategies

Learning will occur through practical classes, discussions, tutorials, guided	
Methodology	Student Workload
In class practice, discussions, reflection and journaling	30 hours
Tutorials (B)	15 hours
Safe Dance Principles preparation and presentation	13 hours
Muscle assignment	10 hours
Final examination preparation	7 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension, i.e., assessment tasks submitted more than 10 days late receive NO marks.

Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

## PART A

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Technical Achievement</b>  Guided development towards three movement goals involving habit correction. Documentation of a corrective exercise regime and self-evaluated results at 10 <sup>th</sup> week of program.	Wk 11	20%	(a), (b), (c)	Identification of goals.  Theoretically practically driven choice of exercises.  Depth and extent of self-evaluation.  Documentation
<b>Knowledge Test</b>  Complete worksheet reflecting knowledge of the continual Development of Pilates based on identified historical and cultural influences; and defining characteristics that separate it from other movement methods. Worksheet reflecting knowledge of the exercises and principles taught	7 & 13	15%ea	(a), (b), (c)	Correct and complete answers in relation to:  The philosophy of Pilates.  Pilates terminology.  Pilates method.

## PART B

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Mid-semester Test</b>  Theoretical and practical tests on students' understanding of Safe Dance Principles, muscle origin, dance specific physiology, and muscle function.	Wk 7	20%	(d), (e)	Clear understanding of theory.  Appropriate and coherent class design.  Thoughtful and systematic method of presentation.  Effectiveness and completeness of documentation.  Number and quality of references  Capacity to identify and describe muscle origin, muscle insertion and action, and Dance-specific muscle function.
<b>Final Examination</b>  Examination testing students' understanding of unit content.	15	30%	(d), (e), (f), (g)	Correct and complete answers to questions on unit content.

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READING**

Calais-Germain, B., (1993), *Anatomy of Movement*, Eastland Press, Seattle.

Grieg, V., (1994), *Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class*, Princeton, Hightstown.

Kapit, W. & Elson, L., (2001), *The Anatomy Colouring Book*, (3<sup>rd</sup> ed.), Benjamin Cummins, Upper Saddle River.

Robinson, L. et al., (2001), *The Official Body Control Pilates Manual*, Barnes and Noble, Jamesburg.

### **RECOMMENDED READING**

Arnheim, D., (1986), *Dance Injuries: Their Prevention and Care*, Mosby, New York.

*Ausdance Safe Dance Reports 1 and 2*, (1990, 1995), Australian Dance Council, Canberra.

Berardi, G., (1991), *Finding Balance*, Dance Horizons, Hightstown.

Crookshanks, D., (1999), *Ausdance Safe Dance Report 3*, Australian Dance Council, Canberra.

Greeves, T., *Safedance Project 1990 and 1995*, Australian Dance Council, Canberra.

Guyton & Hall., (2000), *Textbook of Medical Physiology*, (10<sup>th</sup> ed.), Saunders

Howse, J. & Hancock, S., (1994), *Dance Technique and Injury Prevention*, (2<sup>nd</sup> ed.), A & C Black, London.

Huwyler, J.S., (2002), *The Dancer's Body: A Medical Perspective on Dance and Dance Training*, Dance Books, London.

Schiller, W., (1997), *Movement, Dance and Sport*, Macquarie University Press, Sydney.



## Psychosomatic Education IIA

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturer
Bachelor, Associate Degree	One semester	2 <sup>nd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
2.5 hours/week	2.5 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Psychosomatic Education I*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor and mats, fans and/or air conditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

In continuing to prepare the student for physiological self-management in the Dance industry, Psychosomatic Education IIA explores the physiology of the cardio-respiratory and nervous systems, and further explores body maintenance for the dancer. Technical and physical skills, including use of alignment, coordination, balance, strength, control, flexibility, stamina and transference of weight, remain foci of the unit, as does the use of appropriate terminology to name body parts and describe body function. Demonstrated understanding of factors which impact on body maintenance, and methods of body maintenance relevant to dancers are also explored in more detail as students' progress in their understanding of important underlying concepts and principles.

### 2.2 Unit synopsis/abstract/handbook entry

This unit continues the mind/body study of Pilates, introducing more advanced exercises and timed breathing practice. The unit also introduces the advantages of portable equipment for use in an exercise program. In the theoretical component of the unit, students study the cardio/respiratory system and the nervous system as they continue to develop their understanding of the human body and their ability to influence its preparedness for increased physical activity.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Compare Modern and Traditional Pilates repertory and associated benefits.	<i>1 Deep Knowledge, 2 (Critical Analysis) and 7 Technical Competence.</i>

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes</b>
b) Demonstrate a well-developed self-awareness of their own movement practices and ‘timed breathing’ in the execution of Pilates exercises.	<i>1 Deep Knowledge, 3 Lifelong Learning and 6 Self Direction.</i>
c) Demonstrate a functional understanding of the cardio respiratory system, and the nervous system.	<i>1 Deep Knowledge and 3 Lifelong Learning.</i>
d) Evidence clear awareness of the body’s capabilities and flexibility limitations.	<i>1 Deep Knowledge, 2 Critical Analysis and</i>
e) Demonstrate a consolidated understanding of common dance injuries and ideal body alignment for prevention of injury/problem.	<i>2 Critical Analysis and 6 Self Direction.</i>
f) Demonstrate willingness to explore and apply concepts and processes introduced.	<i>1 Deep Knowledge and 6 Self Direction.</i>

## 2.4 Unit content and structure

<p><b>Part A</b></p> <p>The differences between modern and traditional Pilates.</p> <p>Identification of muscles important in the execution of more advanced Pilates repertory, and further refining their timed breathing ability.</p> <p>Experience of the central concept of the Pilates method – core control.</p> <p>This unit outcome supports the achievement of Graduate Attributes practice of timed breathing on the execution of Pilates exercises.</p>
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**Part B**

Introduction to the nervous system.

Basic reflexes and peripheral nervous system.

Movement pathways in the central nervous system.

Development of movement/optic nerve.

Anatomy of cardiovascular system, energy systems.

Principles of dance-specific flexibility.

**STRUCTURE**

Session	Topics	Required Readings
<i>Week 1</i>	A) Introduction to the unit and assessment expectations.  B) Introduction to the nervous system.	
<i>Week 2</i>	A) Comparing Traditional and Modern Pilates.  B) Basic reflexes and peripheral nervous system.	Shumway-Cook, A. & Woolacott, M., (1995), <i>Motor Control: Theory and Practical Applications</i> , Chapters 1, 2.
<i>Week 3</i>	A) Advanced Pilates exercises and timed breathing.  B) Basic reflexes and peripheral nervous system.	

<i>Week 4</i>	A) Advanced Pilates exercises and timed breathing.B) Development of movement/optic nerve.	
<i>Week 5</i>	A) Further study of Core Control. B) Development of movement/optic nerve.	
<i>Week 6</i>	Revision.	
<i>Week 7</i>	Assessment.	
<i>Week 8</i>	A) Health, safety and welfare for Pilates instruction.B) Anatomy of cardiovascular system, energy systems.	Oschmann, J.L., (2000), <i>Energy Medicine: The Scientific Basis</i> , Chapters 1-4, 15.
<i>Week 9</i>	A) Plan and prepare to instruct a mat based Pilates session.B) Anatomy of cardiovascular system, energy systems.	
<i>Week 10</i>	A) Body appraisal.B) Principles of dance-specific flexibility.	
<i>Week 11</i>	A) Integrating small equipment into mat work.B) Principles of dance-specific flexibility.	
<i>Week 12 &amp; 13</i>	Revision & Assessment	
<i>Week 14</i>	<b><i>Performance Week</i></b>	
<i>Week 15</i>	<b><i>Examination Week</i></b>	

## 2.5 Teaching methods/strategies

Learning will occur through practical classes, discussions, online and face-to-face tutorials, guided reading and reflection.	
Methodology	Student Workload
In class practice, discussions, reflection and journaling	22.5 hours
Tutorial activities	15 hours
Assignment research and preparation	17.5 hours
Private study and examination preparation	10 hours
Guided reading and journalling	10 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension. (i.e., assessment tasks submitted more than 10 days late receive NO marks)

Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Technical Achievement</b>  Guided development towards three movement goals involving advanced functionality. Documentation of the exercise regime and self-evaluated results at 10 <sup>th</sup> week of program.	Wk 13	20%	(a), (b), (d), (e), (f)	Clear and concise identification of goals.  Theoretically and practically driven choice of exercises at an advanced level.  Depth, extent and insightfulness of self-evaluation.
<b>Practical Assessment and Worksheet</b>  Students' written and practical work should reflect knowledge of body parts related to flexibility, correct terminology and method of Pilates explored in workshops.	Wks 7 & 13	30%	(a), (b), (d), (e), (f)	Detailed knowledge of body parts and functions related to flexibility.  Accurate and extensive use of Pilates terminology.  Comprehension of the Pilates method and its application in an increasing range of settings and situations.

## PART B

<b>Mid-semester Test</b>  A comprehensive explanation, with diagrams, of the nerve pathway.	Wk 13	20%	(a), (b), (c), (d), (e), (f)	Comprehensiveness of explanation.  Carefully and correctly labelled diagrams.  Clear evidence of organised and consolidated knowledge of content.
<b>Final Examination</b>  A final examination testing students' understanding of unit content.  Demonstrated knowledge of the cardio vascular system, and aerobic and anaerobic fitness is a requirement.	Wk 13	30%	(a), (b), (c), (d), (e), (f)	Correct and complete answers to questions on unit content.

### 2.7 Prescribed and recommended readings

#### **PRESCRIBED READING**

Oschmann, J.L., (2000), *Energy Medicine: The Scientific Basis*, Churchill Livingstone, London.

Shumway-Cook, A. & Woolacott, M., (1995), *Motor Control: Theory and Practical Applications*, Williams and Wilkins, Seattle.

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#### **RECOMMENDED READING**

Brand, P. & Yancey, P., (1987), *Fearfully and Wonderfully Made*, Hodder



and Stoughton, London.

Brand, P., (1987), *In His Image*, Hodder and Stoughton, London.

Egger, G., (1996), *The New Fitness Leaders Handbook*, Kangaroo Press, Sydney.

Johnson, M., (2007), *The Meaning of the Body: Aesthetics of Human Understanding*, University of Chicago, Chicago.

Laws, K., (2005), *Physics and the Art of Dance: Understanding Movement*, Oxford

University Press, Oxford.

Oakes, M. & Clifton, P., (2006), *The CSIRO Total Wellbeing Diet*, Penguin Group (Australia), Hawthorn.

Palastanga, N., (2006), *Anatomy and Human Movement*, (5<sup>th</sup> ed.), Heinemann, London.

St. George, F., (1994), *The Stretching Handbook*, Simon & Schuster, Sydney.

Vincent, L. & D., (1988), *The Dancer's Book of Health*, Princeton, Hightstown

### **SELECTED AUDIO VISUAL RESOURCES**

*Pilates for Dancers: Get the Dancer's Body*, (2006), DVD, SalsaCrazy.com

Goodman, A., (2007), *Understanding the Human Body: An Anatomy and Physiology*.

### **SELECTED ELECTRONIC RESOURCES**

The Australian Pilates Academy <[www.thepilatesacademy.com.au](http://www.thepilatesacademy.com.au)>

## Psychosomatic Education IIB

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturer
Bachelor, Associate Degree	One semester	2 <sup>nd</sup> year	

#### 1.2 Core or elective subject/unit

core subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
2.5 hours/week	2.5 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

Pre-requisite: Successful completion of *Psychosomatic Education IIA*.

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor and mats, fans and/or air conditioning, sound system and video projection system) for practical classes and fully equipped lecture room for theory sessions (chairs, desks, fans and/or air conditioning, sound system and video projection system).

## **Section 2 – Academic Details**

### **2.1 Aim/purpose/rationale of unit**

In this final unit preparing students for physiological self-management in the Dance industry, students' progress to more advanced exercises with small equipment and develop the ability to design exercise programs as a choreographed piece. The theoretical component of the unit includes a study of the digestive system, including the body's ability to digest and absorb nutrients as well as harmful substances. Good nutrition is defined, as are the risks associated with poor nutrition, drug taking, dietary supplements and ergogenic aids. At the end of this unit, and the suite of Psychosomatic units as a whole, students will possess an integrated understanding of body systems, including the capacity to correlate the structure and function of the musculoskeletal, cardiovascular, respiratory, and digestive systems – and their endocrine and neural control.

### **2.2 Unit synopsis/abstract/handbook entry**

This unit introduces more advanced exercises with small equipment, and develops the ability to design exercise programs as a choreographed piece. Students also study the digestive system, including the body's ability to digest and absorb nutrients as well as harmful substances..

## 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Demonstrate a well-developed self-awareness of personal movement practices and the possibilities for improvement and change.	<i>1 Deep Knowledge, 3 Lifelong Learning and 6 Self Direction.</i>
b) Demonstrate developing change in posture, strength, coordination and movement flow through the application of small equipment use.	<i>1 Deep Knowledge and 2 Critical Analysis.</i>
c) Demonstrate familiarity with exercise programs designed for special needs (e.g. specific age, pregnancy).	<i>3 Lifelong Learning and 5 Ethical Action.</i>
d) Demonstrate a functional understanding of the digestive system.	<i>1 Deep Knowledge) and 2 Critical Analysis.</i>
e) Design nutrition programs based on an understanding of the specific needs of athletes and performers.	<i>2 Critical Analysis and 6 Self Direction.</i>
f) Demonstrate willingness to explore and apply concepts and processes introduced.	<i>1 Deep Knowledge, 3 Lifelong Learning and 4 Effective Communication.</i>
g) Describe risks associated with poor nutrition and inactivity.	<i>7 Technical Competence.</i>
h) Describe eating disorders and disordered eating patterns.	<i>1 Deep Knowledge and 3 Lifelong Learning</i>

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes</b>
i) Describe research evidence on dietary supplements and ergogenic aids.	<i>1 Deep Knowledge and 4 Effective Communication</i>
j) Critically examine drug and risk taking behaviours.	<i>1 Deep Knowledge, 2 Critical Analysis, 3 Lifelong Learning) and 6 Self Direction)</i>

## 2.4 Unit content and structure

<b>CONTENT</b>
<p><b>Part A</b></p> <p>Use of Small equipment with Pilates mat work.</p> <p>Safe use of equipment.</p> <p>Special needs small equipment use.</p>
<p><b>Part B</b></p> <p>Digestive system.</p> <p>Digestion and absorption.</p> <p>Nutrition.</p> <p>Eating disorders.</p> <p>Drug use and risk taking behaviours.</p>

<b>STRUCTURE</b>
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Session	Topics	Required Readings
<i>Week 1</i>	Introduction to the unit and assessment tasks.	
<i>Week 2</i>	A) Principles of Exercise modifications using small equipment. B) Introduction to the digestive tract.	Franklin, E. (2004), <i>Conditioning for Dance</i> .
<i>Week 3</i>	A) Correct and safe use of small equipment.B) Digestion and absorption.	
<i>Week 4</i>	A) Pilates ball, mini ball, therabands and Isotoners. B) Nutrition for athletes and dancers.	
<i>Week 5</i>	A) Foam roller, balance boards. B) Eating disorders and disordered eating	
<i>Week 6</i>	A) Choreography, linking and movement combinations. B) Assessing dietary intake.	Ryan, M., (2007), <i>Sports Nutrition for Endurance Athletes</i> .
<i>Week 7</i>	A) Muscle balancing and safety adaptations for special conditions. B) Health risks associated with poor nutrition and physical activity.	
<i>Week 8</i>	A) Choreography, linking and movement combinations. B) Pre, during and post-performance nutrition.	Dick, F.W., (2003), <i>Sports Training Principles</i> .

<i>Session</i>	<b>Topic</b>	<b>Required Reading</b>
<i>Week 9</i>	A) Movement variations and stretches using deep core muscles. B) Supplements and ergogenic aids.	
<i>Week 10</i>	A) Choreography, linking and movement combinations. B) Drugs and risk taking behaviour.	Tinning, R., McCuaig, L. (Eds.), (2006), <i>Teaching Health and Physical Education in Australian Schools</i> .
<i>Week 11</i>	A) Increasing and decreasing the overload of the mat-based movements. B) Drugs and risk taking behaviour.	
<i>Week 12</i>	Revision.	
<i>Week 13</i>	Class Tests.	
<i>Week 14</i>	<b><i>Performance Week</i></b>	
<i>Week 15</i>	<b><i>Examination Week</i></b>	

## 2.5 Teaching methods/strategies

Learning will occur through practical classes, discussions, tutorials, guided reading and reflection.	
Methodology	Student
In class practice, discussions, reflection and journaling	30 hours
Tutorial activities	15 hours
Essay research and preparation	10 hours
Program and examination preparation	10 hours
Guided reading and journalling	10 hours
<b>Total Student Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension, i.e., assessment tasks submitted more than 10 days late receive NO marks.

Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.



## PART A

Assessment Type	Date Due	Weight	Outcome Assessed	Criteria for Assessment
<b>Technical Achievement</b> Guided development of an exercise program using small equipment and incorporating a choreographed routine to be presented in class.	Wks 10-13	20%	(a), (b), (c), (e)	Clarity, specificity and appropriateness of goals. Choice of exercises, guided by a sensitive awareness to theory and practical constraints. Incisive self-evaluation at a second year level. Detailed, coherent and thoroughly organised documentation.
<b>Knowledge Paper (1250-1500 words)</b> A paper on the use of small equipment, the safety issues and the need for adjustment for special needs (e.g. age, pregnancy).	Wk 11	30%	(a), (b), (c)	Clear introduction: purpose, goals, issues. Logical flow of ideas. Comprehensive discussion Evidence of research, including peer-reviewed articles. Clear conclusion

## PART B

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
<b>Mid-semester Written and Practical Test</b>  This test assesses students' knowledge of the digestive system and nutrition.	Wk 7	20%	(a), (b), (c), (d), (e), (f)	Accurately labelled diagrams of the digestive system.  Identification and specification of food groups.  Clear understanding of nutrition and nutritional needs of various groups and sub-groups under various conditions.
<b>Final Examination</b>  End of semester test of students' understanding of unit content.	Wk 13	30%	(a), (b), (c), (d), (e), (f)	Correct and complete answers to questions on unit content.

### 2.7 Prescribed and recommended readings

#### **PRESCRIBED READING**

Dick, F.W., (2003), *Sports Training Principles*, A & C Black, London.

Franklin, E., (2004), *Conditioning for Dance*, Human Kinetics, Champaign

Ryan, M., (2007), *Sports Nutrition for Endurance Athletes*, Velo Press, Boulder.

Tinning, R., McCuaig, L. (Eds.), (2006), *Teaching Health and Physical Education in Australian Schools*, Pearson Education, Australia.

## RECOMMENDED READING

Buckroyd, J., (2000), *The Student Dancer*, Dance Books, London.

Egger, G., (1996), *The New Fitness Leaders Handbook*, Kangaroo Press, Sydney.

Franklin, E., (2004), *Conditioning for Dance*, Human Kinetics, Champaign.

Guyton, Hall, (2000), *A Textbook of Medical Physiology*, 10<sup>th</sup> edition, Saunders

Huwyler, J.S., (2002), *The Dancer's Body: A Medical Perspective on Dance and Dance Training*, Dance Books, London.

Pike, G., (1997), *Sports Massage for Peak Performance*, Harper Collins, New York.

Pilates, J. & Miller, W.J., (1998), *Pilates' Return to Life Through Contrology*, (reprint), Presentation Dynamics, Talent.

Robinson, L. et al., (2001), *The Official Body Control Pilates Manual*, Barnes & Noble, Jamesburg.

Schiller, W., (1997), *Movement, Dance and Sport*, Macquarie University Press, Sydney.

St. George, F., (1994), *The Stretching Handbook*, Simon & Schuster, Sydney.

Watkins, A. & Clarkson, P., (1990), *Dancing Longer Dancing Stronger: A Dancer's Guide to Improving Technique and Preventing Injury*, Princeton, Hightstown.

## SELECTED AUDIO VISUAL RESOURCES

Peters, Y., (1997), *A Funny Thing Happened on the Way to the Studio or How to Work Out when You Can't Get There*, Video, Without End Ministries, Florida.

*Pilates for Dancers: Get the Dancer's Body*, 2006, DVD, SalsaCrazy.com

## Tap

### Section 1: General Information

#### 1.1 Administrative details

Associated HE Award(s)	Duration	Level	Lecturer
Bachelor, Associate Degree	One semester	Any level	

#### 1.2 Core or elective subject/unit

elective subject/unit

#### 1.3 Subject/unit weighting

Subject/Unit Credit Points	Total Course Credit Points
3 credit points	144 credit points, Bachelor of Dance
3 credit points	96 credit points, Associate Degree of Dance

#### 1.4 Student workload

No. timetabled hours/week	No. personal study hours/week	Total workload hours/week
3 hours/week	2 hours/week	5 hours/week

#### 1.5 Mode of delivery

face to face

#### 1.6 Pre-requisites

No

#### 1.7 Other resource requirements

Fully equipped dance studio (appropriate floor for genre, fans and/or air conditioning, sound system and video projection system). Professional performance space.

## Section 2 – Academic Details

### 2.1 Aim/purpose/rationale of unit

Tap provides another popular elective option for students. The unit introduces basic technical steps and sequences, develops an understanding of the stylistic nuances of the genre, and build an understanding the history and cultural context in which the Tap genre is situated. The unit also provides students an opportunity to transfer and apply physical information from one area of dance to another, understanding commonalties between Tap their major dance studies. In doing so, this unit provides an opportunity for School of Dance students to extend their movement vocabulary, as well as providing students from other Schools with a dance experience in a popular movement form.

### 2.2 Unit synopsis/abstract/handbook entry

The unit introduces Tap as a specific dance genre, including its basic technical steps and sequences, stylistic nuances, and historical and cultural contexts. The unit also provides students an opportunity to transfer and apply physical information from one area of dance to another, understanding commonalties between the Tap genre and their major dance studies.

### 2.3 Student learning outcomes

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes:</b>
a) Demonstrate a variety of basic figures in both tapping and soft shoe.	<i>7 Technical Competence.</i>
b) Apply correct posture and body alignment.	<i>7 Technical Competence.</i>

<b>On successful completion of this unit, the student should be able to:</b>	<b>This unit outcome supports the achievement of Graduate Attributes</b>
c) Demonstrate awareness of, and coordination with, other dancers in the performance space.	<i>5 Ethical Action and 6 Self Direction.</i>
d) Implement Safe Dance Practice Principles.	<i>3 Lifelong Learning and 7 Technical Competenc).</i>
e) Articulate key developmental characteristics of the Tap genre.	<i>1 Deep Knowledge and 7 Technical Competenc).</i>
f) Compare and contrast various styles of Tap.	<i>2 Critical Analysis and 4 Effective Communication.</i>
g) Display a quality of movement characteristic of the Tap genre.	<i>7 Technical Competence.</i>
h) Demonstrate the ability to retain choreography and perform it confidently.	<i>7 Technical Competence.</i>

## 2.4 Unit content and structure

### **CONTENT**

Established syllabus content will be used and the lecturer may choose to use personally developed programs of exercises, sequences and combinations as considered appropriate for the further development of the individual students enrolled in each semester.

### **STRUCTURE**

Two 1.5 hour classes per week will be devoted to Tap course work. Students will work at Intermediate Level and higher as participant skill permits.

Session	Topics
<i>Week 1</i>	Introduction to the unit and student assessment.
<i>Week 2</i>	<p>Nerve beats – tap, tap, tap, tap, 122 123 x 3 ½ turn,</p> <p>Shuffle beat S &amp; F, (Shuffle beat x 4, Tap step beat heel (dig) brush beat beat beat) x 2,</p> <p>Shuffle beat shuffle beat shuffle beat beat beat x 2,</p> <p>Flat beat brush beat beat x 2,</p> <p>Tap springs (circle) x 6 tap step beat, beat, (Flat beat brush beat beat x 2, Pick up beat x 3 beat) x 2.</p>
<i>Week 3</i>	<p>Revise, plus:</p> <p>Nerve beats – tap, tap, tap, tap, 122 123 x 3 ½ turn,</p> <p>Tap step beat heel (dig) brush beat beat beat,</p> <p>Shuffle beat shuffle beat shuffle beat beat beat,</p> <p>Flat double pick up (single only) Shuffle beat x 4,</p> <p>Tap step beat heel (dig) brush beat beat beat) x 2,</p> <p>Shuffle beat shuffle beat shuffle beat beat beat x 2,</p> <p>Flat beat brush beat beat x 2,</p> <p>Tap springs (circle) x 6 tap step beat beat.</p>
<i>Week 4</i>	<p>Revise, plus:</p> <p>Shuffle (normal) – front x 2, side x 2, back x 4, back x 3 ½ turn,</p> <p>Treble beat beat tap step beat beat,</p> <p>Flat flat (same foot) double pick up,</p> <p>Double pick up flat flat, (½ x ½ rhythm, Flat flat brush back brush back beat beat, ½ x ½ rhythm Flat flat brush back beat beat) x 2, (Tap step heel x 4, shuffle beat beat x 2) x 2.</p>

<i><b>Session</b></i>	<b>Topic</b>
<i>Week 5</i>	<p>Revise, plus:</p> <p>Pick up heel knock x 6, knock turn, beat beat brush beat beat brush beat beat brush beat beat – (straight, turning),</p> <p>Tap step beat beat (even),</p> <p>Heel (dig) beat brush beat beat beat,</p> <p>Beat beat brush beat beat brush beat beat brush beat beat x 2,</p> <p>Flat flat pickup x 4,</p> <p>Treble beat beat tap step beat beat x 2,</p> <p>Shuffle beat shuffle beat shuffle beat beat beat beat,</p> <p>Shuffle beat shuffle beat shuffle beat.</p>
<i>Week 6</i>	Revise.
<i>Week 7</i>	<p>Flat flat pick up,</p> <p>Shuffle beat shuffle beat shuffle beat beat beat beat,</p> <p>Treble beat,</p> <p>Treble beat beat beat (hop shuffle behind side together), Shuffle beat shuffle beat beat x 2,</p> <p>Tap step heel x 4,</p> <p>Flat flat (same foot) double pickup x 2,</p> <p>Shuffle beat beat x 3,</p> <p>Shuffle toe heel,</p> <p>Travelling: Flat beat beat beat (2 turns),</p> <p>Toe heel (½ time).</p>



Session	Topics
<i>Week 8</i>	<p>Revise, plus:</p> <p>Flat treble beat beat (same foot),</p> <p>Tap step beat beat beat beat (basic - side),</p> <p>Flat hop brush beat beat,</p> <p>Fast_Heel (dig) beat brush beat beat beat x 2,</p> <p>Tap step beat beat x 3 flat flat,</p> <p>Double pick up flat flat x 2 (left foot leading), (Flat beat brush beat beat x 2 Pick up beat x 3 beat) x 2.</p>
<i>Week 9</i>	<p>Revise, plus:</p> <p>Treble beat beat beat x 2, (Basic side step x 4, Flat hop brush beat beat x 2, Tap step heel x 4, shuffle beat beat x 2) x 2,</p> <p>Tap step beat heel (dg) brush beat beat beat x 2,</p> <p>Shuffle beat shuffle beat shuffle beat beat beat beat x 2, Centre contraction x4 Treble beat beat beat x 2,</p> <p>Tap step, beat beat x 4) x 2.</p>
<i>Week 10</i>	<p>Revise, plus:</p> <p>Treble beat x 4,</p> <p>Tap step beat beat x 2 (tap spring x 4) x 3 (large circle),</p> <p>Flat flat pick up x 3, step turn) x 3,</p> <p>Treble beat beat tap step beat beat x 2,</p> <p>Beat beat brush beat beat brush beat beat brush beat beat x 2, (2<sup>nd</sup> turning),</p> <p>Shuffle beat beat x 4,</p> <p>Brush back beat beat x 4) x 2, (Flat beat brush beat beat x 2,</p> <p>Tap spring x 6 (circle) tap step beat beat) x 2.</p>

<i>Week 11</i>	Revise, plus:  Flat treble beat beat, Flat treble beat, ½ x ½ rhythm, Shuffle beat x 4, Flat flat brush back brush back beat beat x 3, Brush brush knock, Shuffle beat shuffle beat beat x 2 Treble beat x 4) x 2, (Heel (dig) beat brush beat beat beat x 2, Flat treble beat beat x 2) x 2, Flat beat beat beat, flat beat brush beat beat x 2 (turning), Centre contraction x 4.
<i>Week 12</i>	Rehearse and refine routine.
<i>Week 13</i>	Rehearse and refine routine.
<i>Week 14</i>	<b><i>Performance Week</i></b>
<i>Week 15</i>	<b><i>Examination Week</i></b>

## 2.5 Teaching methods/strategies

Two 1.5 hour practical classes per week, comprising:

Discussion and demonstration comparing various Hip Hop styles and styles in other Dance genres.

Modelling using video and live performances of Hip Hop experts.

Preparation and practice in preparation for practical assessment in final week of semester.

<b>Methodology</b>	<b>Student Workload</b>
In class practice and discussions	45 hours
Self-directed research, reading, viewing, analysis	30 hours
<b>Workload</b>	<b>75 hours</b>

## 2.6 Student assessment

Assessment in this unit is conducted via the graded mode. Grade allocations will be determined according to Institute guidelines and practices, and against the marking criteria for each assessment task. A passing grade in this unit requires completion and submission of all tasks. A penalty, equating to 10% of the total mark allocated to any assessment task, will be deducted from the assessment task for each day the task is late without extension, i.e., assessment tasks submitted more than 10 days late receive NO marks. Extensions are only available on application to the Head of School BEFORE the due date of the assessment task for serious reasons. Assessment tasks submitted after the due date applying to any extension receive NO marks.

<b>Assessment Type</b>	<b>Due Date</b>	<b>Weight</b>	<b>Outcome Assessed</b>	<b>Criteria for Assessment</b>
<b>Class Presentation</b> Students are required to compare and contrast two Tap styles, giving examples by prominent performers (on video), and explaining differentiating characteristics (e.g. music, quality).	Wks 5-7	20%	(f)	Clear and insightful comparisons and contrasts between two styles of Tap, including:  relevant cultural and historical background.

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
Presentation in class with appropriate handouts and as timetabled. (Notes are not to be read during presentation).				<p>basic movement descriptions and differentiations.</p> <p>sound understanding of the differential use of space, dynamics and dance patterns.</p> <p>Thoughtful, well documented and thoroughly researched presentation suitable for a pre-professional tertiary audience.</p>
<p><b>Essay (1500 words)</b></p> <p>Students are required to document the technical, cultural, historical and performance aspects of the Tap genre.</p> <p>The essay should be approximately 1500 words in length, and include at least 8 academic / professional references.</p>	Wk 10	30%	(e)	<p>The essay should evidence</p> <p>breadth of contextual knowledge of the issues surrounding Tap.</p> <p>a critical approach to the ideas underpinning Tap and its works in relation to the social/ cultural construction of body, space, time, gender.</p>

Assessment Type	Due Date	Weight	Outcome Assessed	Criteria for Assessment
				<p>an appreciation of the place of Tap as a popular genre in the development of dance.</p> <p>capacity to analyse selected dance repertoire with conceptual acuity and descriptive facility.</p>
<p><b>Practical Assessment</b></p> <p>Students are assessed by an independent examiner. They will be required to participate in a public display and perform a group piece during which their final achievement against performance outcomes for this level will be assessed.</p>	Wk 14	50%	(a), (b), (c), (d), (e), (f), (g)	<p>Evident capacity to:</p> <p>explore, assimilate rehearse, and perform choreographic forms germane to Tap.</p> <p>use, as required, a range of techniques to interpret and represent choreographic intent.</p> <p>perform with confidence and competence Tap</p>

## 2.7 Prescribed and recommended readings

### **PRESCRIBED READINGS**

There are no set readings for this unit.

### **SELECTED AUDIO VISUAL RESOURCES**

Perry, D., (1996), *Dein Perry's Tap Dogs: Recorded Live at the Lyric Theatre, London*, Warner Music, London.

Perry, D., (2000), *Bootmen*, 20<sup>th</sup> Century Fox, Australia. Video.

### **SELECTED ELECTRONIC RESOURCES**

[http://www.ehow.com/video\\_4396534\\_history-tap-dancing.html](http://www.ehow.com/video_4396534_history-tap-dancing.html)

[http://www.dmoz.org/Arts/Performing\\_Arts/Dance/Tap/](http://www.dmoz.org/Arts/Performing_Arts/Dance/Tap/)

[http://www.abebooks.com/book-search/isbn/0786412674?cm\\_mmc=ggl--USA\\_ISBN\\_9--USA\\_ISBN\\_9\\_2--0786412674](http://www.abebooks.com/book-search/isbn/0786412674?cm_mmc=ggl--USA_ISBN_9--USA_ISBN_9_2--0786412674)

[http://en.wikipedia.org/wiki/Tap\\_dance](http://en.wikipedia.org/wiki/Tap_dance)

<http://www.theatredance.com/tap/>

<http://www.articlesnatch.com/Article/The-History...Tap-Dancing/1079189>

<http://www.youtube.com/watch?v=Aus1PA5-SyI&feature=fvst> (leads to other 'YouTube' suggestions).

# **Appendix B**

## **Wesley Institute**

### **Graduate Attributes**

A deep, coherent and extensive knowledge of studied disciplines characterised by intellectual openness, creativity and curiosity

An ability to analyse issues logically, consider different options and viewpoints fairly, and make informed decisions across a range of artistic, academic and professional contexts and settings

A commitment to lifelong learning characterised by a willingness and ability to acquire, develop and apply knowledge and skills that facilitate positive adaptations to a changing world

An ability to communicate information, arguments and ideas effectively and ethically through writing, speech and artistic expression

A sound knowledge and understanding of Christian values, beliefs and ethics; and an ability to articulate relationships between the Christian faith and personal, social and cultural issues, events and concerns

A capacity for self-directed learning and activity while working effectively with others in scholarly, vocational, civic and artistic pursuits and endeavours

Competence and facility with materials, processes and technologies relevant to learned disciplines, generic information literacy and professional practice

An ability to exhibit intellectual and artistic enterprise, innovation and independence in constructive, creative and responsible ways

## Appendix C

### ASSESSMENT POLICY PO-STU-03

CRICOS Code 02644K PO-STU-03 Page 1 of 3 Issue 5, June 2011

#### PURPOSE

In line with Wesley Institute's Mission as a faith-based higher education institution to advance human knowledge and creativity, the Assessment Policy contributes to the maintenance of appropriately high academic and artistic standards throughout the Institute, and to the recognition of course outcomes by employing and professional organisations, government authorities and the general community.

The Institute is committed to creating and sustaining an effective environment for learning, recognising that the aim of teaching at the tertiary level is "to enable students to reach their highest possible level of learning during their time of enrolment, and to prepare them for life-long learning. In practice this means that staff collectively are responsible for ensuring that the design, management and teaching of their subjects facilitate effective learning."<sup>1</sup> As part of this commitment the Institute aims to ensure that the design of assessment tasks and strategies is informed by research into effective higher education practice and accepted standards for each discipline. The Academic Board also requires curriculum design to reflect congruence between unit objectives, contents, and the assessment methods used.

<sup>1</sup> Guidelines for Effective University Teaching', *The University Teacher and Effective Teaching Practice*, AVCC, Canberra, April 1993, p.2.

The Institute also recognises the value of efficient and effective assessment procedures in enabling it to record the progress of students and certify the standards they achieve. Further, consistent and reliable assessment processes provide data whereby the achievement of course objectives can be assessed and teaching methods reviewed.

#### AIMS

Assessment is an essential part of the teaching and learning process. Appropriate assessment tasks influence approaches to study and help students to allocate their time. Constructive and timely feedback on assessment helps students to gain a sense of achievement and progress, and an appreciation of the performance and standards expected in a particular discipline or professional area. Good assessment practice should promote learning and improve student performance.

Under this Policy, the assessment practices of Wesley Institute will:

1. promote active student engagement in learning, and reinforce and reward that learning;
2. recognise and value student diversity;
3. demonstrate a scholarly approach by both staff and students;
4. exemplify ethical practice that is transparent and consistent across the Institute;
5. require timely feedback that has value for improving student learning;
6. produce grades and reports that are valid, reliable and accurate;
7. meet the expectations and satisfy the standards of stakeholders and accrediting authorities;
8. be subject to external moderation and peer review;
9. be the focus of quality assurance and continuous improvement.

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## **RESPONSIBILITIES**

Those with responsibilities for the conduct and outcomes of assessment include students, Lecturers, Heads of Schools, the Registrar, and the Teaching and Learning Committee.

## **CODE OF PRACTICE<sup>2</sup>**

<sup>2</sup> The Assessment Policies of Macquarie University are gratefully acknowledged in the 2009 review of this Policy.

### **1. Teaching and Learning Committee (TLC)**

The TLC will ensure that assessment practices are:

- ☐ clear, fair, transparent, inclusive and consistent across the Institute.
- ☐ well managed and moderated in the Schools.
- ☐ underpinned by a shared understanding of academic integrity and consistent application of the Academic Integrity Policy and Procedure
- ☐ supported by consistent application of the Student Grievance Policy and Procedure

### **2. Registrar**

The Registrar will ensure:

- ☐ the accuracy of results presented to the TLC for approval.
- ☐ the correct application of moderations applied by the TLC.
- ☐ the accuracy and security of student academic records.

### **3. Heads of School**

The Heads of School are responsible to ensure that:

- ☐ lecturers and students are informed about the rules for progression in the courses.
- ☐ assessment procedures are adhered to.
- ☐ assessment information, resources and procedures are available to students and staff.
- ☐ there is a shared understanding of standards and expectations in regard to assessment.
- ☐ assessment standards are regularly benchmarked against those of peer providers and professional organisations.
- ☐ assessment tasks are aligned with course and unit learning outcomes.
- ☐ a diverse range of assessment tasks are included in each course.
- ☐ assessment packages are monitored for workload, effectiveness and consistency.
- ☐ students receive constructive and timely feedback about their assessment tasks.
- ☐ examinations are well managed, and examination papers and records securely kept.
- ☐ grading criteria and standards are applied accurately, fairly and consistently.
- ☐ a consistent approach is adopted to instructing students about academic integrity and managing instances of academic misconduct.

#### **4. Lecturers**

Lecturers are responsible to:

- ☐ be familiar with the School requirements for good practice in assessment.
- ☐ ensure that assessment practices are aligned with unit learning outcomes.
- ☐ communicate assessment expectations clearly in the first class session, and be available to discuss students' concerns about assessment.
- ☐ ensure students have access to resources needed to complete assessment tasks.
- ☐ ensure students are familiar with the requirements for academic integrity in the discipline.
- ☐ set the first submission deadline early in the semester to gain information about possible learning challenges for some students.
- ☐ give timely and constructive feedback on work submitted.
- ☐ keep assessment tasks under review and discuss improvements with Head of School.
- ☐ keep confidential records of student achievement and any intervention strategies during the semester.
- ☐ evaluate their own performance as Lecturers and seek peer feedback.
- ☐ cooperate with the Head of School in the investigation of any grievance raised by one of their students.

#### **5. Students**

Students have a responsibility to:

- ☐ be aware that the major object of assessment is to aid learning rather than merely the achievement of grades.
- ☐ be informed about the rules for progression in their course.
- ☐ abide by the Institute's assessment policy and procedure.
- ☐ behave ethically and responsibly in their conduct of assessment tasks.
- ☐ submit work on time, ensuring it is their own work except when shared ownership is part of the task.
- ☐ notify the lecturer as soon as possible if difficulties arise with timing, resources, or understanding studies or tasks.
- ☐ use assessment to engage in self evaluation in terms of course progression and achieving learning goals.
- ☐ be aware of the academic grievance procedure.

#### **REFERENCES AND RELATED DOCUMENTS**

Assessment Procedure (WP-STU-27)

Academic Progress Monitoring and Intervention Policy (PO-STU-05)

Academic Progress Monitoring and Intervention Procedure (WP-STU-26)

Academic Integrity Policy and Procedure (PO-STU-04)

Student Grievance Policy and Procedures (PO-STU-06)

Australian Universities Teaching Committee Assessing Learning in Australian Universities

Macquarie University Assessment Policy

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

Macquarie University Policy: Assessment - Code of Practice

[http://www.mq.edu.au/policy/docs/assessment/policy\\_code\\_of\\_practice.html](http://www.mq.edu.au/policy/docs/assessment/policy_code_of_practice.html)

Macquarie University Assessment Procedure

<http://www.mq.edu.au/policy/docs/assessment/procedure.html>

## Appendix D

THE RELEVANCE OF DANCE PERFORMANCE IN TERTIARY EDUCATION: AN AUSTRALIAN WORK-BASED PERSPECTIVE

Unit	Task	Type	Knowledge applicable to area of study	Creative – original ideas or construction	Integrative Contextualisation	Communication using variety of	Critical Communication	Quick & easy rubric	Formative or summative	Valid & reliable	Flexible grouping	Concise instruction	Open ended	Multiple assessors	Response to & opportunity for feedback	Significant Learning Activity	Diverse & complementary	Provide convincing evidence of reasoning	Provide convincing evidence of	Provide convincing evidence of intuition	Notes
Ballroom	1	Presentation	Y	Y	Y	V	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Verbal presentation of research
	2	Essay	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Benchmarked against HE partner
	3	Performance	Y	Y	Y	M	Y	Y	S	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Referenced to ISTD levels
Choreography 1A	1	Practical	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	I	Y	Y	Y	Y	Y	Y	Individual improvisation
	2	Analysis	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Defined criteria
	3	Presentation	Y	Y	Y	M	Y	Y	S	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria
Choreography 1B	1	Journal	Y	Y	Y	W	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Reflection and implementation
	2	Workshop	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	I	Y	Y	Y	Y	Y	Y	Problem Solving with movement
	3	Composition	Y	Y	Y	M	Y	Y	S	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Communicating by movement
Choreography 2A	1	Report	Y	Y	Y	W	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Defined criteria on rubric
	2	Workshop	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	I	Y	Y	Y	Y	Y	Y	Class Tasks
	3	Reflection	Y	Y	Y	W	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Reflection required
Choreography 2B	1	Journal	Y	Y	Y	W	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Reflection required
	2	Composition	Y	Y	Y	M	Y	Y	S	Y	Y	Y	Y	I	Y	Y	Y	Y	Y	Y	Creative piece
	3	Report	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	By Lecturer on class responses

Dance Major 1A	1	Report	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y		Defined criteria on rubric
	2	Performance	Y	Y	Y	M	Y	Y	S	Y	Y	Y	Y	I	Y	Y	Y	Y	Y		Defined criteria
	3	Presentation	Y	Y	Y	M	Y	Y	S	Y	N	Y	Y	E	Y	Y	Y	Y	Y		Defined criteria
Dance Major 1B	1	Report	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y		Defined criteria on rubric
	2	Performance	Y	Y	Y	M	Y	Y	S	Y	Y	Y	Y	E	Y	Y	Y	Y	Y		Defined criteria
	3	Review	Y	Y	Y	M	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y		Analysis of performance

#### Appendix D

Unit	Task	Type	Knowledge applicable to area of study	Creative – original ideas or construction	Integrative Contextualisation	Communication using variety of Mediums	Critical Communication	Quick & easy rubric	Formative or summative	Valid & reliable	Flexible grouping	Concise instruction	Open ended	Multiple assessors	Response to & opportunity for feedback	Significant Learning Activity	Diverse & complementary	Provide convincing evidence of reasoning	Provide convincing evidence of perception	Provide convincing evidence of intuition	Notes
Dance Major 2A	1	Report	Y	Y	Y	V	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Verbal presentation of research
	2	Performance	Y	Y	Y	M	Y	Y	S	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Benchmarked against HE partner
	3	Essay	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	E	Y	Y	Y	Y	Y	Y	Referenced to ISTD levels
Dance Major 2B	1	Report	Y	Y	Y	V	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Individual improvisation
	2	Performance	Y	Y	Y	M	Y	Y	S	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria on rubric

	3	Review	Y	Y	Y	W	Y	Y	S	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria on rubric
Dance Major 3A	1	Report	Y	Y	Y	V	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Reflection and implementation
	2	Performance	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Problem Solving with movement
	3	Presentation	Y	Y	Y	V	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Communicating by movement
Dance Major 3B	1	Report	Y	Y	Y	V	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	By lecturer on class responses
	2	Performance	Y	Y	Y	M	Y	Y	S	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria on rubric
	3	Review	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Analysis of performance
Dance Tech 1	1	Practical	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	I	Y	Y	Y	Y	Y	Y	By lecturer on class responses
	2	Practical	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	I	Y	Y	Y	Y	Y	Y	Defined criteria on rubric
	3	Research	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Research required
Dance Tech 2	1	Practical	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	I	Y	Y	Y	Y	Y	Y	Defined criteria on rubric
	2	Practical	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria on rubric
	3	Research	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Research required
Dance Tech 3	1	Practical	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	I	Y	Y	Y	Y	Y	Y	Defined criteria on rubric
	2	Practical	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria on rubric
	3	Research	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	y	Research required

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Dance Tech 4	1	Practical	Y	Y	Y	M	Y	Y	S	Y	Y	Y	Y	I	Y	Y	Y	Y	Y	Y	Verbal presentation of research
	2	Practical	Y	Y	Y	M	Y	Y	S	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Benchmarked against HE partner
	3	Research	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	E	Y	Y	Y	Y	Y	Y	Referenced to ISTD levels
Dance Tech 5	1	Practical	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	I	Y	Y	Y	Y	Y	Y	Individual improvisation
	2	Practical	Y	Y	Y	M	Y	Y	S	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria
	3	Research	Y	Y	Y	W	Y	Y	S	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria
Dance Tech 6	1	Practical	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	I	Y	Y	Y	Y	Y	Y	Reflection and implementation
	2	Practical	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Problem Solving with movement
	3	Research	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	E	Y	Y	Y	Y	Y	Y	Communicating by movement
Hip Hop	1	Presentation	Y	Y	Y	V	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Composition
	2	Essay	Y	Y	Y	W	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Research required
	3	Performance	Y	Y	Y	M	Y	Y	F	Y	N	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria on rubric
Industry Second	1	Resume	Y	Y	Y	W	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Formal writing

	2	Letter	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Formal writing
	3	Report	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	By Supervisor
Latin Dance	1	Presentation	Y	Y	Y	V	Y	Y	S	Y	Y	Y	Y	I	Y	Y	Y	Y	Y	Y	Composition
	2	Essay	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Research required
	3	Performance	Y	Y	Y	M	Y	Y	S	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria on rubric
Musical Theatre	1	Practical	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria on rubric
	2	Journal	Y	Y	Y	W	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Reflection required
	3	Research	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Research required

	Task	Type	Knowledge applicable to area of study	Creative – original ideas or construction	Integrative Contextualisation	Communication using variety of Mediums	Critical Communication	Quick & easy rubric	Formative or summative	Valid & reliable	Flexible grouping	Concise instruction	Open ended	Multiple assessors	Response to & opportunity for feedback	Significant Learning Activity	Diverse & complementary	Provide convincing evidence of reasoning	Provide convincing evidence of perception	Provide convincing evidence of intuition	Notes
Perf & Prod 1A	1	Lect Report	Y	Y	Y	V	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	By lecturer on class responses
	2	Analysis	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Benchmarked against HE partner
	3	Journal	Y	Y	Y	W	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Referenced to ISTD levels
Perf & Prod 1B	1	Lect Report	Y	Y	Y	V	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	By lecturer on class responses





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P D & Health B	1	Test	Y	N	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Verbal presentation of research
	2	Prog Design	Y	Y	Y	W	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Benchmarked against HE partner
	3	Report	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	E	Y	Y	Y	Y	Y	Y	Research required
Project A	1	Tasks	Y	Y	Y	W	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Individual improvisation
	2	Presentation	Y	Y	Y	V	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Research required
	3	Proposal	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria
Project B	1	Report	Y	Y	Y	W	Y	Y	F	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Reflection and implementation
	2	Production	Y	Y	Y	M	Y	Y	S	Y	Y	Y	Y	I	Y	Y	Y	Y	Y	Y	Problem Solving with movement
	3	Evaluation	Y	Y	Y	W	Y	Y	S	Y	Y	Y	Y	I	Y	Y	Y	Y	Y	Y	Communicating by movement
Psych Ed 1A	1	Exam	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Research required
	2	Report	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	By lecturer on class work
	3	Practical	Y	Y	Y	M	Y	Y	S	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria on rubric
Psych Ed 1B	1	Exam	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Research required
	2	Report	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	By lecturer on class responses

	3	Practical	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria on rubric
Psych Ed 2A	1	Exam	Y	N	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Research required
	2	Report	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	By lecturer on class responses
	3	Practical	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria on rubric
Psych Ed 2 B	1	Exam	Y	N	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Research required
	2	Report	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	By lecturer on class responses
	3	Practical	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	E	Y	Y	Y	Y	Y	Y	Defined criteria on rubric
Tap	2	Essay	Y	Y	Y	W	Y	Y	S	Y	N	Y	Y	I	Y	Y	Y	Y	Y	Y	Research required
	3	Performance	Y	Y	Y	M	Y	Y	F	Y	Y	Y	Y	E	Y	y	Y	Y	y	Y	Defined criteria on rubric

Comment:

All Tasks conform to criteria.

Communication required through written form (56 tasks) Movement (36 tasks) and verbal (15 tasks) methods.

Approximately even distribution of formative and summative tasks.

Grouping is flexible when possible.

All task are assigned appropriate rubric with specific criteria. Particularly for those tasks sometimes considered subjective (e.g. Dance Performance)

Students instructed verbally and in writing for every task.

All responses open ended except for Science questions.

## THE RELEVANCE OF DANCE PERFORMANCE IN TERTIARY EDUCATION: AN AUSTRALIAN WORK-BASED PERSPECTIVE

### **Appendix E) i)**

Interview with Hilda Caine who served as Registrar and then Dean of Quality over a period of twenty five years at Wesley Institute. Hilda Caine was also the Wesley Institute contact person for TESQA which meant that all communication between Wesley Institute and TEQSA was her responsibility.

She had the following comments to contribute regarding her perception of the status of dance within the Wesley Institute environment. Her perceptions developed through discussions with TEQSA representatives and Wesley Institute executive during the Associate Degree of Dance and Bachelor of Dance re-accreditation process, both in 2008 and 2013, as well as during formal meetings such as Academic Board Meetings and Teaching and Learning Committee Meetings. Her generalised statements also draw on casual conversations with Wesley Institute personnel in her position as Dean of Quality.

In response to the question

**What was your experience, as part of the accreditation team and as the institutes link with TEQSA, during the re- accreditation of the Associate Degree of Dance and the Bachelor of Dance degrees.**

There was always a covert view that Dance does not belong in tertiary education and this, combined with an undercurrent of assumptions and fears at executive level, made for a very uncomfortable environment for staff of the Dance Department during that period. There was little support from other Heads of Department as they sought to protect their place in an institution that was suffering financially.

The emergence of the artistic academic over recent years has brought with it a challenge to the 'way of thinking' of the traditional academic. Theologians, in particular, have a very pedantic view of what academic study should look like and the artistic academics on staff at Wesley Institute challenged that view.

Artistic communication, its acceptance or non-acceptance as a means of presenting information, was completely dependent on the personal bias of the particular lecturer responsible for a unit of study.

The process of re-accreditation was difficult for a number of reasons. Wesley Institute executive staff had varying interpretations of TEQSA requirements and the aim of becoming a university college with links to a well-established American university brought added negative influences. There was a need to appease TEQSA representatives in order to move that priority forward and unfortunately the accreditation of the dance degrees came at that same time.

Key personnel in TEQSA had a scholarly academic approach and were only really interested in 'ticking boxes'. This system did not work because dance does not fit the structure of other disciplines. It didn't work for dance staffing either because key dance educators are more likely to be involved in creating dance works than writing academic papers. There was severe criticism of the Head of Dance for this reason plus the fact that her highest level of post graduate study was 'Masters' level. Experience as a dance educator did not appear to be relevant.

TEQSA advisers came from a Dance in Education background rather than Dance as Performance background and consequently their reports were written from this perspective. There was always a push to preclude any dance genres other than Ballet and Contemporary and to include pedagogy units in order to prepare students for teaching careers rather than performance careers.

Accreditation panels were chosen from a very limited pool of people – some with personnel agendas and others who sought to protect their own courses from any competition. None were familiar with Dance Performance courses as there were none operating in New South Wales. This caused a benchmarking issue as well because there were no other courses against which to benchmark.

## **THE RELEVANCE OF DANCE PERFORMANCE IN TERTIARY EDUCATION: AN AUSTRALIAN WORK-BASED PERSPECTIVE**

### **Appendix E) ii)**

Juliette Kirkwood was Assistant to the Head of Dance at Wesley Institute from 2008 to 2014. Previously she was a student at Wesley Institute and subsequently a Dance Movement Therapy lecturer.

She had the following comments to contribute regarding her perception of the status of dance within the Wesley Institute environment. Her perceptions developed through discussions with Wesley Institute executive, staff of the Dance Department as well as staff of other departments and students of both Dance and Dance Movement Therapy.

In response to the question

**What was your experience, as Assistant to the Head of Dance, during the re-accreditation of the Associate Degree of Dance and the Bachelor Degree of Dance courses.** (The following is a written response)

In reference to how the re-accreditation process was perceived by me as a member of the administration staff at Wesley institute, I observed the following;

- an ongoing and relentless criticism of methods of assessment that did not fit the 'model' used in other disciplines
- personal attacks on the Head of Dance due to her insistence that students of all religious persuasions be able to enrol and her efforts to make the course more equitable for both Christian and non-Christian students
- reluctance to challenge the regulators (TEQSA) on what seemed like unreasonable expectations placed on the Dance Department during the accreditation process.

These observations led me to ponder the underlying reasons for what appeared to be a strong bias against dance as a discipline – a discipline that is inherently different to other disciplines offered for study by this tertiary college. The bias was usually covert however at one Teaching and Learning Committee Meeting attended by the

Heads of Department and Wesley Institute executive, a Head of Department made the statement that he was not prepared to 'dumb down the course for the dancers'. He was responding to a request that students be able to use other methods of communication other than an essay in answering a particular assessment task. His comments were not supported, but neither were they challenged, by any member of the committee other than the Head of Dance.

This statement was found to be particularly offensive to the members of the Dance Department however the Head of Department's right to set the task in whatever way he saw fit was upheld and eighty percent of first year Dance students failed the particular unit of study being discussed the following semester. It was some years later, and following a change in staff, before alterations in the assessment process were made that allowed Dance students to use verbal language and movement as a means of communicating their learning.

During my thirteen years at Wesley Institute I was confronted with many other incidences such as the one mentioned above and concern for the future of the course and the people within it led me to ponder the following questions

- what is the accepted understanding of intelligence in the tertiary environment?
- is there in fact a prejudice towards one form of intelligence over another in academic circles?
- how do we, in the performing arts, satisfy the requirements of regulators who may have an alternative view of intelligence?
- what methods of communication are acceptable in demonstrating knowledge?

As a Dance Movement Therapist I had come to understand that there is a hierarchy of communication methods – the highest level being 'direct experience'. The second most effective method of communication is 'face to face' verbal interaction and includes body language. The third level, according to my training, is 'verbal communication without body language' (e.g. by telephone) and the fourth level is the 'written word' – the least effective due to possible misinterpretation of linguistics.

In my times as a member of the lecturing staff and as an administrative assistant at Wesley Institute I was aware of the fact that most assessment tasks set for students across all disciplines required a written response – in my view the least effective method of communication. Any requests to increase the number of assessment tasks requiring other forms of communication were strongly opposed, although with continual challenge the balance towards other methods of assessment were gradually increased over time.

Unfortunately students were required to pass some core units that were delivered by academics who did not support forms of communication other than the written word and so students who were not strong in this method of communication continued to fail.

In performing my duties as Assistant to the Head of Dance for a period of five years, and relating to dancers on a day to day basis, I found that they tend to have highly developed proprioception, a skill that is developed through experiential learning and practice and a very important requirement for success as a professional dancer. Development of this skill is a high level priority within the Dance Performance degree and therefore needs to be assessed using an appropriate method of assessment.

I was continually made aware of situations where students who developed into highly successful dance performers, who were also extremely articulate in expressing their understanding of the many facets of the Dance Performance course, struggled with academic success because of the high percentage of written content that was required in assessment tasks. There was seemingly little recognition of the dance performance skill level of these students and little evidence of support outside of the Dance Department to challenge TEQSA's criticisms of the assessment tasks proposed by the highly qualified Dance Department staff.

This became a continual source of aggravation for all concerned and eventually, even though the course was accredited by TEQSA, it was closed and the students and staff were forced to find an alternative tertiary institution in which to continue the program.



My concern is that the problems that were evident at Wesley Institute will continue due to the fact that the same regulators are responsible for accrediting new courses and the concern regarding methods of assessment for dance students will continue. For this reason I support this study by my colleague in that it may highlight some concerns faced by dance in the tertiary sector and offer a course that is supported by both dance academics and the regulators to which all are accountable.

## **ELEVANCE OF DANCE PERFORMANCE IN TERTIARY EDUCATION: AN AUSTRALIAN WORK-BASED PERSPECTIVE**

### **Appendix E) iii)**

Essay submitted for assessment as part of an RAD Master of Arts Education (Dance Teaching) unit MTD 701 Dance, Education and Culture in December 2014

Student 1564724 MTD701 1

In a recent article in The Australian, Luke Slattery critically examines the current trend in Australian higher education (HE) which prioritises costs over educational values. According to Slattery, the current focus in Australian HE is on budgets and institutional structures, on marketisation and the pressures of meeting social and labour force needs. This is at the expense of the liberal arts tradition of education for the development of transformative and empowerment potential. The article is an interesting summary of some of the issues that form a wider debate around the state of HE in Australia, particularly in light of the Abbot government's 2014 fee deregulation proposal. It is also highly relevant to my professional situation.

For the past six years I have worked as a dance technique lecturer for a Bachelor of Dance degree program offered at a private higher education Institute in Sydney, Australia. This degree program has, for some time, been the only performance-based dance degree on offer in the state of New South Wales. The course has very recently been closed. Whilst I suggest that managerial, financial and political factors, as outlined by Slattery, were largely responsible for the closure of the course, this was not communicated clearly to dance staff and students. Instead, there was an inference that the academic standards demanded by the Tertiary Education Quality Standards Agency (TEQSA) were not being met by the dance students in a largely practice-based course. This provides interesting background material when analysing dance culture and considering within my professional teaching context the following: How is dance valued, both in relation to culture and to education? And how do these values relate to dance in higher education through the perspective of the mind/ body discourse?

In this essay I will critically discuss the ways in which education, the body and dance are culturally constituted and valued with reference to my own professional teaching context and my own dance culture. I will begin by providing some cultural positioning on dance, education and the body. This will include a discussion of the distinction between education and training and the notion of mind/ body dualism. I will then critically discuss the cultural and educational implications associated with two opposing viewpoints of the body in dance, the “subjective Cartesian body”, traditionally developed as the dancers’ instrument (Batson in Bales and Nettle-Fiol 138) via physical skills training, and the “relational body”, interrelated to self and world (Batson in Bales and Nettle-Fiol 138). I will examine the impact these cultural constructs have on the delivery of dance education, with particular emphasis on the context of Australian HE.

### Cultural Positioning on Dance, Education and the Body

In examining the way in which dance is valued in relation to culture and to education, it is first necessary to provide some cultural positioning on dance, education and the body. I derive my definition of culture from Barker (Chapter 1) as the practices, representations, languages and customs of a specific society. Culture, in this context, is concerned with the various ways we make sense of the world via constructs and signifying practices i.e. shared understandings and meaning-making behaviours. It is undeniable that dance has occupied an important place in human culture throughout history (Pušnik 5). Despite this, dance’s acceptance within the academy as a valid subject of academic enquiry came relatively late.

In western culture, the unwillingness to recognise the existence of dance as a way of knowing, particularly in the context of higher education, can largely be attributed to the following cultural values: Firstly, that dance had traditionally been considered an aesthetic art form for the purposes of entertainment; secondly, that dance had traditionally been linked with non-dominant races, genders, classes and nationality (Desmond 7) e.g. women, African Americans, working class; thirdly, that dance had traditionally been associated with the body and physical skills. This connection with the body places dance at a disadvantage in educational terms, particularly when

considered in relation to the Cartesian dualist conception of mind versus body. This dualism, firmly embedded in western culture, science and philosophy, convinces us that the mind and body are separate and that the mind has primary value (Sheets Johnstone). The conception of mind as distinct from, and privileged over, body dominated the academic landscape of the nineteenth and early twentieth century. Despite theoretical dualism being on the wane since the 1950's (Pakes in Carr 225), its legacy is such that it still plays a considerable part in shaping attitudes to the body in dance (Carr 225), particularly in the context of dance in HE. This is largely due to the linking of mind with knowledge/ learning and the body with physical activity, leading to the related dichotomies that are theory versus practice and education versus training.

Dance, as a bodily activity, has traditionally been associated with physical skills and thus characterised by training rather than education. The methodology behind training is very different from the methodology behind education. Training is essentially concerned with "knowing how" (Essenhigh 1), and involves the inculcation of a pre-determined body of knowledge (Lakes 9). For the French philosopher Michel Foucault (1926-1984), the concept of training was a means of forming the body through disciplinary measures via a network of rules set to regiment and control physical behaviour (Gardner 3). This model can readily be translated to the structure and organisation of the traditional ballet class. Here, authoritarian post-professional dancers direct and train their students via product oriented methods of teaching and learning (Lakes 3-16). Characterised by a vocational pedagogy and a narrowly defined set of goals/ skills passed on through master-apprentice arrangements, the focus is on rigorous and repetitive development of bodily skills. My early training in dance, particularly in classical ballet, followed this model. Arguably, it is a model that is still employed, particularly in the vocational dance sector.

In contrast, the concept of education is complex and evolving with no fixed essential meaning (Schofield 5). As such, arriving at a conclusive definition of what constitutes education, and

more specifically higher education, its purpose and value is challenging. There does, however, seem to be a general consensus amongst Western educational philosophers and theorists of the following; that to be educated implies the acquisition of knowledge, understandings, skills and aspirations which are judged to be of value and worth pursuing; that through education there will be a development of qualities such as rationality, critical reflection, breadth of intellectual interest, commitment to truth, and independent thinking (Schofield 5 ); that the acquisition of these qualities, knowledge, understanding and skills may enable the learner to contribute to society morally, creatively and productively. In this way, education might be best characterised as “of the whole person” (Moore in Adshead 35).

There has been a marked paradigm shift in dance education in recent years, positioning the dancer not as a silent recipient of instruction but as a whole person with individual needs (Rank), sometimes referred to as “the thinking dancer”. There are, however, some challenges to be overcome when conceptualising the whole person/ thinking dancer in light of the mind/ body discourse. The dualism between mind and body sets up a paradox in teaching dance and presents two very different conceptions of the dancing body. On the one hand, the concept of training the body through a process of imitation and repetition produces the substantial “Cartesian body” (Batson in Bales and Nettle-Fiol 138). Opposing this is the “relational body” (Batson in Bales and Nettle-Fiol 138), autonomous, adaptive and inter-related to self and world. It is interesting to examine how these distinct concepts of the body are influenced, formed and produced in a culturally specific way.

In the Western tradition of dance, the concept of training the body developed alongside the establishment of classical ballet technique. Central to this concept of training was the mastery of the codified positions, shapes and steps in pursuit of the aesthetic ideal (Thomas 97). Batson identifies this ideal as the “Cartesian body”; upright with an emphasis on skeletal symmetry, placement and alignment. Batson sees the Cartesian body as reflecting specific cultural biases in western culture; up and forward connoting progress, heavenly destiny, upward mobility and achievement (141-142). The “Cartesian body”, as dancers’ instrument, is a mechanical,

predictable, laboring body which transforms only at the hierarchical commands of its master (Batson in Bales and Nettle-Fiol 138). It is a vehicle to be trained and disciplined via a network of rules set to regiment and control physical behavior (Gardner 3-4). The Cartesian body is designed to be viewed from the outside; scrutinised and corrected by teachers, displayed in front of an audience on the proscenium stage. In this way the body can be seen as an object, constructed and viewed from a third person perspective. Fixed and technical dance discourse has reinforced this conception of body as object (Jackson 28).

Until the 1980's, dance scholarship was concerned with historical narratives, aesthetic valuations or auteur studies of great dancers and choreographers. Dance, as a cultural practice, was valuable in helping to articulate aesthetic categories, to be used as a descriptor of the art form and to support historical context (Desmond 1). But again, this was analysis from a third person perspective. In looking from and at the outside there was an absence of self and an unhelpful objectification of the body.]: Or perhaps through an implicit value of cognitive knowledge. Over the past century, there has been a marked paradigm shift in the area of body politics where the purposeful, useful labouring body has been replaced by the 'representing body' (Thomas 52-53). Western consumer culture, organised around the activities of producing and consuming, has resulted in a re-conceptualising of the body as a product or signing object. There are implications here for the body in dance, interestingly outlined by Hagood (34).

The narcissistic and relative nature of popular culture draws attention away from lived engagement with the world and instead reduces the dancing body to a series of images that can be comfortably controlled and objectified i.e. the sexual MTV body, the impossible body of extreme choreography on *So You Think You Can Dance*, the cyber body. So, whilst the traditional aesthetic of Cartesian placement and symmetry may have been joined, or even superseded, by other conceptions of the ideal dancerly body, there remains a superficial concern with bodily appearance or outer body based on a fixed, third person perspective.

In contrast to the socially constructed view of the body, the embodied/phenomenological approach focuses on the “relational body” (Batson in Bales and Netti-Fiol 138) as a complex mix of the biological (outer body) and psychosocial (inner body) (Alexias and Dimitropoulou 87). Pioneered by French philosopher Maurice Merleau-Ponty, this theory sees the body as opening a world through innate structures, basic general skills and cultural skills (Warburton 65-66). As applied to dance, the relational body is not seen as separate from the mind but instead works together with the mind via body-based somatic practice, the perceptual senses and verbal and conscious aspects of embodied experience.

From an educational perspective, developing an understanding of the phenomenological approach to the body is important because it offers the possibility to tailor teaching to meet the psychosocial and physical needs of dancers more effectively (Fraleigh in Alexias and Dimitropoulou 88). Further to this, my reading leads me to think that a phenomenological approach can actually inform the social body. In understanding the use and function of the body, relationships and lived experience, we are able to understand the way in which society and social relations are set up. The body is no longer a cultural construction but rather a living, dynamic entity engaged as the interface between self and world. In this way it can be seen as a valuable tool in cultural education. Dance does not exist in a cultural vacuum but is really postmodernist which allows us to understand the time more closely. Study of kinaesthetic semiotics and dance research, in relation to cultural studies, can provide great insight into the human condition and the society we live in. This, I believe, is a key point when identifying dance’s relevance in an academic setting.

Unfortunately, in the case of the HE course central to my discussion, this has been an opportunity lost. According to Bannon (3) “It is the longstanding interconnection between somatic identity and our own social contextual identity that lies at the foundation of the disciplinary identity of dance. It is the potential breadth that this encompasses that marks dance as a distinctive discipline in the academy”.

Embodied dance knowledge comprises a range of complex experiences that are sensory, imaginative, critical and social. All of these can contribute to the sort of transformative learning (Burton, Horowitz, and Abeles in Bannon 52) that is unique to HE. The HE programme highlighted in my discussion provides considerable evidence of this type of learning, as reflected in the curriculum and course unit outlines (Hyland, 2013). Technical mastery and choreographic practice were underpinned by intellectual and conceptual understanding, critical reflection and self-directed enquiry. Somatic practices were integrated including Pilates, Feldenkrais and Alexander Technique along with encouraged development of kinaesthetic awareness. Practice was contextualised through study of history, anatomy and aesthetics. There was a focus on process, collaboration, discussion, articulation and analysis. Still, the inference remained that academically this was sub-par.

My impression, in dealing with the academic directors of the HE programme, was that there was a general misunderstanding of dance, particularly in equating practical and cognitive knowledge. Dance offers a challenge to the values offered by HE because it asks us to value practical knowledge in an equitable and measurable way to theoretical or cognitive knowledge. Scholars such as Adshead (35-44) have demonstrated that practical knowledge is not inferior to theoretical knowledge. In fact, different forms of rationality can work together to more fully reflect the nature of art and the human condition. Furthermore, engaging with these different forms of rationality will enable the development of conceptual knowledge (Prawat in Bannon 53) or knowledge rich in relationships. Bannon (52) suggests that undergraduate students need to spend time developing this conceptual knowledge as it is here that meaningful learning takes place. The HE programs perceived failure to meet standards raises one more point of discussion. This relates to issues of power and cultural politics. It is important to remember that values are embodied in all that we do in seeking to educate (Pring 26) and these values are subject to the exercise of power. The power to decide what is studied, what is significant and to afford hierarchical value is a political as well as an educational act. In the Australian tertiary sector there has been increased government regulation via the Tertiary Education and Quality Standards Association (TEQSA). It is they who set the standards to be met by higher education providers.



At the institutional level, decisions about dance in HE may not necessarily be made by those who understand it or appreciate its value. In the HE programme I have cited, ultimately an academic board, mostly male, mostly with backgrounds in theology have made decisions about a dance course.

Education is about the development of transformative and empowerment potential, and dance has a very valid role to play. However, it seems Australian HE is moving away from this view of education towards the prioritising of the technical and utilitarian. According to McNeilly (4), vocation as learning a profession for paid labour is the conception operating in Australian universities today and dance is considered expensive compared to other disciplines. Australian government funding to universities has fallen with student numbers growing. Universities have responded by lowering costs and increasing student numbers and by commercialising education, research and professional advice. This has included a shift in course content from “liberal” to “professional” and in governance from “collegial” to “managerial” (Simons). In this climate, HE dance is in danger. The lingering cultural devaluing of dance in academia, coupled with an increasingly market led, outcomes based, employment-related curriculum could potentially drive dance back to the private studio where practice is separated from theory. This would be a highly undesirable outcome.

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## **THE RELEVANCE OF DANCE PERFORMANCE IN TERTIARY EDUCATION: AN AUSTRALIAN WORK-BASED PERSPECTIVE**

### **Appendix E) iv)**

Bonnie Curtis was a student at Wesley Institute enrolled in the Bachelor of Dance degree.

In reference to the question ‘how did Bachelor of Dance students perceive the re-accreditation process’ she responded with the following observations:

‘During my study at Wesley Institute I was aware that the Dance Department was somehow separated from the other departments. There was nothing definitive I can use as an example however I always felt that ‘dance’ was not a part of the new vision that was pushing the college towards self-accreditation as a university college. The majority of dance students chose to enroll in the course because it was the only dance performance course in New South Wales and not because of the core units in Christian studies. I felt that the assessment structure of these core units caused some concern among dance students and that ‘theology’ staff found dancers difficult to deal with because of their general lack of understanding of the Christian foundations of the units. I was largely unaware of the difficulties being experienced by the Dance Department staff during the re-accreditation process until after the course had closed however I was aware of an increase in library resources and stricter academic marking to adhere to the ‘bell-curve’ expectation of results during the re-accreditation period. The closure of the course immediately following its re-accreditation was met with hostility and uncertainty from students however the transition to another course was undertaken with no major problems in that the whole student cohort and staff moved together. Most students were happier in their new environment due to the fact that the new course in which they were enrolled at another college did not include core units that were not dance based.’

# **THE RELEVANCE OF DANCE PERFORMANCE IN TERTIARY EDUCATION: AN AUSTRALIAN WORK-BASED PERSPECTIVE**

## **Appendix E) v)**

### **Dance Academic Staff**

#### **Anca Frankenhauser**

Master of Dramatic Arts (Movement Studies), Bachelor of Arts (Hons)

Contemporary Dance

Anca Frankenhauser is a highly respected dance educator and is an acclaimed performer and dance academic. She was a member of the lecturing staff teaching Choreography and Dance Technique during the re-accreditation period.

What was your experience as a member of the Dance Department faculty during the re-accreditation of the Associate Degree of Dance and Bachelor Degree of Dance at Wesley Institute?

‘I wasn’t directly involved with the re-accreditation as we had continually evaluated the units I was teaching at the end of each semester and accordingly made adjustments from one semester to the next. I did however find the re-accreditation period most disruptive to the normal day to day operations at the college. There were always comments from other lecturers about dance students appearing in the quadrangle wearing tights and leotards and that they did not ‘fit’ within the student community. In my conversations with academics from other departments I found discussions around assessment were difficult because of the more subjective nature of dance assessment and the fact that the language being used in Institute policies did not necessarily ‘fit’ when applied to dance.

## **Norman Hall**

Teaching Certificate, Diploma of Arts Education

Norman Hall is a dance performer, choreographer and educator with over four decades of experience in the dance industry.

What was your experience as a member of the Dance Department faculty during the re-accreditation of the Associate Degree of Dance and Bachelor Degree of Dance at Wesley Institute?

It was evident that the staff members charged with making decisions regarding the re-accreditation of the Dance course were either administrators, or tertiary apparachiks, with little knowledge or understanding of what the course involved, or why its student were equally worthy of recognition at undergraduate degree level as were theology students or drama students. The value of the course seemed to be financial only and when TEQSA required the course to be further developed, and requiring additional staff members, the financial burden became too great. Dance is more expensive to deliver because of space requirements and Wesley Institute were about to move to another location which required the building of studios. I feel the financial implications were the real reason for the course closure.

During the re-accreditation there was pressure to adjust marks according to the expected requirements and I know the Head of Dance fought this battle on a number of fronts. I also found as a lecturer I had difficulty accepting the concept that students' results should fit the stereotypical 'bell curve' distribution, regardless of the number of very experienced and talented students in one cohort. I found this demeaning - that there was not the openness to accept that a large number of students, due to their abilities, were able to be at the top of the bell curve, thus thwarting the desired statistical distribution. This confirmed that there was a lack of knowledge and understanding of the course, as well as a lack of respect for some students entering the course who had years of experience as performers and were now looking to acquiring qualifications in their discipline. Putting untruthful statistics on paper to please the regulatory body ahead of what was right for the students was something I could not accept.



## **Appendix F**

### **External Adviser Report**

#### **Comments on Wesley Institute Bachelor of Dance Program Structure From Julia Barry**

##### **Overall Structure**

This program appears to be very carefully designed to provide students with a strong education in core dance, performance, choreography and production subjects, supported by sound psychosomatic and personal development units and a range of relevant electives, offering students a number of career and post-graduate study options in dance and related arts.

The pathways into Master of Primary Education or Graduate Diploma of Education (Secondary) are clearly identified within the structure chart, including indication of how the various electives intersect with these pathways.

##### **Dance Technique and Dance Major**

It is excellent to see dance technique given a strong priority throughout the three years of the degree, with the opportunity for students to specialise in one major dance genre as well as gain significant experience in two other core and a number of selected elective genres. Students aiming to pursue a career as a dance performance artist, choreographer and/or teacher may already be attending approximately 20 hours per week of dance and dance related practical classes in the private studio sector prior to entry to the degree program, in addition to possible dance studies at school. It is therefore important in terms of attracting such students, that a significant number of weekly practical dance study hours are included within the structure of the Bachelor of Dance program. Obviously, this intensity of training is also vital for students to develop their abilities to professional level within the three year curriculum, to facilitate their ability to gain employment as professional dance practitioners.

##### **Performance and Production**

Including *Choreography*, and *Performance and Production* units from the beginning of the program provides students with many opportunities to learn and explore these vital areas of study for a dance artist. The final year Project units enable students to gain essential experience in planning, developing and producing self-directed work.

##### **Psychosomatic Education**

The study of psychology and somatic practices in relation to dance both enhance student mental and physical health and well-being and enable students to develop life-long self-management strategies, to support longevity of career in dance and theatre performance, choreography and teaching.

##### **Personal Development and Health**

Building on the *Psychosomatic Education* unit, this unit will enable students to develop an effective personal plan for career development and associated on-going health management.

### **Faith and the Contemporary Artist**

Whilst it is appreciated that Wesley Institute is a Christian college and therefore places an emphasis on Christian education and values, it is surprising that this subject is compulsory within the program, when the focus of the degree is (and rightly so) on producing professional dance practitioners. Students wishing to undertake this degree are likely to be attracted to the program due to its strong focus on dance performance and provision of a balanced and well-rounded dance and theatre arts education, leading to employment in the dance and theatre industries. If these *Faith and the Contemporary Artist* units were optional, then those students who wish to undertake these units could do so, whilst those who would prefer not to can expend their time and energies in alternative elective options, closely related to their subsequent employment aspirations. There is a question as to why it is deemed necessary to make these units compulsory? Whilst there may be students who would wish to take these units, if there are some students who would prefer not to, then there seems little point in 'forcing' them to do so, as they are consequently unlikely to be fully engaged in learning within these units.

The perceived concerns regarding these units being compulsory are firstly, that this factor may narrow the range of students who could be interested in the program and thereby adversely affect student numbers entering the program. The second concern relates to the consideration of provision of equal opportunities and acceptance of diversity. With the multi-cultural society in Australia, insistence on students embarking on a dance performance degree undertaking five specifically Christian-focused units seems somewhat incongruous. An alternative suggestion could be the inclusion of a unit focused on generic personal and professional values and ethics in Year 1, with the option to subsequently take the *Faith and the Contemporary Artist* units as electives if students so wish.

### **Foundations for Academic Success**

This is a very valuable unit for Semester 1 Year 1 and provides students with a sound foundation for their degree-level studies. It provides equal opportunity for all students to gain the required academic skills, thereby supporting students' studies in other units.

### **Music for Performance**

It is excellent to see Music given suitable recognition as a vital component of the education of a dance artist. This is an area which can be neglected in other dance programs, so it is certainly a strength of the Wesley dance program that Music is given due consideration and importance.

### **Electives: Drama or Music**

These electives provide both valuable education for dance performers and choreographers, and also highly suitable additional subject options for students wishing to progress into further studies in teacher education.

### **Religion (as an accompanying minor)**

As noted above, having *Religion* as an elective option, similarly to the *Drama* and *Music* options, would provide a second subject for students wishing to pursue further studies in teacher education or for those wishing to embark of further study of Theology.

## **PE**

It is valuable for the program to include the *Psychosomatic Education* and *Personal Development and Health* units, which can relate to the requirements of PE as an additional subject, for students wishing to progress into further studies in teacher education or into other areas of health, fitness or somatics.

## **Dance Electives:**

### **Acrobatics**

Acrobatic skills are considered an important component of the training of dancers in today's professional dance industry.

### **Cross Training**

With the range and intensity of choreography prevalent in today's professional dance industry, dancers need to be extremely fit in terms of cardio-vascular fitness, strength and conditioning and flexibility. Cross training provides a range of effective methods of achieving optimal fitness and avoiding injury, suitable for dance professionals.

### **Musical Theatre**

Musical Theatre continues to be a strong avenue for employment for professionally trained dancers and theatrical performers. Including this elective within the Bachelor of Dance program provides students with the performance skills and experience required to pursue a career in this branch of theatre performance.

### **Hip Hop**

There are a range of employment options in performance, choreography and teaching for dancers with strong Hip Hop skills, validating its inclusion as an elective within dance performance programs.

### **Ballroom and Latin American**

With the recent popularity of TV shows such as *Dancing with the Stars* and *Strictly Come Dancing*, there has been increased exposure of and interest in Ballroom and Latin American dance, producing enhanced employment opportunities for dancers experienced in these genres. They are therefore valuable to include as electives within a dance performance higher education program.

### **Industry Secondments**

These units provide vital links between the Bachelor of Dance program and the professional dance and theatre industries and enable students to gain both contacts and experience in real-world situations, to inform and enhance their practical dance education and related academic studies and prepare them for entry into the profession.

### **Final Comment**

Nowadays it is both common and well accepted that dance practitioners may have what is termed a 'portfolio career', whereby they are employed in a number of interrelated roles to create a liveable income and offer a range of continuing professional development options. Practitioners may combine performance, choreography, production and teaching, perhaps also with involvement in arts

administration or complementary modalities such as Yoga or Pilates or other somatic practice. The Bachelor of Dance at Wesley Institute appears to offer students opportunities to learn and gain skills and experience in both a major dance genre and a wide range of additional dance genres and dance-related subjects. Graduates thereby have the opportunity to access a broad range of professional dance employment options and contribute in varied ways to the on-going development and enhancement of the dance industry.

I recommend the Bachelor of Dance at Wesley Institute most highly for reaccreditation.

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**Qualifications:**

- ☐ Master of Creative Industries (Dance Teaching), (High Distinction)
- ☐ Diploma Royal Ballet School Teachers' Training Course, London
- ☐ Advanced Teaching Diploma and Life Member Royal Academy of Dance
- ☐ Associate Teaching Certificates of the Imperial Society of Teachers of Dancing in Imperial and Cecchetti Ballet, National Character Dance and Modern Theatre Dance
- ☐ Benesh Dance Notation Teaching Diploma
- ☐ Pilates Matwork Teaching Certificate, Polestar Pilates

## **THE RELEVANCE OF DANCE PERFORMANCE IN TERTIARY EDUCATION: AN AUSTRALIAN WORK-BASED PERSPECTIVE**

### **Appendix G**

#### **Student Case Study**

In 2012 a student was enrolled who was a black South African with little formal education. He was an extremely talented dancer and choreographer and was admitted to the course on a scholarship awarded to him on the basis of these advanced skills in dance performance. This student struggled with written assessment and was given choices as to how he demonstrated acquired knowledge in all dance units. (e.g. interview, choreographic interpretation, video, PowerPoint presentations)

This student was able to pass the first three units of 'theology' during his first three semesters of study but struggled with the fourth because of his inability to articulate his knowledge in written form. He was advised by the Academic Dean that in order to re-enroll in the failed unit he needed to attend a written English course at a local government college. He completed the external English course and reenrolled in the unit he had previously failed. He failed again. Over three years of study he was able to pass all units in the Associate Degree of Dance apart from this one particular mandatory unit and all requests to allow him to articulate his responses to assessment tasks verbally or through multimedia presentations were denied.

The Head of Dance felt personally responsible for his failure having admitted him to the course and consequently pleaded with both the Teaching and Learning Committee and subsequently the Academic Board to find an alternative assessment. Both bodies ruled against this request on the grounds that the Australian Qualifications Framework (AQF), under which the course was accredited, stated that students are required to demonstrate 'communication skills to make a clear and coherent presentation of knowledge and ideas with some intellectual independence'. (AQF, 2013 p. 48) The argument was put that the word 'communication' MUST include written communication and the student was unable to present his knowledge and ideas in an acceptable written form with coherence therefore was unable to pass the course.

Further requests to have successfully completed units of study from the Bachelor of Dance stage of the course credited to the Associate Degree of Dance stage were also rejected even though the student had accumulated credit points in excess of the required total to complete the Associate Degree of Dance.

The student was left with no alternative other than to withdraw from the course having completed three years of full time study and achieving high standards of dance performance. He has since represented Australia at World Championship level in latin dance and won the Under 21 years Australian Latin Dance Title. He is a full time dance teacher but without the qualification that he set out to achieve with formal study. He now also has a substantial Fee Help debt to be repaid.

Course advisors who were dance educators seconded to write external reports on courses being presented for accreditation were critical of the inclusion of non-dance units in a dance undergraduate course however their criticisms were ignored by the regulators. Criticisms of extensive written assessment in a course that relied on movement as a communicator was also ignored.

#### Subsequent Action:

Over a period of three years and a change of staff in the Theology Department at Wesley Institute the mandatory 'Biblical' lectures were reduced to 1 ½ hours, the lecture facility was air conditioned and classes were timetabled in the afternoon. Content was adjusted and increased student support was offered however, a large percentage of written assessment remained in the units and an additional theology unit was included in the Bachelor of Dance degree delivered between 2010 and 2013 even though that unit had not been part of the accredited course.

The student referred to in this case study has not been contacted.



