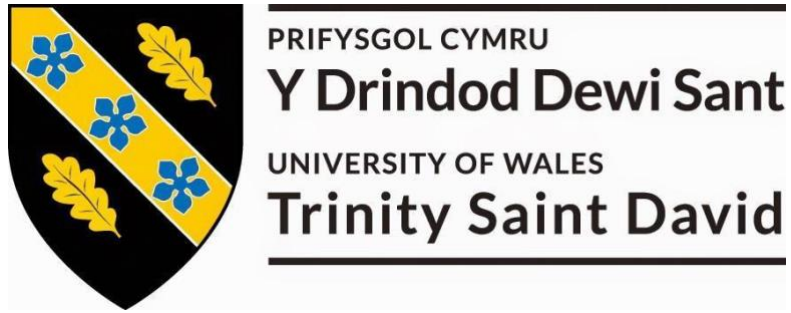




THPD6002

Major Project

Lecturers:
Gwyn Emberton / Matteo Marfoggia

BA Dance
2019 - 2020

AIM(S)

- To provide students with the opportunity to undertake appropriately challenging work upon a major production.
- To enable students to hone skills developed during the course of their studies.

LEARNING OUTCOMES

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

- demonstrate a high degree of conceptual understanding in the development of a major dance production;
- display a high degree of skill in the practical development and realisation of their task areas in the production;
- demonstrate a high degree of ability to work independently, with a director, and in collaboration with their peers;
- systematically and comprehensively evaluate the creative process and their contribution to it.

INDICATIVE CONTENT

- This module will allow students to showcase the creative, performative and appreciative skills that they have developed and refined over the last three years of study. Students will collaborate with their peers and with professional artists in an intensive creative process that will lead to a final major performance.
- The module will be structured around a major dance production to be performed either in a conventional theatre or an alternative theatre venue that poses appropriate levels of stimulus and creative challenges. The production will be developed and/or directed either by a tutor or by a freelance practitioner of appropriate professional standing. The module tutor will act as overall supervisor. The structure of the production's development process will follow current professional practice. Tutors will ensure that each student has a commensurate challenge and assessment criteria will reflect this.

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	108	36%
Independent learning	192	64%
Placement learning		
TOTAL	300	100%

MODULE ASSESSMENTS

Component 1: Extended Performance Piece (20-30 minutes)

You will be required to take part in the creation and performance of two new extended works by two choreographers, in which you must demonstrate a high degree of conceptual understanding of the development of a major production. You will also be required to demonstrate skill in the realisation of tasks and ideas by the choreographers, and also demonstrate a high level of collaborative practice with peers and the choreographers.

ASSESSMENT CRITERIA that you will be assessed against:

- demonstrate a high degree of conceptual understanding in the development of a major dance production
- display a high degree of skill in the practical development and realisation of their task areas in the production
- demonstrate a high degree of ability to work independently, with a director, and in collaboration with their peer

75%

Component 2: Viva Voce (10 mins)

In Component 2, via a viva voce you will be required to evaluate the creative process and specifically your contribution to it.

ASSESSMENT CRITERIA that you will be assessed against:

- systematically and comprehensively evaluate the creative process and their contribution to it.

25%

Overall mark = 100%

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

ASSESSMENT DEADLINES

Component 1:

Thursday 30th January

Component 2:

Assessment Deadline Component 2:

Monday 27th January

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

Work 1 – Gwyn

Week 1

Module launch – first week of R&D with Gwyn Emberton Dance Exploring ideas and themes behind the work, tasks, improvisation, text, phrase development.

Week 2:

Task development, sharing and analysis. Working with GED.

Week 3:

Development of the work.

Week 4:

Setting and forming work, refining and defining the work

Week 5:

Rehearsing and finalising the work. Costumes.

Work 2 – Matteo Marfoggia

Week 1/2/3

Working with Matteo

Week 4

Performances

READING LIST

Module Code	HPAC6004	
Module Title	Professional Practice	
Classification	Reading List entry	Electronic*
Essential	Auslander, P. <i>Liveness: Performance in a Mediatized Culture</i> . London: Routledge, 1999.	☐
	Cave, R. <i>Collaborations: Ninette De Valois and William Butler Yeats</i> . London: Dance Books, 2011.	☐
	Ede, M., Mason, M. <i>Titian/Metamorphosis: Art Music Dance; A Collaboration between the Royal Ballet and the National Gallery</i> . Art/Books: London 2013.	☐
	Schwartz, B. <i>The Paradox of Choice: Why More is Less</i> . New York City: Harper Perennial, 2004.	☐
	Burrows, J. <i>A Choreographer's Handbook</i> . Taylor & Francis, 2010.	☐
	Carter, A. & O'Shea, J. <i>The Routledge Dance Studies Reader</i> . Routledge, 2010	☐
	Climenhaga, R. <i>The Pina Bausch Sourcebook: The Making of Tanztheater</i> . Routledge, 2013	☐

	Oliver, W. & Risner, D. S. <i>Dance and Gender: An Evidence-based Approach</i>. University Press of Florida, 2017. Spier, S. <i>William Forsythe and the Practice of Choreography: It Starts From Any Point</i>. Routledge, 2011.	☐ ☐
	www.gwynembertondance.com https://www.matteomarfoglia.com/about Further bibliographic materials maybe offered as the production develops.	