

Course Outline

Part I

Programme Title	: Bachelor of Arts (Honours) in Creative Arts and Culture/ Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music)/(Visual Arts)/ Bachelor of Arts (Honours) in Creative and Digital Arts/ Bachelor of Arts (Honours) in Creative and Digital Arts and Bachelor of Education (Honours) (Music)/(Visual Arts)
Programme QF Level	: 5
Course Title	: Dance with a Voice
Course Code	: CAC3021
Department	: Cultural and Creative Arts (CCA)
Credit Points	: 3
Contact Hours	: 39
Pre-requisite(s)	: Nil
Medium of Instruction	: English
Level	: 3

Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills

6. Ethical Decision Making

7. Global Perspectives

1. Course Synopsis

This course provides a Major Elective option to the foundation course *Moving into the Dancing World*, allowing students to further develop their knowledge and skills in the aspects of dance creation and production. To facilitate the students in acquiring further expressiveness in their body language, technical training and studies of choreographies of renowned dance artists will be incorporated into the course. Furthermore, to enhance the creativity in dance creation, different choreographic skills and the connections to other media will be studied. The knowledge learnt during the course will be demonstrated in their final self-created dance productions.

2. Course Intended Learning Outcomes (CILOs)

Upon completion of this course, students will be able to:

- CILO₁ expand body expressiveness through learning of different dance techniques;
- CILO₂ demonstrate knowledge and understanding through theory and practice to a variety of choreographic skills related to current contextual issues;
- CILO₃ demonstrate knowledge in communicating with professionals in other disciplines required for an interdisciplinary dance production; and
- CILO₄ demonstrate critical thinking and creativity in self-directed production.

3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
a. Hands-on practices to different dance techniques Dance techniques to be explored on include contemporary, body awareness, partnering, improvisation, contact improvisation and etc.	CILO ₁	Studio exercises
b. Analysis on selected choreographers - Choreographers selected will be based on the variety of themes they explored on, e.g. social, gender, technology, spatial, arts-oriented - Inquiry into the engagement of different media in their works - Inquiry into the connection to the community in their works	CILO ₂	Study on dance performance in videos
c. Practical experimentation on different choreographic methods Study of a variety of choreographic methods through hands-on in-class creation	CILO _{1,2}	Studio exercises
d. Collaborations with professionals in other disciplines in a dance production Exploration on how professionals of different disciplines and media work with a choreographer in a dance production and the skills in the communication	CILO ₃	Seminal talks and/or workshops by invited guest(s)
e. Dance creation project	CILO _{1,}	Self-directed

Students will explore on a selected theme and to create a dance work with engagement of the techniques they have learnt during the course	2, 3 & 4	workshop - Group practice - Rehearsals
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4. Assessment

Assessment Tasks	Weighting (%)	CILOs
a. Research in one chosen choreographer, in study of his/her choreographic practices, the thematic focuses, and the engagement of other arts media.	30%	CILO ₂
b. Creative Dance Project - Students are required to submit the process portfolio, including thematic research information, notes and reference material, addressing the choreographic intention, and the selection of the multimedia tools. - Stage production (solo or group work)	20% 50%	CILO ₁ , 2, 3 & 4

5. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

☐ **Not Permitted:** In this course, the use of generative AI tools is not allowed for any assessment tasks.

☒ **Permitted:** In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

6. Required Text(s)

Bremser, M & Sanders, L. (ed). (2011). *Fifty Contemporary Choreographers* (2nd ed). Routledge.

7. Recommended Readings

Buckwalter, M. (2010). *Composing while Dancing: An Improviser's Companion*. University of Wisconsin Press

Burrows, Jonathan. (2010). *A Choreographer's Handbook*. Routledge.

Climenhaga, R (ed.) (2012). *The Pina Bausch Sourcebook: The Making of Tanztheater*. Routledge.

Climenhaga, R. (2009) *Pina Bausch (Routledge Performance Practitioners)*. Routledge.

Cunningham, M. & Lesschaeve, J. (2000). *The Dancer and the Dance: Merce Cunningham in conversation with Jacqueline Lesschaeve*. Marion Boyars Publishers Ltd.

Franklin, E. (1996). *Dance imagery for technique and performance*. Champaign, IL: Human Kinetics.

Minton, S. (2007). *Choreography: a basic approach using improvisation*. Champaign, Ill.: Human Kinetics.

Morgenroth, J. (2004). *Speaking of Dance: Twelve Contemporary Choreographers on*

- Their Craft*. Routledge. Murray, S & Keefe, J. (2007). *Physical Theatres: A Critical Introduction*. Routledge.
- Novack, C. (1990). *Sharing the dance: contact improvisation and American culture*. University of Wisconsin Press.
- Smith-Autard, J. (2000). *Dance composition* (4th ed). London: A. & C. Black.
- Stephen, S. (2011) *William Forsythe and the Practice of Choreography*. Taylor & Francis.

8. Related Web Resources

Londondance.com <http://londondance.com/>
 Dance Films Association <http://www.dancefilms.org/resources/educational-resources/>
 National Resource Centre for Dance <http://www.surrey.ac.uk/library/nrcd/index.htm>
 Artsalive.ca <http://www.artsalive.ca/en/dan/index.asp>

9. Related Journals

Ballet Tanz
Dance Europe
Dance Magazine
Dance Theatre Journal
Hong Kong Dance Journal 《香港舞蹈手扎》

10. Academic Honesty

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (<https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN5>). Students should familiarize themselves with the Policy.

11. Others

DV8: The Cost of Living (2005). Dir. Newson, Lloyd. Digital Classics, 2011.

DV8 Physical Theatre: Dead Dreams of Monochrome Men/Enter Achilles and Strange Fish (1995). Dir. Van Gool, Clara. Arthaus Musik, 2007.

From a Classical Position / Just Dancing Around – William Forsyth. Kultur Video, 2007.

Jiri Kylian – Forgotten Memories. Arthaus Musik, 2011.

Korper/S/Nobody. Arthaus Musik, 2011.

McGregor: Three Ballets (Chroma / Infra / Limen). BBC / Opus Arte, 2011.

Nederlands Dans Theatre celebrates Jiri Kylian (1998). Arthaus Musik, 2007.

Pina. Dir. Wenders, Wim. Criterion Collection, 2011.

Trisha Brown Early Works 1996-1979. Dir. Brown, Trisha; Mangolte, Babelle. ArtPix 2005.

William Forsythe, improvisation technologies : a tool for the analytical dance eye [electronic resource]. (4th ed). Design and Graphics. Christian Ziegler. Ostfildern, Germany : Hatje Cantz, 2012.

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