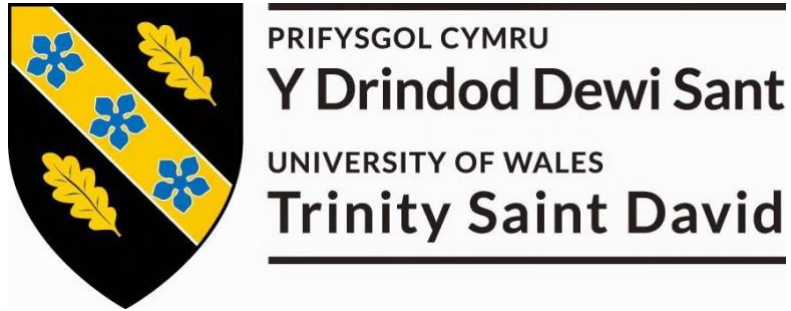




HPDA5005
CHOREOGRAPHY AND CREATIVE PRACTICE

LECTURER: GWYN EMBERTON

BA Dance
2018-2019

AIM(S)

- To assist students to pursue an individual approach to develop their choreographic practice.

LEARNING OUTCOMES/ASSESSMENT CRITERIA

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

- critically explore creative approaches of key choreographers and utilise their approach (Criteria 1)
- devise work that integrates appropriate choreographic methods, styles and complexities (Criteria 2)
- critically evaluate the developing artistry of their choreographic practice (Criteria 3)
- demonstrate critical awareness of the relationship between their practice and that of key practitioners (Criteria 4)

INDICATIVE CONTENT

- The module will foster students' independent approaches to practical work, extending their choreographic knowledge and applying it in the development of their own creative responses, paying particular attention to the connection between the performer and the audience. At the core of this module will be the students' workshop exploration of key choreographers whose work shapes, challenges and enriches the art and practice of choreography. Students will research choreographers' work and take inspiration from their choreographic approaches.
- Students will take part in workshop sessions that highlight creative processes carried out by some of the world's most renowned choreographers. Students may investigate the journey of choreographic pathways explored by Merce Cunningham, looking particularly at his chance procedure method or the methods adopted by Pina Bausch, experimenting with the use of repetition to develop creative responses. Students will practically explore creative methods to aid their individual development as choreographers. These methods may include improvisation as a key tool for the development of choreography.
- Students will investigate such work and draw upon it to develop choreographic approaches appropriate to their individual aspirations. It is anticipated that students will encounter a variety of such approaches, thereby gaining knowledge and understanding that will assist them in developing their own creative voice through experimentation. Workshop sessions will explore choreographic ideas, methods and approaches used by a variety of international and national choreographers and dance artists, testing them through tutor-led creative tasks. Students will be encouraged to develop personal responses to stimuli and will be supported through creative processes.

MODULE ASSESSMENTS

Component 1: CHOREOGRAPHIC WORK (Minimum 5 Mins)	
You must produce a new choreographic work of a minimum of 5 minutes in length, employing a range of methods and approaches. The work can either be a solo, duet or group work. The work will be presented in a theatre setting in a showcase evening in front of an audience. You will be required to work with a Theatre Design and Production student to develop one design element, whether that is costume, set or props.	
The student should be able to: - critically explore creative approaches of key choreographers and utilise their approach. (Criteria 1) - devise work that integrates appropriate choreographic methods, styles and complexities. (Criteria 2)	50%
Component 2: PROCESS WORKBOOK (2500 words)	
In the Process Workbook, you must record, reflect and evaluate your process, highlighting and analysing the tools and methods you employ, giving emphasis to the developmental nature of the choreographic process. You will pay particular attention to any practices and approaches of international choreographers and/or sources of inspiration you engaged with. You will be provided with a significant number of tools, approaches and 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: - critically evaluate the developing artistry of their choreographic practice. (Criteria 3) - demonstrate critical awareness of the relationship between their practice and that of key practitioners. (Criteria 4)	50%
Overall mark = 100%	

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

Choreographic Work Assessment Deadline: 30.01.19

Process Workbook Assessment Deadline: 07.02.19

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

Week of 1st October (Week 1)

Lecture Title: Introduction to module x 2 sessions

Lecture Content: During this session you will be introduced to the module and the assessment specification. The session will start with a practical movement session which may inform and feed into your choreographic practice. You will revisit and outline your own choreographic process to date, considering previous genre, stylistic, thematic, and movement choices from which to develop in this session. You will cover various histories and influences of other choreographers.

In the sessions, you will explore and experience various approaches to making movement. You will consider and develop your own devices for making movement taken from examples of other choreographers such as William Forsyth. You might explore how to approach movement making from a particular theme or a particular stimulus. You will experiment on yourself and on your colleagues.

Week of 8th October (Week 2)

Lecture Title: Continuing to explore a movement-based choreographic process

Lecture Content: During this session, you will be introduced to various approaches to developing the movement material made in the previous week in relation to space and bodies. You will explore the Chance method developed by Cunningham as well as other approaches which have developed from this. You will also be expected to develop your own approach during the session. You will be encouraged to 'read' the dance you are making.

You will develop improvisation skills, as well as dramaturgical understanding of choreographic processes.

Week of 15th October (week 3)

Lecture Title: Dance Theatre, Bausch and working with a theme

Lecture Content: During the sessions in this week you will be introduced to various process employed by choreographers such as Pina Bausch, Sidi Larbi Cherakoui and others. You will look at how choreographers use a theme or idea to develop their work around, which you will then explore and develop their approaches to make your own.

Week of 22nd October (Week 4)

Lecture Title:

Lecture Content: Digging deeper into dance theatre

Lecture Content: During the sessions in this week, you will continue the work from the previous week, working from your own chosen stimuli. You will set tasks on dancers and explore how to develop their material in your own way. In this session you will gain practical experience of common choreographic processes.

Week of 29th October – Workshop week

There will be no lectures this week.

Week of 5th November (week 5)

Lecture Title: Working with Objects/Props

Lecture Content: During this session you will be introduced to the concept of using objects in choreographies, with part of these sessions given to researching how other choreographers (such as Jasmin Vardimon) have used props and objects in their work. You will explore whether their relevance and connection to a particular theme or how they might be used as devices for making material, reimagining their meaning or form. You will explore how a prop or object might influence the shape of the work you are making or only be part of the process. You will be encouraged to consider the connections objects have with a stimulus or if they have complete abstraction. You will develop your own material.

Week of 12th November (week 6)

Lecture Title: Continuing with objects

Lecture Content: During these sessions you will revisit the work from the previous week, working with objects in choreographies, with part of these sessions given to researching how other choreographers (such as Jasmin Vardimon) have used props and objects in their work. As part of this session you will develop your own tasks to work with objects based on a self-selected theme or idea.

Week of 19th November (Week 7)

Lecture Title: Contemporary dance and other styles/genres

Lecture Content: During this session you will be introduced to the work of choreographers such as Akram Khan, Hofesh Shechter, and Kate Prince, to gain insight into how other dance styles have influenced their work. You will develop devising principles and tasks that might incorporate other styles based on their approaches.

Week of 26th November (Week 8)

Lecture Title: What work do you want to make – making choices and starting your process

Lecture Content: During this session you will explore themes and narrative, including political content, identity, solo, group. You will develop a process plan.

Week of 3rd December (Week 9)

Lecture Title: Multi Media

Lecture Content: During this session you will investigate the role that multimedia can play in your work. This can either be projection, television, live streaming.

You will be working with students from the film department.

Week of 10th December

There is no class currently scheduled for this week. However, it might be used for a postponed session if required. As previously advised, please do not make alternative arrangements for this week.

Week of 7th January

Review Week - During this week you will be invited to attend a one to one with your module tutor to review your progress.

Christmas Break

Week of 14th January (Week 10)

Lecture Title: Text

Lecture Content: This session will be dedicated to exploring using text as a source of inspiration in making work and as a tool to develop work in itself. You will be expected to carry out your own research into pieces of text that you will explore in this session.

Week of 21st January (Week 11)

Lecture Title: Making the work

Lecture Content: During this session you will have self-directed time to work on your piece.

Week of 22nd January (Week 12)

Lecture Title: Performance week

Lecture Content: During this session you will have self-directed time to work on your piece.

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	HPDA5005	
Module Title	Choreography and Creative Practice	
Classification	Reading List entry	Electronic*
Essential	Butterworth, J., & Wildschut, L. (ed.). <i>Contemporary Choreography: A critical reader</i> (2 nd ed). Abingdon; New York: Routledge, 2018.	☐
Essential	Bremser, Martha. <i>Fifty Contemporary Choreographers</i> . London: Routledge, 1999.	✓
Essential	Burrows, J. <i>A Choreographer's Handbook</i> . Routledge, 2010.	☐
Essential	Morgenroth, J. <i>Speaking of Dance: Twelve Contemporary Choreographers on their Craft</i> . New York: Routledge, 2004.	☐
Further	Blom, L. A. & Chaplin, L. <i>The Moment of Movement</i> . London: Dance Books, 1979.	☐
Further	Celant, G. & Vaughan, D. <i>Merce Cunningham</i> . Milan: Charta, 2009.	☐
Further	Macauley, A. (ed.). <i>Matthew Bourne and His Adventures in Motion Pictures</i> . London: Faber, 2000.	☐
Further	Nagrin, D. <i>Dance and the Specific Image: Improvisation</i> . Pennsylvania: University of Pittsburgh Press, 1994.	☐
Further	Smith-Autard, J, M. <i>Dance Composition: A Practical Guide to Creative Success in Dance Making (Performance Books)</i> . London: Methuen, 2010.	☐