



# CART11012 *Dance Origins and Principles 2*

## Term 2 - 2018

Profile information current as at 28/04/2024 02:38 am

All details in this unit profile for CART11012 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 continue to investigate the origins and principles of dance through the lens of diversification within the art form. This includes study of new approaches to developing dance and rethinking historical perspectives in examination of the influences that underpin the continuing contributions to the field. You will begin to unpack stagecraft design in greater depth gaining understanding of the scope for dance production using a technical framework, and increase competency to produce dance performance works in theatrical environments. You will also develop your understanding of how music and dance work together exploring concepts including rhythm, time signature, form, style and period. The relationship between movement and composition is explored, and your sensitivity and awareness of music advanced.

### 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 2 - 2018

- Cairns
- Rockhampton
- 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. **In-class Test(s)**

Weighting: 30%

#### 2. **Written Assessment**

Weighting: 35%

#### 3. **Presentation**

Weighting: 35%

### 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](#).

## Previous Student Feedback

### Feedback, Recommendations and Responses

Every unit is reviewed for enhancement each year. At the most recent review, the following staff and student feedback items were identified and recommendations were made.

#### Feedback from Teaching Staff

##### Feedback

Placement of unit within course structure.

##### Recommendation

Restructure of the BCA's dance major so choreography units fall later within the degree.

## Unit Learning Outcomes

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

1. Explain and contextualise significant movements, performers and choreographers in contemporary dance history.
2. Understand and successfully apply technical theatre concepts in planning a stagecraft performance.
3. Analyse and evaluate music from the perspective of a dancer.

## Alignment of Learning Outcomes, Assessment and Graduate Attributes



### Alignment of Assessment Tasks to Learning Outcomes

Assessment Tasks	Learning Outcomes		
	1	2	3
1 - In-class Test(s) - 30%	•		•
2 - Written Assessment - 35%	•		
3 - Presentation - 35%		•	•

### 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	•	•	•

Graduate Attributes	Learning Outcomes		
	1	2	3
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 - In-class Test(s) - 30%	•	•	•	•						
2 - Written Assessment - 35%	•	•	•	•						
3 - Presentation - 35%	•	•	•	•		•				

## Textbooks and Resources

### Textbooks

CART11012

#### Prescribed

#### Rethinking dance history: issues and methodologies

Edition: 2nd edn (2018)

Authors: Morris, G & Nicholas, L

Taylor and Francis

London, UK

Binding: eBook

#### Additional Textbook Information

The above is the ebook version of the text. However, if you prefer, there is a paper text available at the CQUni Bookshop [here](#)

[View textbooks at the CQUniversity Bookshop](#)

### 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

**Judith Brown** Unit Coordinator

[j.brown@cqu.edu.au](mailto:j.brown@cqu.edu.au)

## Schedule

### Week 1 - 09 Jul 2018

Module/Topic	Chapter	Events and Submissions/Topic
<b>Music Appreciation:</b> Choreomusicology -The relationship between Dance and Music. <b>Origins and Principles of Dance:</b> <i>Topic 1</i> - Revisiting dance genre, historical periods and geographical area.	<ul style="list-style-type: none"><li>◦ <i>Collaborative, Choreomusical Relationships within Contemporary Performance: A Practical and Theoretical Enquiry into the Distinct Contributions of a Collaborative, Co-creative Approach pdf</i></li><li>◦ <i>Rethinking Dance History: Issues and Methodologies Introduction to Part 2: Researching and Writing</i></li></ul>	

### Week 2 - 16 Jul 2018

Module/Topic	Chapter	Events and Submissions/Topic
<b>Music Appreciation:</b> Duration Part 1 - Beat, rhythm and metre. <b>Origins and Principles of Dance:</b> <i>Topic 2</i> - What is included and excluded from the historical narrative?	<ul style="list-style-type: none"><li>◦ <i>Choreographers Tool Box url</i></li><li>◦ <i>Rethinking Dance History: Issues and Methodologies Chapter 9: Destablising the Tradition.</i></li></ul>	

### Week 3 - 23 Jul 2018

Module/Topic	Chapter	Events and Submissions/Topic
<b>Music Appreciation:</b> Duration Part 2 - Tempo, accent, improvising with rhythm, cross phrasing. <b>Origins and Principles of Dance:</b> <i>Topic 3</i> - Deconstructing the binary notion of East and West within the historical narrative.	<ul style="list-style-type: none"><li>◦ <i>Basic tempo markings url</i></li><li>◦ <i>Rethinking Dance History: Issues and Methodologies Chapter 10: Decolonising Dance History.</i></li></ul>	

### Week 4 - 30 Jul 2018

Module/Topic	Chapter	Events and Submissions/Topic
<b>Music Appreciation:</b> Structure and Texture - Music and dance forms. Exploring layers in music for choreography. <b>Origins and Principles of Dance:</b> <i>Topic 4</i> - Multiplicity and the collective influence that structure historical narratives.	<ul style="list-style-type: none"><li>◦ <i>How to structure a dance url</i></li><li>◦ <i>Texture: Finding Character and Story in Music url</i></li><li>◦ <i>Rethinking Dance History: Issues and Methodologies Chapter 11: Many Sources, Many Voices.</i></li></ul>	

### Week 5 - 06 Aug 2018

Module/Topic	Chapter	Events and Submissions/Topic
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**Music Appreciation:** Timbre/Tone Colour and Texture - Mood and dynamics.

**Origins and Principles of Dance:** Topic 5 - Archiving, Preserving and Extending - Examining repertoire and legacy in combination with access.

- *Choreographers Discuss Music and Dance url*
- *Rethinking Dance History: Issues and Methodologies Chapter 12: 'Dream no small dreams!': impossible archival imaginaries in dance community archiving in a digital age*

### Vacation Week - 13 Aug 2018

#### Module/Topic

**Origins and Principles of Dance:** Topic 6 - Frontier approaches and decentralisation - localising practice and expanding locations of practice. Due to a scheduled public holiday in Week 12, all subsequent **Origins and Principles of Dance 2 Topics** from this point on will be presented one week in advance, with the 12th and final *Topic* presented in Week 11.

#### Chapter

- *Rethinking Dance History: Issues and Methodologies Chapter 13: When Place matters: provincializing the 'global'.*

#### Events and Submissions/Topic

**Origins and Principles of Dance:** Topic 6 - Recorded lecture will be made available on moodle for access on demand.

### Week 6 - 20 Aug 2018

#### Module/Topic

**Music Appreciation:** Classical music styles and dance steps.

**Origins and Principles of Dance:** Topic 7 - Agency versus Conditions - Political consciousness, social advocacy and community mobilisation.

#### Chapter

- *Inside the Score: Adolphe Adam's "Giselle" url*
- *Rethinking Dance History: Issues and Methodologies Chapter 14: Considering causation and conditions of possibility: practitioners and patrons of new dance in progressive-era America.*

#### Events and Submissions/Topic

### Week 7 - 27 Aug 2018

#### Module/Topic

**Music Appreciation:** Contemporary music styles and influences on dance.

**Origins and Principles of Dance:** Topic 8 - Condensed narratives and the contribution of sociocultural history to Dance.

#### Chapter

- *Music as Dance's Muse: How Music Influenced the Steps of Four American Choreographers url*
- *Rethinking Dance History: Issues and Methodologies Chapter 15: 'Dancin' in the Street': street dancing on film and video from Fred Astaire to Michael Jackson.*

#### Events and Submissions/Topic

### Week 8 - 03 Sep 2018

#### Module/Topic

**Music Appreciation:** World music styles and influence on dance.

**Origins and Principles of Dance:** Topic 9 - Porousness - allowing the past to speak to us in the present.

#### Chapter

- *5 Artists who bring the music and dance of west Africa to American campuses url*
- *Rethinking Dance History: Issues and Methodologies Chapter 16: Judson: Redux and Remix.*

#### Events and Submissions/Topic

### Week 9 - 10 Sep 2018

#### Module/Topic

**Music Appreciation:** Sourcing and selecting music for dance - Finding appropriate music for choreography and class.

**Origins and Principles of Dance:** Topic 10 - How can we decolonise dance history?

#### Chapter

- *Brief Discussion on the Significance of Music in Dance Creation pdf*
- *3 Choreographers Share How to Choose Music That Enhances the Work*
- *Rethinking Dance History: Issues and Methodologies Chapter 17: Ruth Page, feminine subjectivity, and generic subversion.*

#### Events and Submissions/Topic

**Technical Theatre:** Workshop 1 - Four hour workshop on music technology.

## Week 10 - 17 Sep 2018

Module/Topic	Chapter	Events and Submissions/Topic
<b>Music Appreciation:</b> Working with music and musicians - Sheet music, working with musicians and editing music. <b>Origins and Principles of Dance:</b> Topic 11 - Gendering - Non-dyadic versions and stereotypes.	<ul style="list-style-type: none"><li>◦ <i>What makes a good dance score?</i> url</li><li>◦ <i>Here's what teachers need to know to make live music successful for dance class</i> url</li><li>◦ <i>Rethinking Dance History: Issues and Methodologies Chapter 18: Extensions: Alonso King and Ballet's Lines.</i></li></ul>	<b>Technical Theatre:</b> Workshop 2 - Four hour workshop on stage lighting, LX and SFX equipment .

## Week 11 - 24 Sep 2018

Module/Topic	Chapter	Events and Submissions/Topic
<b>Music Appreciation:</b> Music Licensing and Copyright - Laws regarding the use of music for dance. <b>Origins and Principles of Dance:</b> Topic 12 - Perspectives and interpretations of dance context.	<ul style="list-style-type: none"><li>◦ <i>Copyright for the dance industry</i> url</li><li>◦ <i>Rethinking Dance History: Issues and Methodologies Chapter 19: Giselle and the Gothic: Contesting the Romantic idealisation or the woman.</i></li></ul>	<b>Technical Theatre:</b> Workshop 3 - Four hour workshop on design principles.

## Week 12 - 01 Oct 2018

Module/Topic	Chapter	Events and Submissions/Topic
		<b>Music Appreciation</b> Due: Week 12 Friday (5 Oct 2018) 5:00 pm AEST

## Review/Exam Week - 08 Oct 2018

Module/Topic	Chapter	Events and Submissions/Topic
		<b>Technical Theatre Design</b> Due: Review/Exam Week Monday (8 Oct 2018) 5:00 pm AEST

## Exam Week - 15 Oct 2018

Module/Topic	Chapter	Events and Submissions/Topic
		<b>Origins and Principles of Dance</b> Due: Exam Week Monday (15 Oct 2018) 11:55 am AEST

## Term Specific Information

If you need assistance or advice during this Unit please contact, Technical Theatre lecturer Katie Boyd on [k.boyd@cqu.edu.au](mailto:k.boyd@cqu.edu.au) in Townsville, and Music Appreciation and Ballet lecturer Martinique Foley on [m.foley@cqu.edu.au](mailto:m.foley@cqu.edu.au), and Origins and Principles of Dance lecturer Rebecca Youdell on [r.youdell@cqu.edu.au](mailto:r.youdell@cqu.edu.au) in Cairns.

## Assessment Tasks

### 1 Music Appreciation

#### Assessment Type

In-class Test(s)

#### Task Description

Complete a one-hour in-class test that will examine the content learnt over the 12 week unit. The test will consist of short answer questions and a listening section with short answer questions.

#### Assessment Due Date

Week 12 Friday (5 Oct 2018) 5:00 pm AEST

#### Return Date to Students

Returned in two weeks.

**Weighting**

30%

**Assessment Criteria**

- Knowledge - Demonstrate music theory (50%)
- Identification - Effective listening and interpretive skills (25%)
- Proficiency - Ability to apply music for dance (25%)

**Referencing Style**

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

**Submission**

Online

**Learning Outcomes Assessed**

- Explain and contextualise significant movements, performers and choreographers in contemporary dance history.
- Analyse and evaluate music from the perspective of a dancer.

**Graduate Attributes**

- Communication
- Problem Solving
- Critical Thinking
- Information Literacy

## 2 Origins and Principles of Dance

**Assessment Type**

Written Assessment

**Task Description**

Write and upload a 1500 word essay with references to Moodle. Consider how dance genre, historical periods and geographical area influence historical narratives. Choose one of two questions to reflect on where critical perspectives and critical theory intersect, and discuss and contextualise your reasoning as justification. Question One: How do historical narratives shape dance history? The essay should draw upon the critical perspective of 'bias' - what is included and excluded in a historical narrative, and the critical theory of postmodernism. or Question Two: Cultural values are inherent in a geographic region. In relation to historical narratives, how do cultural narratives differ when located in the 'centre' and on the 'periphery'? The essay should draw upon the critical perspective of social and political power, and the critical theory of postcolonialism.

**Format:**

Provide a clear introduction and conclusion. Include a Reference list on the last page and use in-text referencing as appropriate to the content of the essay to show where you have sourced your information. References can include the textbook for the unit as well as other readings you have used including all books, journal articles (including electronic journal articles from databases), newspaper articles, scores, scripts, music recordings, video recordings and references from electronic sources as appropriate. The referencing style is the APA Style, 6th Edition. The essay should be written in the following format: A4, 4cm margin, 1.5 line spacing, 12 point font, numbered pages, justified paragraph alignment and a standard cover page nominating the Unit Code and Title, Assessment Number, Student Name and Student Number.

**Assessment Due Date**

Exam Week Monday (15 Oct 2018) 11:55 am AEST

15/10/2018 11:55 pm

**Return Date to Students**

Returned in two weeks.

**Weighting**

35%

**Assessment Criteria**

- Comprehensive evidence of research and synthesis of ideas. (40%)
- Accuracy of information and clarity of meaning. (20%)



- Sound structure, logical development and coherent organisation in the writing. (20%)
- Fluent, accurate and grammatically correct language with attention to spelling, word choice, punctuation, sentence structure and economy of words. (10%)
- Presentation - Consistent and correct referencing of sources and citation. (10%)

### Referencing Style

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

### Submission

Online

### Learning Outcomes Assessed

- Explain and contextualise significant movements, performers and choreographers in contemporary dance history.

### Graduate Attributes

- Communication
- Problem Solving
- Critical Thinking
- Information Literacy

## 3 Technical Theatre Design

### Assessment Type

Presentation

### Task Description

Present a 10-15 minute PowerPoint that demonstrates a planned technical design concept for a short 5 minute performance, as set by your Tutor. During the presentation you will demonstrate your knowledge of applying elements of scenic design, lighting, audio, appropriate technology and stagecraft principles to explain a design approach that complements the work's theme. Prior to presenting, upload your presentation to Moodle. You may use images in the presentation as support material, including references.

### Format:

Provide a clear introduction and conclusion. Include a Reference list on the last slide and use in-text referencing as appropriate to the content on each slide within the presentation to show where you have sourced your information. The References can include the textbook for the unit as well as other readings you have used including all books, journal articles (including electronic journal articles from databases), newspaper articles, scores, scripts, music recordings, video recordings and references from electronic sources as appropriate. The referencing style is the APA Style, 6th Edition.

### Assessment Due Date

Review/Exam Week Monday (8 Oct 2018) 5:00 pm AEST

PowerPoint submission through Moodle by 11:25PM Friday 05th of October. PowerPoint Presentation: Monday 08th of October.

### Return Date to Students

Returned in two weeks.

### Weighting

35%

### Assessment Criteria

- Content - Employ technical theatre design principles. Use technology appropriate to the design and performance. Discuss design elements and technical resources in detail. (30%)
- Approach - Explain and justify the synergy between the treatment of the performance theme and technical design choices you have made. (30%)
- Structure - Presentation is well organised and has clarity of meaning. (20%)
- Presentation - Demonstrate clear vocal communication, eye contact and suitable expression. (10%)
- Style - Consistent and correct referencing of sources and citations. Fluent, accurate and grammatically correct

language with attention to spelling, word choice, punctuation, sentence structure and economy of words. (10%)

**Referencing Style**

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

**Submission**

Offline Online

**Learning Outcomes Assessed**

- Understand and successfully apply technical theatre concepts in planning a stagecraft performance.
- Analyse and evaluate music from the perspective of a dancer.

**Graduate Attributes**

- Communication
- Problem Solving
- Critical Thinking
- Information Literacy
- Information Technology Competence

## 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