



CART11005 Contemporary Dance 1: The Fundamental Craft

Term 1 - 2018

Profile information current as at 30/04/2024 07:26 am

All details in this unit profile for CART11005 have been officially approved by CQUniversity and represent a learning partnership between the University and you (our student). The information will not be changed unless absolutely necessary and any change will be clearly indicated by an approved correction included in the profile.

General Information

Overview

In this unit, you will develop fundamental ballet and contemporary dance skills. You will develop public performance skills as you prepare and perform a group work composed by your tutor. You will undertake classes in stagecraft, learning the terminology and technology of the theatre.

Details

Career Level: *Undergraduate*

Unit Level: *Level 1*

Credit Points: 6

Student Contribution Band: 8

Fraction of Full-Time Student Load: 0.125

Pre-requisites or Co-requisites

There are no requisites for this unit.

Important note: Students enrolled in a subsequent unit who failed their pre-requisite unit, should drop the subsequent unit before the census date or within 10 working days of Fail grade notification. Students who do not drop the unit in this timeframe cannot later drop the unit without academic and financial liability. See details in the [Assessment Policy and Procedure \(Higher Education Coursework\)](#).

Offerings For Term 1 - 2018

- Cairns
- Townsville

Attendance Requirements

All on-campus students are expected to attend scheduled classes – in some units, these classes are identified as a mandatory (pass/fail) component and attendance is compulsory. International students, on a student visa, must maintain a full time study load and meet both attendance and academic progress requirements in each study period (satisfactory attendance for International students is defined as maintaining at least an 80% attendance record).

Website

[This unit has a website, within the Moodle system, which is available two weeks before the start of term. It is important that you visit your Moodle site throughout the term. Please visit Moodle for more information.](#)

Class and Assessment Overview

Recommended Student Time Commitment

Each 6-credit Undergraduate unit at CQUniversity requires an overall time commitment of an average of 12.5 hours of study per week, making a total of 150 hours for the unit.

Class Timetable

[Regional Campuses](#)

Bundaberg, Cairns, Emerald, Gladstone, Mackay, Rockhampton, Townsville

[Metropolitan Campuses](#)

Adelaide, Brisbane, Melbourne, Perth, Sydney

Assessment Overview

1. **Practical Assessment**

Weighting: 40%

2. **Practical Assessment**

Weighting: 40%

3. **Written Assessment**

Weighting: 20%

Assessment Grading

This is a graded unit: your overall grade will be calculated from the marks or grades for each assessment task, based on the relative weightings shown in the table above. You must obtain an overall mark for the unit of at least 50%, or an overall grade of 'pass' in order to pass the unit. If any 'pass/fail' tasks are shown in the table above they must also be completed successfully ('pass' grade). You must also meet any minimum mark requirements specified for a particular assessment task, as detailed in the 'assessment task' section (note that in some instances, the minimum mark for a task may be greater than 50%). Consult the [University's Grades and Results Policy](#) for more details of interim results and final grades.

CQUniversity Policies

All University policies are available on the [CQUniversity Policy site](#).

You may wish to view these policies:

- Grades and Results Policy
- Assessment Policy and Procedure (Higher Education Coursework)
- Review of Grade Procedure
- Student Academic Integrity Policy and Procedure
- Monitoring Academic Progress (MAP) Policy and Procedure – Domestic Students
- Monitoring Academic Progress (MAP) Policy and Procedure – International Students
- Student Refund and Credit Balance Policy and Procedure
- Student Feedback – Compliments and Complaints Policy and Procedure
- Information and Communications Technology Acceptable Use Policy and Procedure

This list is not an exhaustive list of all University policies. The full list of University policies are available on the [CQUniversity Policy site](#).

Unit Learning Outcomes

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

1. Apply fundamental ballet and contemporary dance skills and aesthetics
2. Perform a tutor-composed dance performance
3. Explain the basic concepts of stagecraft and technical theatre as they relate to dance.

Alignment of Learning Outcomes, Assessment and Graduate Attributes

| | | | | | |
|---|--|--|--|--|--|
|  N/A Level |  Introductory Level |  Intermediate Level |  Graduate Level |  Professional Level |  Advanced Level |
|---|--|--|--|--|--|

Alignment of Assessment Tasks to Learning Outcomes

| Assessment Tasks | Learning Outcomes | | |
|--------------------------------|-------------------|---|---|
| | 1 | 2 | 3 |
| 1 - Practical Assessment - 40% | • | • | |
| 2 - Practical Assessment - 40% | | • | |
| 3 - Written Assessment - 20% | | | • |

Alignment of Graduate Attributes to Learning Outcomes

| Graduate Attributes | Learning Outcomes | | |
|---|-------------------|---|---|
| | 1 | 2 | 3 |
| 1 - Communication | • | | |
| 2 - Problem Solving | | | |
| 3 - Critical Thinking | | | • |
| 4 - Information Literacy | | | • |
| 5 - Team Work | | • | |
| 6 - Information Technology Competence | | | |
| 7 - Cross Cultural Competence | • | • | |
| 8 - Ethical practice | | | |
| 9 - Social Innovation | | | |
| 10 - Aboriginal and Torres Strait Islander Cultures | | | |

Alignment of Assessment Tasks to Graduate Attributes

| Assessment Tasks | Graduate Attributes | | | | | | | | | |
|--------------------------------|---------------------|---|---|---|---|---|---|---|---|----|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 1 - Practical Assessment - 40% | • | | | • | | | • | | | |
| 2 - Practical Assessment - 40% | | | | • | • | | | | | |

| Assessment Tasks | Graduate Attributes | | | | | | | | | |
|-------------------------------------|---------------------|---|---|---|---|---|---|---|---|----|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 3 - Written Assessment - 20% | • | | • | • | | | | | | |

Textbooks and Resources

Textbooks

There are no required textbooks.

IT Resources

You will need access to the following IT resources:

- CQUniversity Student Email
- Internet
- Unit Website (Moodle)

Referencing Style

All submissions for this unit must use the referencing style: [American Psychological Association 6th Edition \(APA 6th edition\)](#)

For further information, see the Assessment Tasks.

Teaching Contacts

Rebecca Youdell Unit Coordinator
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Schedule

Week 1: Placement and Alignment - 05 Mar 2018

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|--|------------------------------|
| Basic skeletal components and alignment; Positions and poses; Somatics and natural response | <i>Inside Ballet Technique. Chapter 1: Getting It All Straight; and Chapter 2: What We Need to Know About Muscles</i> Grieg, V. (1994). <i>Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class</i> . NJ: Princeton Book Company. | |
| | <i>Making Connections: Total Body Integration Through Bartenieff Fundamentals. Appendix B: Concepts Used in Fundamentals</i> Hackney, P. (2002). <i>Making Connections: Total Body Integration Through Bartenieff Fundamentals</i> . Routledge | |

Week 2: Context, Health + Safety - 12 Mar 2018

| Module/Topic | Chapter | Events and Submissions/Topic |
|--------------|---------|------------------------------|
|--------------|---------|------------------------------|

Practice, context, discipline; Safe dance

Safe Dance ® Practice pdf
Ausdance. (2011, November 20). Safe Dance ® practice. Retrieved from <http://ausdance.org.au/articles/details/safe-dance-practice>

Making Connections: Total Body Integration Through Bartenieff Fundamentals. Chapter 2: What Is Fundamental?
Hackney, P. (2002). Making Connections: Total Body Integration Through Bartenieff Fundamentals. Routledge

Week 3: Fundamentals - 19 Mar 2018

| Module/Topic | Chapter | Events and Submissions/Topic |
|--|--|------------------------------|
| Articulation, methods, patterns, patterning; Symmetrical and asymmetrical principles | <p><i>Inside Ballet Technique. Chapter 9: What We Say, And What We Mean</i> Grieg, V. (1994). Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class. NJ: Princeton Book Company.</p> <p><i>Making Connections: Total Body Integration Through Bartenieff Fundamentals. Chapter 5: What Are Principles of Bartenieff Fundamentals?</i> Hackney, P. (2002). Making Connections: Total Body Integration Through Bartenieff Fundamentals. Routledge</p> | |

Week 4: Posture + Balance - 26 Mar 2018

| Module/Topic | Chapter | Events and Submissions/Topic |
|--|--|------------------------------|
| Core stability, folding, extending and joint rotation, and successional movement | <p><i>Inside Ballet Technique. Chapter 4: The Control Center</i> Grieg, V. (1994). Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class. NJ: Princeton Book Company.</p> <p><i>Making Connections: Total Body Integration Through Bartenieff Fundamentals. Chapter 7: Core-Distal Connectivity</i> Hackney, P. (2002). Making Connections: Total Body Integration Through Bartenieff Fundamentals. Routledge</p> | |

Week 5: Transference of Weight - 02 Apr 2018

| Module/Topic | Chapter | Events and Submissions/Topic |
|---------------------------------------|---|------------------------------|
| Foot articulation and shifting weight | <p><i>Inside Ballet Technique. Chapter 8: The Bottom of It All</i> Grieg, V. (1994). Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class. NJ: Princeton Book Company.</p> <p><i>Making Connections: Total Body Integration Through Bartenieff Fundamentals. Chapter 3: Why Return to Fundamental Patterns?</i> Hackney, P. (2002). Making Connections: Total Body Integration Through Bartenieff Fundamentals. Routledge</p> | |

Vacation Week - 09 Apr 2018

| Module/Topic | Chapter | Events and Submissions/Topic |
|--------------|---------|------------------------------|
|--------------|---------|------------------------------|

Week 6: Music Theory + Breath - 16 Apr 2018

| Module/Topic | Chapter | Events and Submissions/Topic |
|--------------|---------|------------------------------|
|--------------|---------|------------------------------|

Behind the scenes study guide pdf
 Pacific Northwest Ballet. (2017). *Behind the Scenes: For teachers and students*.
 Retrieved from
<https://www.pnb.org/wp-content/uploads/Behind-the-scenes-study-guide-2017.pdf>

Musicality, meter, rhythm, tempo

Making Connections: Total Body Integration Through Bartenieff Fundamentals. Chapter 6: Breath
 Hackney, P. (2002). *Making Connections: Total Body Integration Through Bartenieff Fundamentals*. Routledge

Week 7: Stable + Mobile - 23 Apr 2018

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|--|------------------------------|
| Coordination, intention, efficiency, parasitic movement | <i>Inside Ballet Technique. Chapter 5: Well Turned Out</i> Grieg, V. (1994). <i>Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class</i> . NJ: Princeton Book Company. <i>Making Connections: Total Body Integration Through Bartenieff Fundamentals. Chapter 8: Head-Tail Connectivity</i> Hackney, P. (2002). <i>Making Connections: Total Body Integration Through Bartenieff Fundamentals</i> . Routledge | |

Week 8: Approach and Awareness - 30 Apr 2018

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|--|------------------------------|
| Approach to spatial awareness directions, planes, levels and pathways; Approach to method | <i>Producing a dance performance pdf</i> Ausdance. Ruffell, P. (1996). <i>Producing a dance performance</i> [Teaching factsheet #11]. Retrieved from http://ausdance.org.au/articles/details/producing-a-dance-performance <i>Making Connections: Total Body Integration Through Bartenieff Fundamentals. Chapter 4: What Is Bartenieff Fundamentals?</i> Hackney, P. (2002). <i>Making Connections: Total Body Integration Through Bartenieff Fundamentals</i> . Routledge | |

Week 9: Sequencing - 07 May 2018

| Module/Topic | Chapter | Events and Submissions/Topic |
|--|--|------------------------------|
| Connection through motion; motion of extremities | <i>Inside Ballet Technique. Chapter 6: Above the Waist</i> Grieg, V. (1994). <i>Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class</i> . NJ: Princeton Book Company. <i>Making Connections: Total Body Integration Through Bartenieff Fundamentals. Chapter 9: Upper-Lower Connectivity</i> Hackney, P. (2002). <i>Making Connections: Total Body Integration Through Bartenieff Fundamentals</i> . Routledge | |

Week 10: Dynamics + Locomotion - 14 May 2018

| Module/Topic | Chapter | Events and Submissions/Topic |
|--|--|------------------------------|
| Energy; Locomotor and non-locomotor skills; Kinetic Chains; movement exploration | <i>Inside Ballet Technique. Chapter 7: A Modified Hinge</i> Grieg, V. (1994). <i>Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class</i> . NJ: Princeton Book Company. <i>Making Connections: Total Body Integration Through Bartenieff Fundamentals. Chapter 10: Body-Half Connectivity</i> Hackney, P. (2002). <i>Making Connections: Total Body Integration Through Bartenieff Fundamentals</i> . Routledge | |

Week 11: Cross Laterality + Intention - 21 May 2018

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|--|------------------------------|
| épaulement and spirals; Mood, quality and intention | <i>Inside Ballet Technique. Chapter 3: The Stem of Aplomb</i> Grieg, V. (1994). <i>Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class</i> . NJ: Princeton Book Company. <i>Making Connections: Total Body Integration Through Bartenieff Fundamentals. Chapter 11: Cross-Lateral Connectivity</i> Hackney, P. (2002). <i>Making Connections: Total Body Integration Through Bartenieff Fundamentals</i> . Routledge | |

Week 12: Expression - 28 May 2018

| Module/Topic | Chapter | Events and Submissions/Topic |
|--|---|------------------------------|
| Stage presence, rehearsal skills, intention, communication, energy | <i>Strategies to help you deal with performance anxiety pdf</i> Grieg, V. (1994). <i>Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class</i> . NJ: Princeton Book Company. <i>Making Connections: Total Body Integration Through Bartenieff Fundamentals. Chapter 12: Integration</i> Hackney, P. (2002). <i>Making Connections: Total Body Integration Through Bartenieff Fundamentals</i> . Routledge | |

Review/Exam Week - 04 Jun 2018

| Module/Topic | Chapter | Events and Submissions/Topic |
|--------------|---------|--|
| | | 1. Progressive - Practical Assessment 2. Performance - Practical Assessment 3. Written Assessment - Best Practice Model Progressive Practical Assessment Due: Review/Exam Week Friday (8 June 2018) 11:45 pm AEST Ballet And Contemporary Dance Performance Due: Review/Exam Week Friday (8 June 2018) 5:00 pm AEST Best Practice Model Due: Review/Exam Week Friday (8 June 2018) 5:00 pm AEST |

Exam Week - 11 Jun 2018

| Module/Topic | Chapter | Events and Submissions/Topic |
|--------------|---------|------------------------------|
|--------------|---------|------------------------------|

Assessment Tasks

1 Progressive Practical Assessment

Assessment Type

Practical Assessment

Task Description

Assessment of improvement in core dance skills through twelve hours each week of body conditioning, ballet, and contemporary dance workshops, and building upon stagecraft skills. The appraisal will factor in the students level of energy, accuracy, commitment, expressive coordination, anatomical alignment, aplomb and assurance. The Progressive practical assessments are weighted at Ballet 17.5% and Contemporary Dance 17.5%, which total 35% of the overall mark. Assessed: 8 June 2018

Assessment Due Date

Review/Exam Week Friday (8 June 2018) 11:45 pm AEST

Return Date to Students

Exam Week Friday (15 June 2018)

Weighting

40%

Assessment Criteria

- Class activity displays work ethic, standard and progress. (50%)
- Dance Terminology, positions, steps and directions. (20%)
- Combinations of dance technique. (20%)
- Attendance, participation, and safety. (10%)

Referencing Style

- [American Psychological Association 6th Edition \(APA 6th edition\)](#)

Submission

Offline

Learning Outcomes Assessed

- Apply fundamental ballet and contemporary dance skills and aesthetics
- Perform a tutor-composed dance performance

Graduate Attributes

- Communication
- Information Literacy
- Cross Cultural Competence

2 Ballet And Contemporary Dance Performance

Assessment Type

Practical Assessment

Task Description

Learn a tutor-choreographed ballet and tutor-choreographed contemporary dance piece. Perform both disciplines as part of group performance events - each performance worth 20% with a combined assessment total of 40%. Write a 500-word reflective analyse of your contribution as a performer post-performance - communication, interpretive skills, audience reception, benefits of performing, improvements for next time, and upload the analysis to Moodle. Assessed: 8 June 2017

Assessment Due Date

Review/Exam Week Friday (8 June 2018) 5:00 pm AEST

Return Date to Students

Exam Week Friday (15 June 2018)

Weighting

40%

Assessment Criteria

- Performance displays sophistication, musical sensitivity and interpretive skills. (30%)
- Technical skills (40%)
- Stage Presence (20%)
- Written performance analysis(10%)

Referencing Style

- [American Psychological Association 6th Edition \(APA 6th edition\)](#)

Submission

Offline

Learning Outcomes Assessed

- Perform a tutor-composed dance performance

Graduate Attributes

- Information Literacy
- Team Work
- Cross Cultural Competence

3 Best Practice Model

Assessment Type

Written Assessment

Task Description

Write a paper of 1000 words. Describe a Best Practice model that applies to how performers might utilise performance stagecraft strategies gleaned from Weeks 1-12. Consider these performance stagecraft strategies and elaborate on the procedures within the model. Upload the writing to Moodle, and reference material accordingly.

Format: A4, 4cm margin, 1.5 line spacing, 11 point font, numbered pages, use a standard cover page. You may like to illustrate your tutorial paper with up to six images. Please use low-resolution images to decrease file size. Include a list of references consistent with the APA format at the end of the paper. Please use the APA referencing guide available at: <http://libguides.library.cqu.edu.au/content.php?pid=8771&sid=5469615>

Assessment Due Date

Review/Exam Week Friday (8 June 2018) 5:00 pm AEST

Return Date to Students

Exam Week Friday (15 June 2018)

Weighting

20%

Assessment Criteria

- Employs performance stagecraft strategies. Use of appropriate procedures. Synthesis of ideas. (40%)
- Synergy between strategies and procedures. Explanation of defining features and degree of justification. (40%)
- Editing and grammatical correctness (10%)
- Referencing (10%)

Referencing Style

- [American Psychological Association 6th Edition \(APA 6th edition\)](#)

Submission

Online

Learning Outcomes Assessed

- Explain the basic concepts of stagecraft and technical theatre as they relate to dance.

Graduate Attributes

- Communication
- Critical Thinking
- Information Literacy

Academic Integrity Statement

As a CQUniversity student you are expected to act honestly in all aspects of your academic work.

Any assessable work undertaken or submitted for review or assessment must be your own work. Assessable work is any type of work you do to meet the assessment requirements in the unit, including draft work submitted for review and feedback and final work to be assessed.

When you use the ideas, words or data of others in your assessment, you must thoroughly and clearly acknowledge the source of this information by using the correct referencing style for your unit. Using others' work without proper acknowledgement may be considered a form of intellectual dishonesty.

Participating honestly, respectfully, responsibly, and fairly in your university study ensures the CQUniversity qualification you earn will be valued as a true indication of your individual academic achievement and will continue to receive the respect and recognition it deserves.

As a student, you are responsible for reading and following CQUniversity's policies, including the [Student Academic Integrity Policy and Procedure](#). This policy sets out CQUniversity's expectations of you to act with integrity, examples of academic integrity breaches to avoid, the processes used to address alleged breaches of academic integrity, and potential penalties.

What is a breach of academic integrity?

A breach of academic integrity includes but is not limited to plagiarism, self-plagiarism, collusion, cheating, contract cheating, and academic misconduct. The Student Academic Integrity Policy and Procedure defines what these terms mean and gives examples.

Why is academic integrity important?

A breach of academic integrity may result in one or more penalties, including suspension or even expulsion from the University. It can also have negative implications for student visas and future enrolment at CQUniversity or elsewhere. Students who engage in contract cheating also risk being blackmailed by contract cheating services.

Where can I get assistance?

For academic advice and guidance, the [Academic Learning Centre \(ALC\)](#) can support you in becoming confident in completing assessments with integrity and of high standard.

What can you do to act with integrity?



Be Honest

If your assessment task is done by someone else, it would be dishonest of you to claim it as your own



Seek Help

If you are not sure about how to cite or reference in essays, reports etc, then seek help from your lecturer, the library or the Academic Learning Centre (ALC)



Produce Original Work

Originality comes from your ability to read widely, think critically, and apply your gained knowledge to address a question or problem