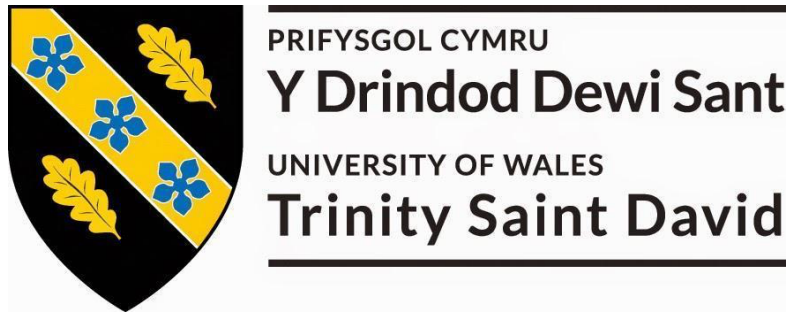




Module Guide

Core Techniques 2 ADPA5000

LECTURERS:

**GWYN EMBERTON
MATTEO MARFOGLIA
KRYSTAL LOWE**

**BA Dance
2020 - 2021**

AIM(S)

- To increase students' knowledge and understanding of a range of methods and approaches to dance training through practical investigation and execution of contemporary (released based) dance and a contemporary approach to ballet.
- Broaden range of vocabulary, physical skills and their application in technique classes.
- To develop the student's technical dance skills to a high level.

LEARNING OUTCOMES/ASSESSMENT CRITERIA

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

1. Demonstrate an evolving embodiment and skill level within both ballet and contemporary techniques, at the appropriate level.
2. Demonstrate an integrated awareness in their approach and physical skills within contemporary dance technique and a contemporary approach to ballet.
3. Critically evaluate their developing physical skill and knowledge across their dance technique development.

INDICATIVE CONTENT

- This module builds on the skills and knowledge acquired at level four in Core Techniques 1, in both contemporary technique and ballet.
- Students will also be introduced to improvisation and contact improvisation practices and will develop applicable physical knowledge of floor-work. The focus will be upon the development of the thinking, moving body and understanding and embodying somatic principles into their developing contemporary practice. Students may also be required to execute increasingly complex patterns and phrases of material.
- The module will also develop ballet technique by expanding on from the core technical functions learned at level four. Focus will be placed on solidifying technical application as well as developing an integrated awareness between ballet and contemporary techniques: increasing understanding of vocabulary, and maintaining consistent correct posture and alignment, weight placement/balance and use of turn-out throughout ballet class, as well as supporting an enhancement of physical application in strength, stamina, appropriate use of muscles and intensity. An emphasis will be placed on increasing the range of knowledge and understanding of music and musical interpretation of the ballet class.

- Students will benefit from increasing their health and wellbeing through the technique class and will be given opportunities to investigate the importance of this in their developing artistry.
- Students will explore the skills needed to build and extend their technical practice and will be encouraged to challenge their ability to perform class work that enhances their expressive and interpretative skills in the range of techniques. This will prepare students for the technical skills required at level 6.

MODULE ASSESSMENT

Component 1: Contemporary Technique Class - 4 minutes per person	
You will be required to complete a practical contemporary technique assessment class under the instruction of your lecturer.	
The student should be able to: 1. Demonstrate an evolving embodiment and skill level within both ballet and contemporary techniques, at the appropriate level. 2. Demonstrate an integrated awareness in their approach and physical skills within contemporary dance technique and a contemporary approach to ballet.	35%
Component 2: Ballet Technique Class – 4 minutes per person	
You will be required to complete a practical ballet technique assessment class under the instruction of your lecturer.	
The student should be able to: 1. Demonstrate an evolving embodiment and skill level within both ballet and contemporary techniques, at the appropriate level. 2. Demonstrate an integrated awareness in their approach and physical skills within contemporary dance technique and a contemporary approach to ballet.	35%

Component 3: Essay – 1500 words max	
In an essay of no more than 1500 words, you will critically evaluate both contemporary and ballet in relation to your advancing technical development and dancing ability. You must pay particular attention to how the broadening range of vocabulary in both techniques supports your physical understanding, embodiment and awareness of each approach. You will be expected to refer to a range of academic resources that supports your understanding of the practical work.	
The student should be able to: 1. Critically evaluate their developing physical skill and knowledge across their dance technique development.	30%

Overall mark = 100% Please note the overall mark is an average of the two components listed above.

ASSESSMENT DEADLINES: COMPONENT 1: Technique Classes Assessment w/c 11 January 2021 COMPONENT 2: Essay Assessment w/c 18 January 2021 Please refer to the Programme of Study Handbook for submission policies and procedures. Failure to submit will result in formal action.
--

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. You should be able to access all of these resources via the online library.

Module Code	HPDA5007	
Module Title	Core Techniques 2	
Classification	Reading List entry	Electronic*
Essential	Kaltenbrunner, T. and Procyk, N. (2004). <i>Contact improvisation</i> . Oxford: Meyer & Meyer Pub.	☐
Essential	Pallant, C. (2006). <i>Contact improvisation</i> . Jefferson, North Carolina: McFarland & Company.	☐
Essential	Cunningham, M. & Vaughan, D. & Harris, M. <i>Merce Cunningham: Fifty Years</i> . London: Aperture, 1997.	☐
Essential	Butterworth, J. and Wildschut, L. (2010). <i>Contemporary choreography</i> . London: Routledge.	☐
Essential	Romita, N. and Romita, A. (n.d.). <i>Functional awareness</i> . Oxford: University Press.	☐
Further	Hannah, T. <i>Somatics: Reawakening the Mind's Control of Movement, Flexibility and Health</i> . SA: Da Capo Press, 2004.	☐
Further	Novack, C. (1990). <i>Sharing the dance</i> . Madison, Wis.: Univ. of Wisconsin Press.	☐
Further	https://contactquarterly.com	☐
Further	http://limon.org/	☐
Further	http://marthagraham.org/	☐
Further	http://www.mercecunningham.org	☐
Further	https://www.royalacademyofdance.org	☐

Weekly class break down – please consult your timetable.

Week 1 to Week 4

2 x ballet with Gwyn Emberton

2 x Contemporary with Gwyn Emberton

Week 6 to week 9

2 x ballet with Matteo Marfoggia

2 x Contemporary with Matteo Marfoggia

Week 10 to week 13

2 x ballet with Krystal Lowe

2 x Contemporary with Matteo Marfoggia