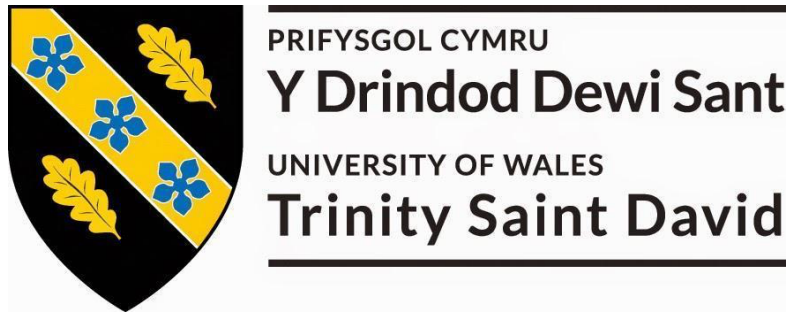




Module Guide
Movement Practice
ADPA4011

LECTURERS:
GWYN EMBERTON
JONATHAN PUGH

BA Acting – BA Applied Drama - BA Dance
2020 - 2021

AIM(S)

- To introduce students to physical and/or vocal performance vocabulary and techniques, which to apply as performers and/or practitioners.
- To develop and extend effective application of skills and techniques in physical and/or vocal expression.
- To apply theoretical knowledge and analytical skills to the development of vocal and/or physical work within a performative context.

LEARNING OUTCOMES/ASSESSMENT CRITERIA

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

- 1) Demonstrate the application of specified physical and/or vocal skills and techniques to the communication of performance material
- 2) Critically reflect upon the development of their own physical and/or vocal skills and techniques for preparation and performance within their discipline
- 3) Develop collaborative and independent practical techniques and approaches that support physical literacy and aid presence in rehearsal and performance

INDICATIVE CONTENT

- Students will explore a variety of physical and vocal skills and techniques, for the purposes of performance, may include:
 - Posture, breath, articulation, resonance, and presence;
 - Rhythm, motif, pattern, repetition, and stillness;
 - Spatial awareness and physical patterns;
 - Touch and sensation;
 - Balance, shifting weight, control, precision, dynamics, and articulation;
 - Physical training sessions, yoga, and Pilates;
 - Body and voice in facilitation contexts.
 - Emotional connection to character and physicality.
- It will be expected that students will apply the acquired skills and techniques to develop their own physical and/or vocal practice outside of workshops and tutor-

led sessions. Students will be encouraged to develop their personal physical skills through regular exercises.

- Students will experience skills-based practical workshops which will initially develop an awareness in both voice and body. These may include movement/technique classes, physical training sessions, and consider the cultural relevance of traditional, social, and folk dances.
- Acquired skills and techniques will be utilised for creative application that will support the student to understand their significance and relevance to their developing practice/academic interest as a performing artist and/or practitioner.
- Additionally, lectures and seminars will explore the use of voice and body from relevant and current theoretical perspectives.
- Practitioners that students will be introduced to may include: Rudolf Laban, Jacques Lecoq, Joan Skinner, Jerzy Grotowski, Ohad Naharin, Lloyd Newson/DV8, Nigel Charnock, Michael Chekhov, Pina Bausch, Cicely Berry, Barbara Houseman, Kristin Linklater, Patsy Rodenburg, Patrice Pavis, and Anne Bogart.

MODULE ASSESSMENT

Component 1: Practical project – 7 Minutes	
You will be asked to work to the realisation of a creative brief that requires application of taught skills and techniques in movement and/or voice. This might take the form of a synthesised voice and body assessment or two separate performances. Your process, as well as final product will be assessed.	
Upon the successful completion of this module, the student should be able to: 1) Demonstrate the application of specified physical and/or vocal skills and techniques to the communication of performance material	75%

3) Develop collaborative and independent practical techniques and approaches that support physical literacy and aid presence in rehearsal and performance	
Component 2: Process workbook – 1250 max	
You will be required to complete a process workbook that will demonstrate the understanding of the techniques and skills you have acquired and identify their appropriateness to your developing artistry through the realisation of the practical performance.	
The student should be able to: 2) Critically reflect upon the development of their own physical and/or vocal skills and techniques for preparation and performance within their discipline	25%

Overall mark = 100%

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

ASSESSMENT DEADLINES:

COMPONENT 1:

Practical Assessment
w/c 7th December 2020

COMPONENT 2:

Process Workbook
w/c 7th December 2020

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	ADPA4011	
Module Title	Movement Practice	
Classification	Reading List entry	Electronic
Essential	Bogart, A. & Landau, T. (2009) <i>The Viewpoints Book: A Practical Guide to Viewpoints and Composition</i> , New York: Springer.	☐
Essential	Counsell, C. & Wolf, L. (2001) <i>Performance Analysis: An Introductory Coursebook</i> London: Routledge.	☐
Essential	Davies, E. (2007) <i>Beyond Dance: Laban's Legacy of Movement Analysis</i> . New York: Routledge.	☐
Further	Taylor, J. & Estanol, E. <i>Dance psychology for artistic and performance excellence</i> . Champaign, IL; Human Kinetics	☐
Further	Hamilton, H. (2008) <i>The Dancer's Way: The New York City Ballet Guide to Mind, Body and Nutrition</i> . London: St. Martins: Griffin.	☐
Further	Baechle, T. R. & Earle, R. (2008) <i>Essentials of Strength Training and Conditioning</i> . London: Human Kinetics.	☐
Further	Tucker, L. (2000) <i>An Introductory Guide to Anatomy and Physiology</i> . Cambridge: Ruben.	☐
Further	Hannah, T. (2004) <i>Somatics: Reawakening the Mind's Control of Movement, Flexibility and Health</i> . New York: Da Capo Press.	☐

Further	Zarrilli, P. (ed) (2002) <i>Acting (Re)Considered; A Theoretical and Practical Guide</i> (2 nd Edition). London: Routledge.	
Further	Sysseyava, K. & Proudfit, S. (2013) <i>Collective Creation in Contemporary Performance</i> . London: Palgrave Macmillan	
Further	Oddey, A. <i>Modes of Spectating</i> Bristol: Intellect, 2009.	
Further	Callery, D.(2001) <i>Through the Body: A Practical Guide to Physical Theatre</i> . London: Nick Hern Books.	
Further	Carlson, M. (1996) <i>Performance: A Critical Introduction</i> . London: Routledge.	
Firther	Chekhov, M. (2014) <i>To The Actor: On the technique of acting</i> . Connecticut: Martino Publishing.	
Further	Lecoq, J. (2002) <i>The Moving Body: teaching creative theatre</i> . London: Methuen Drama.	
Further	Wangh, S. (2000) <i>An Acrobat of the Heart</i> . New York: Vintage Books.	
Further	Rushe, S. (2019) <i>Michael Chekov's Acting Technique: A Practitioner's Guide</i> . London: Methuen Drama.	
Further	Ewan, V. & Sagovsky, K. (2018) <i>Laban's Efforts in Action: A movement Handbook for Actors</i> . London: Methuen Drama.	

Weekly class break down – please consult your timetable.

Week 1 to Week 4

2 x session with Gwyn Emberton

You will explore approaches to movement drawing from the improvisational movement practices of Ohad Naharin and Joan Skinner. Through these, you will explore your own range of movement, sensations and physical textures. This will begin your journey into understanding your own embodiment of movement within a performance setting.

You will also begin to explore Laban's five basic principles.