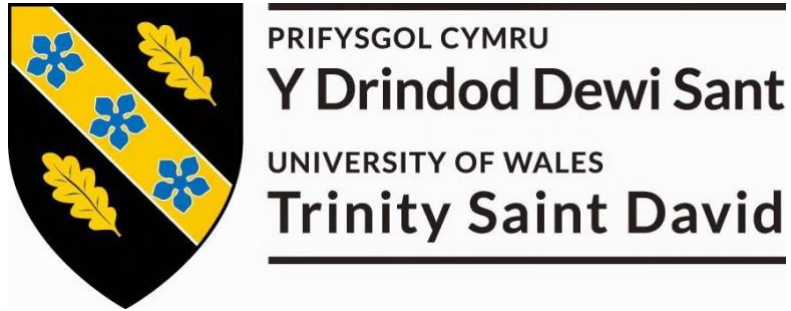




HPDA4003
DANCE IN CONTEXT

LECTURER: GWYN EMBERTON

BA Dance
2019 - 2020

AIM(S)

- To develop students' research methods through the context of dance.
- To develop students' analytical skills to understand dance in the context in which they evolve.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Demonstrate basic knowledge and understanding of the work of selected National and International choreographers and/or companies from the 20th century to the present day.
- Analyse ways in which to place dance in a variety of cultures and contexts.
- Investigate aspects of the study area through tutor-guided research methods.
- Organise their knowledge, through library, information and other appropriate resources.

INDICATIVE CONTENT

- This module provides an essential body of appreciation for all dance students, integrating the study of dance in historical context with an introduction to an appropriate repertoire of dance works. Through lectures, demonstrations and seminar discussions students will formalise their understanding of dance history. Students will be introduced to key theoretical and analytical approaches to develop dance analysis, studying a wide range of national and international repertoire from the 20th century onwards.
- Students will develop an understanding of the development of National and International dance companies, and the wide range of social, cultural, political and artistic imperatives that have motivated these companies will be explored. Companies that may be studied might include, for example, Rudolph Laban, Mary Wigman, Martha Graham, Merce Cunningham, Jose Limon, Hofesh Shechter, Akram Khan, Ballet Russes, New Adventures, Phoenix Dance Theatre, Gwyn Emberton Dance and National Dance Company Wales. Students will also be offered appropriate opportunities to visit companies such as the above.
- The module will introduce students to some processes of research methods, alongside development of skills in movement observation, description and analysis. Students will also develop their effectiveness to communicate through verbal and written means.

LEARNING OUTCOMES/ASSESSMENT CRITERIA

Component 1: ANALYSIS STUDY (2500 words)

In the Analysis Study, you must select and compare two works of similar lengths of International and/or UK/Wales based choreographers that demonstrates an understanding of the different historical, political, social, and/or cultural contexts in which they were created. You will be required to observe, describe and analyse differences and similarities in movement languages, settings and staging, design and other artistic choices made by the choreographers.

The analysis study will be in the form of a critical review.

You will be provided with a significant amount of information during lectures and workshops, but you are expected to carry out in-depth research in your own time to support your arguments.

You must also correctly evidence additional reading and research.

The student should be able to:

- Analyse ways in which to place dance in a variety of cultures and contexts.
- Investigate aspects of the study area through tutor-guided research methods.
- Organise their knowledge, through library, information and other appropriate resources.

60%**Component 2: ESSAY (1500 words)**

In your essay, you are required to select and give an accurate and detailed account of the development of one international, UK or Wales based company/choreographer, referring to their social, cultural, political and artistic imperatives and contexts.

You will be provided with a significant amount of information during lectures, but you are expected to carry out in-depth research which will be demonstrated in the support of your arguments.

You must also correctly evidence additional reading and research.

The student should be able to:

- Demonstrate basic knowledge and understanding of the work of selected National and International choreographers and/or companies from the 20th century to the present day.
- Investigate aspects of the study area through tutor-guided research methods.
- Organise their knowledge, through library, information and other appropriate resources.

40%

Overall mark = 100%

Please note the overall mark is an average of the two components listed above.

ASSESSMENT DEADLINES:

COMPONENT 1:

Analysis Study: 14th May 2019

COMPONENT 2:

Essay Assessment Deadline: 24th January 2019

Please refer to the Programme of Study Handbook for submission policies and procedures. Failure to submit will result in formal action.

Week 1

No Lectures

Week 2

No Lectures

Week 3 (October)

Lecture Title: Introduction to module / **Introduction to Dance in Context – What do we know?**

Lecture Content: You will be given an introduction to the module and the assessment specification/requirements.

During this session, you will identify the group's knowledge of dance history as a foundation to this module. This will include gathering knowledge into a timeline, identifying key events, significant moments and major choreographers.

Week 4

Lecture Title: A potted history of ballet

Lecture Content: During this session, you will be introduced to the history of ballet as a precursor to contemporary dance.

To follow the session, you will be guided on how to carry out further research on this topic as self-directed study time. This research will inform your essay. You will also be introduced to presenting research verbally in a class setting.

You will also be introduced to Ballet Russe and you will examine its connection to the birth of contemporary/modern dance.

You will be introduced to research methods and presentations skills.

Week 6

HALF TERM – WORKSHOP WEEK. There will be no lecture this week. Please use your time effectively to carry out research.

Week 7

Lecture Title: The beginnings of contemporary dance – the early modern dance pioneers

Lecture Content: During this session, you will be introduced to the early modern dance pioneers, gaining context to how, why, and where they began. You will begin research tasks and prepare for presentations on one of the three main American Dance Pioneers.

In pairs, you will give a short presentation of one of the early modern dance pioneers.

Week 8

Lecture Title: Early American Pioneers of Modern Dance

Lecture content: You will present your research to the group on one of the pioneers. You will deepen your understanding of them as a group of women and explore and discuss the **political and societal context**. During this session, you will be introduced to the early modern dance pioneers of American Modern Dance, gaining context to how, why, and where they began.

Week 9

Lecture : German Expressionism, Laban, Wigman

Lecture Content: During this session, you will begin to understand the birth of modern dance in Europe and the context in which it was developing.

You will be encouraged to research aspects of their work, identifying key artistic and

aesthetic choices made. **You will further develop your research skills and you will be introduced to writing (study) skills.**

Week 10

Lecture: British Modern Dance Pioneers

Lecture Content: During this session, you will gain an understanding of the early British Modern Dance pioneers and in relation to Greek revivalism in art, society and dance.

You will also discuss your research findings about modern art, theory and people. You will continue to develop your writing and written presentation skills.

Week 11

Martha Graham and her Modern Dance contemporaries

Lecture Content: During this session you will be introduced to Martha Graham, the modern dance pioneer. You will learn about her legacy, works and technique, experiencing some of her work physically as well as conceptually. As you reflect on her works, you will be encouraged to analyse the context in which she made them.

You will be encouraged to carry out further research on this topic during self-directed study time, which will inform the content of your essay.

Week 12

Tutorials

There are no module classes currently scheduled for this week. However, there will be some technique classes provided. If a session has been postponed then it will be caught up during this week if required. As previously advised, please do not make alternative arrangements for this week.

Christmas Break

Week 13

Lecture Title: Merce Cunningham and Post-modernism

Lecture Content: During this session you will be introduced to the works, life and technique of Merce Cunningham as a post-modernist choreographer. You will gain insight into post-modernist theories and practice. You will research other choreographers and movements within the post-modern sphere, demonstrating research skills in a short presentation to the group.

Week 14

Lecture Title: European Dance Theatre / Pina Bausch

Lecture Content: This session will be dedicated to the life and work of Pina Bausch (and Tanztheater Wuppertal), the German choreographer and pioneer of tanzteatr. Through this session you will explore the impact her work has had on dance and physical theatre practitioners in the UK and Europe. You will also be encouraged to explore, identify and question the difference in approach to that of the post- modernists.

You will gain insight into the various approaches to critical analysis of the work of several critics and dance writers. You will be expected to read three articles or reviews of current work and reflect on for their reliability, validity and limitations. You will then write your own short 'newspaper' review of a current/recent work.

Week 15 (End Semester 1)

Lecture Title: Alvin Aleily, Black British Dance

Lecture Content: You will look at Black artists and be introduced to the context they have worked in. You will consider their artistic within the political context.

Assessment 1 Hand in.

Week 16

Lecture Title: Early British contemporary dance – London Contemporary Dance Theatre and Rambert

Lecture Content: During this session you will be introduced to the beginnings and development of contemporary dance in the UK. You will research and explore London Contemporary Dance Theatre and Ballet Rambert, their histories, works and choreographers.

You will be encouraged to carry out further research on this topic during self-directed study time, which will inform the content of your essay.

Week 17

Lecture Title: New Dance and 'fusion' in the 90s

Lecture Content: During this week, you will investigate the development of dance in the UK over the 90s and into the early 2000s. Who were the makers, the dancers and what were their approaches.

You will see live work and write a review.

Week 18

Lecture Title: Akram Khan and his collaborators

Lecture Content: You will look at the history, background and works of Akram Khan. You will be encouraged to pay particular attention to his background in Kathak and contemporary. You review some of his more recent work in discussion.

You will be introduced to dance analysis.

Week 19

HALF TERM/WORKSHOP WEEK

Week 20

Lecture Title: Dance Today - UK, Europe and internationally

Lecture Content: In these sessions you will investigate and examine artists today, exploring and identifying aspects of their practice. You will examine current contexts as well as consider the past influences and inspirations.

Week 21

Lecture Title: Dance in Wales

Lecture Content: During these sessions you will explore the work of several artists from Wales some current as well as from further in the past. You will determine where their practice lies within an international context.

Week 22

Lecture Title: Understanding dance in context

Lecture Content: This session will be dedicated to improving your research skills, with a particular focus on understanding the impact of identity, politics, society, culture, religion and current affairs on an artists' approach to making dances.

Week 23

Lecture Title: Observation, description and analysis

Lecture Content: In this session, you will identify different methods of interpreting work through the observation of several works from different choreographers from different periods. You will look at the different approaches to describing your observations and in turn analysing them.

Week 24

Lecture Title: Critical analysis

Lecture Content: You will gain insight into the various approaches to critical analysis of the work of several critics and dance writers. You will be expected to read three articles or

reviews of current work and reflect on for their reliability, validity and limitations. You will then write your own short 'newspaper' review of a current/recent work.

EASTER BREAK

Week 25

Lecture Title: Critical analysis (Continued...)

Lecture Content: During this session you will continue the work from the previous week, where you will gain insight into various approaches to critical analysis of dance work. You will be expected to read three articles or reviews of current work, reflect on each review, commenting on its reliability, validity and limitations. You will then write your own short 'newspaper' review of a current/recent work.

Week 26

Lecture Title: Critical analysis (Continued...)

Lecture Content: During this session you will continue the work from the previous week, where you will gain insight invarious approaches to critical analysis of dance work. You will be expected to read three articles or reviews of current work, reflect on each review, commenting on its reliability, validity and limitations. You will then write your own short 'newspaper' review of a current/recent work.

Week 27

Lecture Title: Critical analysis (Continued...)

Lecture Content: During this session you will continue the work from the previous week. You will also be developing your academic writing skills.

Week 28

Lecture Title: Critical analysis (Continued...)

Lecture Content: During this session you will continue the work from the previous week. You will also be developing your academic writing skills.

READING LIST

Below is a selection of relevant reading material that will help you with this module. You are not expected to read everything on the list; you should consult what seems useful for the tasks you are doing. You will find that the library has other relevant materials as well and you should feel free to use them even if they are not on this reading list.

Module Code	HPDA4003	
Module Title	Dance in Context	
Classification	Reading List entry	Electronic*

Essential	Adshead-Lansdale. J., & Layson, J. <i>Dance History, an introduction</i> , London; New York: Routledge, 1994.	☐
Essential	Butterworth, J. <i>Dance Studies</i> . Abingdon: Routledge, 2012	☐
Essential	Morris, G & Nicholas, La (ed.) <i>Rethinking Dance History</i> . London: Routledge, 2004.	☐
Essential	Copeland, R., & Cohen, M. (eds.) <i>What is Dance? Readings in Theory and Criticism</i> . Oxford: OUP, 1983.	☐
Essential	Fowler, H. R., & Aaron, J. E. <i>The Little Brown Handbook</i> . Harlow: Longman, 2001.	☐
Essential	Heffernan, J. A. W., Lincoln, J. E., & Atwill, J. <i>Writing: A College Handbook</i> (5 th ed.). New York: Norton, 2001.	☐
Further	Adshead- Lansdale, J. <i>Dancing Texts: Intertextuality in Interpretation</i> . London: Dance Books,1999.	☐
Further	Garafola, L. & N.V. N. Baer. <i>The Ballets Russes and its World</i> . New Haven: Yale University Press, 1999.	☐
Further	Thomas, H. <i>Dance, Modernity and Culture: Explorations in the Sociology of Dance</i> . London: Routledge, 1995.	☐
Further	<i>Dance Now</i>	☐
Further	<i>Dance Research Journal</i>	☐
Further	<i>Dancing Times</i>	☐
Further	http://www.balletcompanies.com/	☐
Further	http://www.ballet-dance.com/	☐
Further	http://www.dancebooks.co.uk/	☐
Further	http://www.dancemagazine.com/	☐
Further	http://www.danceviewtimes.com/	☐
Further	http://www.guardian.co.uk/stage/dance	☐
Further	http://londondance.com/	☐
Further	http://www.nytimes.com/pages/arts/dance/index.html	☐
Further	http://www.surrey.ac.uk/library/nrcd/	☐
Further	https://www.thestage.co.uk	☐
Further	http://www.asiw.co.uk/	☐