

**МІНІСТЕРСТВО КУЛЬТУРИ ТА ІНФОРМАЦІЙНОЇ  
ПОЛІТИКИ УКРАЇНИ**

**ХАРКІВСЬКА ДЕРЖАВНА АКАДЕМІЯ КУЛЬТУРИ**

**Кафедра іноземних мов**

**АНОТУВАННЯ ІНШОМОВНОЇ НАУКОВОЇ  
ЛІТЕРАТУРИ:**

**Навчально-методичні матеріали  
для студентів магістратури спеціальності: «Хореографія»**

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А64 Анотування іншомовної наукової літератури: навчально-методичні матеріали для студентів магістратури спеціальності “Хореографія” : / Харк. держ. акад. культури ; розробники : О. В. Олійник, Н.В. Бевз, І. В. Дерев'янка. — Х.: ХДАК, 2021. — 44с.

Мета навчально-методичних матеріалів – сприяти формуванню у студентів магістратури навичок написання англомовних резюме наукових статей тематики з хореографії та анотацій.

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У сучасних умовах глобалізації і виходу України в єдиний освітній, культурний та інформаційний простір володіння англійською мовою набуває особливої ваги. Англійська є основною мовою міжнародного професійного спілкування: наукових та практичних конференцій, наукових публікацій. За допомогою англійської мови можна одержати доступ до багатьох ресурсів світових інформаційних комп'ютерних мереж. Тому для студентів ХДАК – майбутніх фахівців з хореографії – володіння англійською мовою є невід'ємною частиною їхньої професійної підготовки.

Навчально-методичні матеріали «Анотування іншомовної наукової літератури» започатковано з **метою** розвитку у студентів магістратури формуванню навичок написання анотацій англійськомовних резюме.

**Завдання** матеріалів – формування у студентів магістратури англійськомовних умінь та навичок, необхідних для написання англійськомовних резюме наукових статей хореографічної тематики та анотацій.

Навчально-методичні матеріали «Анотування іншомовної наукової літератури» для студентів магістратури спеціальності “Хореографія ” являє собою самостійний модуль, що складається з 1 тематичного блоку до складу якого входять 5 розділів, зв'язаних між собою змістовими складовими.

**Тема 1.** Англійськомовні резюме наукових статей хореографічної тематики та їх анотацій.

Практичне застосування лексичної насиченості фразових дієслів, фразових словосполучень, лексично-граматичних структур при укладанні анотацій англійською мовою.

**Англомовні резюме наукових статей хореографічної тематики та їх анотації.**

**Unit 1.**

**Task 1.** Read the text below and answer the following questions:

- 1) When did the field of dance studies start in the UK?
- 2) What does this paper consider?
- 3) What do we find out about the author of this abstract?

**Dance Studies in the UK 1974-1984: A historical consideration of the boundaries of research and the dancer's voice**

Michael Huxley

Abstract

The first Study of Dance Conference was held at the University of Leeds in 1981. The following year saw the First Conference of British Dance Scholars in London, leading to the inauguration of the Society for Dance Research and then the publication of its journal, Dance Research. Since 1984, the field of dance studies in the UK has both developed and been debated. My paper draws on archival and other sources to reconsider this period historically. With the benefit of current ideas of what constitutes dance, practice, research, and history, it is possible to consider the early years of UK Dance Studies afresh.

In the twenty-first-century there are some accepted notions of dance studies. I would argue that they have

established boundaries, but that these are often unstated. The period is re-examined with a view to uncovering a broader, and indeed more inclusive, idea of dance studies. In this, attention is given to the researches of practitioners in the period; both published, including in *New Dance*, and unpublished. Whilst recognising the significant scholarship of the period, the paper also considers the ideas that dancers gave voice to.

The analysis is taken further by considering the unexamined discourses that helped enable research in dance in the UK to develop in the way it did. It includes discussions between dance scholars and practitioners that began in the mid-1970s. In this, it gives due attention to the contributions of Peter Brinson in his many roles as artistic director, scholar, writer, facilitator and advocate. It is argued that our field, by its nature, needs to take a broad, but disciplined, approach. The period of the 1970s and early 1980s may seem distant, but the contributions made in the early years of British Dance Studies had, and still have, far reaching influence.

**Michael Huxley** is Reader in Dance at De Montfort University. He is Director of the Centre for Interdisciplinary Research in Dance, CIRID. He has been published in several books and has written for dance periodicals including *Research in Dance Education*, *Journal of Dance and Somatic Practices*, *Journal of Dance, Movement and Spiritualities* and *Discourses in Dance*. His published research has been about early modern dance and dance history.

He was a board member of the Congress on Research in Dance (CORD) for ten years and Chair of the Editorial

Board for Dance Research Journal (2005-2010). He was Senior Academic Adviser Dance, and Chair of the Advisory Board for PALATINE. He was Project Leader for the Centre for Excellence in Performance Arts, CEPA, at DMU (2005-10). His most recent book is *The Dancer's World 1920-1945: Modern Dancers and Their Practices Reconsidered* (2015) for Palgrave.

**Task 2.** Read the abstract below and explain its main idea orally in English.

### **Mapping the Discipline of Dance Studies**

Helen Thomas, Stacey Prickett

#### Abstract

In response to a publisher's invitation *to submit a proposal* for a dance studies collection, the presenters worked *to define the parameters* of a book that sets *out to map the field of dance studies*, examining its *key features* and point to where it may be in ten years' time. The presentation summarises the mapping process which involved *evaluating the existing field*, *defining the international market* and working *to identify dominant discourses in cutting edge research*.

What current research trends have potential for development and *continued relevance* in ten years' time? How can a balance be established that appeals to established markets as well as *emerging scholarship* in countries outside the Euro-North American power bases within the field? The process highlighted the need *to take into account* a range of power relations, *hierarchies of style* and nationality linked to *complex considerations* about leadership in the field of

dance studies. *Processes of negotiation* included identifying scholars and practitioners who place dance as central to their investigations, while searching for specific thematic resonances across the methodologies and styles. The editors will also discuss the *interdisciplinary considerations* and expectations around institutional outcomes and *impact requirements*

**Task 3.** Translate the word combinations in italics in writing.

**Task 4.** Answer the following questions:

1. What is the main aim of the paper this abstract presents?
2. What are the main questions of this research?

**Task 5.** Retell and write the abstract using the collocations in italics.

**Task 6.** Read the texts below and summarize the main facts orally in English.

**Helen Thomas** is Professor Emerita, University of the Arts London and is a *Senior Researcher* at Trinity Laban (Dance). From 2010-15, she was Professor in Cultural and Historical Studies and Director of Doctoral Programmes, University of the Arts London, leading on postgraduate research training and support for *early career researchers*. She was Research Director at London College of Fashion (2004-10) and before that Professor in Sociology of Dance and Culture at Goldsmiths University of London. *Trained in both dance and sociology, her research interests centre on*

sociology of the dance and the body in culture and performance; cultural theories and methodologies. She is *the current editor* of Dance Research Journal, and has an *extensive publication list* of monographs (The Body and Everyday Life, The Body, Dance and Cultural Theory and Dance, Modernity and Culture), edited collections (including Dance, Gender and Culture and Dance and the City), and numerous journal articles.

**Dr Stacey Prickett** is a *Principal Lecturer in Dance Studies and Research Degrees Convener for Dance* at the University of Roehampton. She teaches dance criticism and contextual studies approaches that *explore the relationships between* dance and wider society. Sociological perspectives inform her research into South Asian dance, *popular and contemporary dance practices* and the relationship between dance and politics. Her work includes a monograph on dance and politics in the USA and the UK, Embodied Politics: Dance, Protest and Identities (Dance Books, 2013). Her work has appeared in publications such as Dance Chronicle, Dance Theatre Journal and Dance Research. Stacey *contributed entries to* 50 Contemporary Choreographers, chapters in Dance and Politics (Alexandra Kolb, ed. 2010) and Dance in the City (Helen Thomas, ed. 1997).

**Task 7.** Translate the word combinations in italics in writing.

**Task 8.** Retell and write the texts using the collocations in italics.



**Task 9.** Read the abstract below and explain its main idea orally in English.

**Dance in Transit: Tracing Dynamic Spatial Histories  
and Networks of Movement on the Move**

Kate Elswit, Harmony Bench

Abstract

This talk is based on *a series of collaborations* between the two authors regarding the ways in which *digital research methods* can *work in tandem with* more *traditional scholarly methods*, to manage the scale and complexity of data in accounts of what we call “movement on the move,” which we explore through *the phenomenon of dance touring*.

In the first part of this talk, we draw on our research on South American tours by Anna Pavlova’s company during World War One and American Ballet Caravan during World War Two. We argue that a better understanding of the transnational networks of dance touring *is critical to* placing dance within larger theatrical and cultural systems. Larger questions of mobility, transportation, infrastructure, and cultural transmission are central to studying dance touring, and *digital methods of research* and representation can greatly assist scholars in the *comparative analysis and interpretation* of this phenomenon. In particular, we focus on the database and the map as tools that *expand our capacity* to trace “dynamic spatial histories of movement.”

In the final part of the talk, we turn to a new work in progress that *focuses on the archives of* Katherine Dunham. While Dunham toured with her company like other mid-century dance artists, she also travelled for *film*

*engagements, curatorial work, as well as her own anthropological research, through which she cultivated a global network of support and influence. This new work broadens the scope of our focus on touring to show the scale of networks surrounding a single mobile artist, and what such networks propose for dance history.*

**Task 10.** Translate the word combinations in italics in writing.

**Task 11.** Answer the following questions:

1. What is the main aim of the paper this abstract presents?
2. Would you like to read the whole article after reading this abstract? Why/ why not?

**Task 12.** Retell and write the abstract using the collocations in italics.

**Task 13.** Read about the authors of the abstract above and summarize the main facts orally in English.

**Harmony Bench** is Assistant Professor of Dance at The Ohio State University and co-editor of The International Journal of Screendance (with Simon Ellis). Her research sits at the intersections of dance, media, and performance studies, with a recent turn toward leveraging digital tools for scholarly inquiry. Her writing has appeared in numerous edited collections, as well as The International Journal of Performance Arts and Digital Media, Participations, Performance Matters, among others. Projects underway include a book in contract with University of Minnesota Press, tentatively entitled *Dance as Common: Movement as*

Belonging in Digital Cultures, as well as Mapping Touring, a digital humanities and database project focused on the performance engagements of early 20th century dance companies.

**Kate Elswit** is Reader in Theatre and Performance at the Royal Central School of Speech and Drama, University of London and author of *Watching Weimar Dance* (Oxford University Press, 2014) and *Theatre & Dance* (Palgrave Macmillan, forthcoming Theatre& series). She has won three major awards for scholarly publications—the Gertrude Lippincott Award from the Society of Dance History Scholars, the Biennial Sally Banes Publication Prize from the American Society for Theatre Research, and honorable mention for the Joe A. Callaway Prize—and her research has been supported by many sources, including a Marshall Scholarship, a postdoctoral fellowship in the Andrew W. Mellon Fellowship of Scholars in the Humanities at Stanford University, the 2013 Lilian Karina Research Grant in Dance and Politics, and a most recently a Batelle Engineering, Technology, and Human Affairs (BETHA) Endowment Grant with Harmony Bench. Her essays appear in *TDR: The Drama Review*, *Theatre Journal*, *Modern Drama*, *Art Journal*, *Performance Research*, *Dance Research Journal*, *New German Dance Studies*, and *The Oxford Handbook of Dance and Politics*. She also works as a choreographer, curator, and dramaturg.

**Task 14.** Write your own abstract using the collocations from the texts above.

## Unit 2.

**Task 1.** Read the text below and answer the following questions:

- 1) What do we find out about independent dancers in the UK?
- 2) What does this paper consider?
- 3) What do we find out about the author of this abstract?

**Understanding the independent dancer: Roles,  
development and success**

Rachel Farrer

Abstract

Little research has been published about the varied role of professional independent dancers despite evidence indicating that they make up a large part of the UK dance workforce (Burns, Harrison, 2009). Where are independent dancers now? How are they managing their careers? And how are they supported?

The aim of this study was to provide insight into the work independent dancers undertake, how their careers change over time, and how they are valued within the sector. Semi-structured interviews were conducted with 14 independent dancers. Content analysis revealed that the dancers had multifaceted careers that relied on both formal and informal activities, and varied according to three distinct stages (early, middle, late). The experiences reported by the dancers indicated that the realities of their role are not sufficiently recognised or supported within the industry and that a pervading hierarchy continues to inform how independent dancers are valued and understood. The research provides new evidence about the independent

dance sector that is relevant to artists, organisations and educators.

**Rachel Farrer**, M.A. is a Lecturer in Dance at the University of Bedfordshire and recruitment coordinator for the School of Media and Performance. Prior to this, she worked as an independent dance artist based in the Midlands, undertaking freelance projects with artists and organisations including Akram Khan, Katie Green, Coventry Performing Arts service and Dance4, as well as working as a visiting lecturer at De Montfort University and the University of Lincoln. Rachel is currently undertaking her PhD, which explores notions of the tacit in relation to independent dance performer's work.

**Task 2.** Read the abstract below and explain its main idea orally in English.

### **Inappropriate Behaviour**

Sonia York-Pryce

Abstract

This paper examines the role of dancers who *extend beyond the paradigm of age*, and the contribution that they make to *current dialogue* and practice *within the field of dance*. It investigates ageism and longevity of performance in today's dance culture. It seeks to explore *perceived taboos* in and around *the aesthetics of the mature dancer*.

For generations, dance has been *a discriminatory industry*, dominated by the idea that forty is the age to retire, *irrespective of gender or physicality*. This Western cultural

norm has engendered prejudice towards the physicality of mature dancers' bodies, disregarding *a lifetime of embodied dance experience*. Today's focus on *a youth-orientated consumer culture* weighs heavily in the current dance world and for some who are approaching forty, retirement is perceived as the *legitimate choice*. Should this still be the case or is it *inappropriate behaviour*? Aesthetically, which is the preferred or appropriate body to perform, the youthful or the mature? To answer these questions, this paper refers to interviews with male and female mature dancers from the UK, Canada, USA, Holland, Sweden, Germany and Australia, addressing ageing, physicality, injuries and stamina in the dance world they inhabit. Investigation of the mature dancer's *corporeal value* will be *a focal point*.

The findings in the research indicate there is *a new shift in* thinking regarding the lived body experience of mature dancers, their worth to Western contemporary dance culture, to their peers and their corporeal value in general.

**Task 3.** Translate the word combinations in italics in writing.

**Task 4.** Answer the following questions:

3. What is the main aim of the paper this abstract presents?
4. What are the main questions of this research?

**Task 5.** Retell and write the abstract using the collocations in italics.

**Task 6.** Read the text below and summarize the main facts orally in English.

**Sonia York-Pryce's** life has been consumed with all forms of dance. She *trained extensively* in classical ballet and contemporary dance in the UK. Since migrating to Australia she has *merged this lived knowledge into* silver-smithing, printmaking, sculpture, filmmaking and photography. Inspired *to incorporate her embodiment of dance into* her arts practice – fascinated by the genre of time exposure photography and how in an instance the viewer is taken on *a journey of discovery* through dance movement. Sonia has *gained invaluable experience through* artist residencies photographing dancers in Beijing, London, Birmingham, Stockholm and Australia. She holds a Bachelor of Visual Arts and Bachelor of Digital Media (Hons). In 2014, she commenced studies for a Master of Visual Arts with her research Ageism and the mature dancer. In November 2014, the research was upgraded to PhD at Queensland College of Art, Griffith University, Gold Coast, Queensland, Australia.

**Task 7.** Translate the word combinations in italics in writing.

**Task 8.** Retell and write the text using the collocations in italics.

**Task 9.** Read the abstract below and explain its main idea orally in English.

**Ambidexterity within the Professional Ballet World:  
Scottish Ballet's Dancers' Education Group (DEG)**  
Bethany Whiteside, Dr Holly Patrick, Catherine Cassidy  
Abstract

Scottish Ballet's Dancers' Education Group (DEG) gives company dancers the opportunity to train to become dance educators. First established as a pilot programme in 2013, and led by the *education department*, the initiative is unique within the field of professional ballet through operating at the very centre of the company.

This paper draws upon a *qualitative evaluation* undertaken in 2015/2016 which focussed on the mechanisms by which dancers are supported to engage in DEG and the impact this programme has had on the company's education programme as a whole. This presentation uses the concept of '*organisational ambidexterity*' to explore the role of DEG in enabling Scottish Ballet to balance, sustain and promote *innovative education* and *performance demands*. Ambidexterity, originally referring to the ability of an individual to perform tasks equally well with either the right or left hand, is used within the management literature as a metaphor to theorise the ability of organisations to simultaneously meet competing or otherwise non-synchronous demands.

Using ethnographic data, we identify *the key enablers* of Scottish Ballet's ambidexterity in relation to DEG. These include: the preexisting positive two-way relationship between dancers and management; the flexible and tailor-made nature of the programme; the quality of teaching and training provided; and the significance of a *company culture* that continues to promote the individual interests of dancers. Responding to an environment that promotes knowledge exchange and *interdisciplinary study*, this paper will draw together the *relevant threads* of dance studies and management theory to analyse the workings and outcomes



of a pioneering education initiative, led by Scotland's national ballet company

**Task 10.** Translate the word combinations in italics in writing.

**Task 11.** Answer the following questions:

3. What is the main aim of the paper this abstract presents?
4. Would you like to read the whole article after reading this abstract? Why/ why not?

**Task 12.** Retell and write the abstract using the collocations in italics and the given keywords.

**Task 13.** Read about the authors of the abstract above and summarize the main facts orally in English.

**Bethany Whiteside** is undertaking an ESRC CASE Studentship in the sociology of dance at the Royal Conservatoire of Scotland sponsored by Creative Scotland. She has published in a range of peerreviewed publications, presented at national and international conferences, and was a founding CoEditor of the Scottish Journal of Performance. In 2014, she was a Visiting Research Scholar at Temple University, Philadelphia, funded by the ESRC as an Overseas Institutional Visit.

**Dr Holly Patrick** is a Lecturer in Human Resource Management at Edinburgh Napier University's Business School. Awarded her PhD in 2013 from the University of St Andrews, Holly's research interests lie in the creative

Industries, employment precarity and leadership issues. Her work has been published by Edward Elgar, Management Learning, and scholarly journals in the UK and Australia. Before joining ENU, Holly was a Visiting Scholar for 2 years at the University of Technology, Sydney

**Task 14.** Write your own abstract using the collocations from the texts above.

### **Unit 3.**

**Task 1.** Read the text below and answer the following questions:

- 1) What do we find out about the Feldenkrais Method of movement awareness?
- 2) What does this paper consider?
- 3) What do we find out about the author of this abstract?

#### **Unknown choices...Unspoken voices. Somatic practice, an essential ingredient for 21st century dance studies**

Detta Howe

Abstract

Detta's artistic and pedagogic practice explores improvisation informed by the Feldenkrais Method of *movement awareness* and the work of Deborah Hay. As an artist, this practice allows her to experience a lost body; as an educator, it allows space for others to experience theirs.

Awareness in Motion is an evolving somatic practice in which Detta uses words to find the body; body to find a language; language to find a voice. A practice that consciously engages with the notion...'where are we

now'...this moment and this moment; a dance study for the 21st century that aims to disrupt, dislodge and dismantle in order to unearth, discover and renew. Connecting with our bony architecture through the Feldenkrais method, we *delve beneath the skin* to access new movement pathways; enriching bodied sensation to encourage letting go of the held, *external image of self* and instead experiencing the lesser known, felt self.

From this open and provocative world of Feldenkrais to the open and suggested world of improvisation, the dancer can explore these new-found sensations, ask new questions and forge continued pathways towards selfdiscovery. Awareness in Motion invites the *possibility of choice* which can unveil and *set free the unspoken voice*. Experience of this practice can provide dance artists in training the opportunity to truly participate and stake a claim in their learning, becoming self-aware and receptive within the increasing demands of the art form. This experiential presentation will share the somatic based practice, highlighting the need to wake up and refuel the 21st century student, to listen, notice and respond; igniting resilience and creativity and accessing a voice which can support and nurture their journey into the realm of the unknown.

**Detta Howe** is a Senior Lecturer in Dance at the University of Chichester. Her research interest is in *self-discovery* through improvisation and *awareness in motion*. Detta completed four years training in the Feldenkrais Method in 2015, the philosophy of which continues to inform the development of her understanding of awareness, efficiency and choice, and *enrich her performance* and pedagogical practice. She is currently exploring the *application of research* into neuroscience and *brain*

*plasticity to further her studio practice, both exploring and exposing the untapped potential of the mind and body within the learning/creative process*

**Task 2.** Read the abstract below and explain its main idea orally in English.

**How will we know the difference?: Dancing between real and virtual environments**

Dr Jenny Roche

Abstract

Dance suffers as a site of research due to its ephemerality. While its value lies in the *sophisticated understanding of embodiment* through a *poetic material engagement*, the embodied knowledge at the centre of dancing practices continually disappears in the moment of performance. Dancers enter deeply somatic states in the creative process, which are pre-linguistic and *extend beyond rational thinking*. This is how they research a choreographic idea or task, by becoming submerged in the kinaesthetic sense of the idea. Frequently this *involves holding oppositional ideas simultaneously*, dealing with ambiguities and suspending concept formation in favour of remaining open to *creative possibilities*.

This deep immersion in the *research environment* is both an advantage and challenge as the range of phenomena encountered is multi-layered, yet the articulation of these experiences is highly complex. This in-the-moment experience does not lend itself easily to *linear language* and perhaps it is this very immersion and potential overload that makes it challenging to attend to the various processes that underlie creative configuring and highlight relevant

phenomena. The *volume of information*, coupled by capacity of usable memory and any other distractions limits the ability to attend to particular moments of creative insight as they occur.

Explorations into this area not only offer a *unique insight* into a dancework but also can reveal insights on wider phenomenological issues that reflect experiences of absence and presence, relationship, identity and subjectivity. In a posthuman world where we transfer increasingly between real and digitally augmented realities, how will we know the difference?

This paper will outline the affective, experiential realm of dancing between virtual and real environments in a creative process, taking place between the *dramatic landscape* of Central Otago, New Zealand and the motion-capture studio. The author as dancer/researcher will document the process of working with physically real and virtual agencies through utilising introspection tools from psychology as developed by Pierre Vermeersch, studio-based writing inspired by Alys Longley and narrative approaches.

**Task 3.** Translate the word combinations in italics in writing.

**Task 4.** Answer the following questions:

5. What is the main aim of the paper this abstract presents?
6. What are the main questions of this research?

**Task 5.** Retell and write the abstract using the collocations in italics.

**Task 6.** Read the text below and summarize the main facts orally in English.

Originally from Ireland, **Dr. Jenny Roche** is a Lecturer in Dance at Queensland University of Technology, Brisbane. *Her research focus* is the *creative practice* of the contemporary dancer, *exploring the specific nuances* of this career from *multiple perspectives* including philosophical approaches, somatics, and narrative inquiry. She has worked extensively as a dancer, with *a range of choreographers* including Rosemary Butcher, Jodi Melnick, John Jasperse, Michael-Keegan Dolan and Liz Roche. From 2007 to 2011 she was dance advisor to the Arts Council of Ireland. Palgrave Macmillan published her book *Multiplicity, Embodiment and the Contemporary Dancer: Moving Identities* in 2015. Recent performance projects include *Time Over Distance Over Time*, a collaborative project between dance artists from the UK, Ireland and Australia to be performed in Dublin, Sydney and Brisbane in 2016.

**Task 7.** Translate the word combinations in italics in writing.

**Task 8.** Retell and write the text using the collocations in italics.

**Task 9.** Read the abstract below and explain its main idea orally in English.

**‘This is really beautiful’: un-endangering dancing identities in 21st Century performance**

Malaika Sarco-Thomas  
Abstract

Asking ‘where are we now?’ this paper charts the choreographic process of four contemporary dance artists creating new work in relation to the theme of 21st Century identities. Case studies of work by UK and EU-based artists Avatâra Ayuso, Roberto Olivan, and Máté Mészáros & Nóra Horváth are examined in relation to *historical influences*, devising processes and directorial choices taken in an intensive rehearsal period with third year Bachelors of Dance Studies students at the University of Malta’s School of Performing Arts for an international tour in Malta and the UK.

Building on sociologist Rudi Laermans’ (2015) suggestion that contemporary dance is itself a *collective activity* characterized by works in which artistic cooperation leads to *performance product*, the study asks how intensive short-term artistic projects can illustrate small but noteworthy shifts in perceptions of selfhood for performers, choreographers and audience. It investigates how choreographing can become a *strategic vehicle* for discovering possible actions and interactions via ‘management of possibilities’ within dancers’ identity, and as such becomes an exercise of power to varying degrees.

The study invites reflection on three key elements: first, the approaches of these early and mid-career choreographers in relation to their histories and experiences working with established European artists Shobana Jeyasingh, Anne Teresa de Keersmaker and Wim Vandekeybus. Secondly, it analyses *the impact of the working process* in relation to *the sense of identity* experienced by the dancers as performers-in-training; and a third aspect addresses audience response

to the works. Studio-based observation and notation within the creation period, semi-structured interviews with choreographers and dancers, and postperformance discussions *offer opportunities* for data collection. In short, the paper seeks *to critically illuminate* what is 'really beautiful' about dancing for a key sample of people who continue to follow, perform and shape contemporary dance in the 21st Century.

**Task 10.** Translate the word combinations in italics in writing.

**Task 11.** Answer the following questions:

5. What is the main aim of the paper this abstract presents?
6. Would you like to read the whole article after reading this abstract? Why/ why not?

**Task 12.** Retell and write the abstract using the collocations in italics and the given keywords.

**Task 13.** Read about the author of the abstract above and summarize the main facts orally in English.

**Malaika Sarco-Thomas** is a dance artist researching the potential of improvisation technologies and choreographic processes to facilitate skills in environmental perception. She is currently Head of Dance Studies at the School of Performing Arts, University of Malta. Previously she coordinated BA (Hons) Dance: Choreography course at Falmouth University following training at P.A.R.T.S. in Brussels, and completion of her PhD at Dartington College of Arts. Current projects include two coedited volumes:



Interdisciplinarity in the Performing Arts: Contemporary Perspectives with Stefan Aquilina, and Thinking Touch in Partnering and Contact Improvisation: Artistic, Scientific and Philosophical Approaches, with Brandon Shaw. With Richard Sarco-Thomas, she co-organises Contact Festival Malta [www.cfdmalta.com](http://www.cfdmalta.com)

**Task 14.** Write your own abstract using the collocations from the texts above.

## Unit 4.

**Task 1.** Read the text below and answer the following questions:

- 1) What do we find out about Dance and Academia project?
- 2) What does this paper consider?
- 3) What do we find out about the author of this abstract?

### **Dance and Academia in Oxford: an egalitarian grass-roots model**

Rachel Gildea, Miranda Laurence  
Abstract

Dance and Academia is an Oxford-based project, running since 2008, which brings together *dance practitioners and academics* from a *range of disciplines* in dialogue and discussion. Over its nine-year history, the project has gained a *core following* of a *unique community* who present at and attend its talks, seminars and conferences. They range from academics of all stages in fields such as classics, literature, anthropology, medical sciences, dance, theatre, to dancers, choreographers, visual artists, architects, movement therapists, teachers.

The city of Oxford has a strong and well-known ‘town-gown’ divide. Miranda Laurence set up Dance and Academia whilst an undergraduate at Oxford University, after becoming aware of a vibrant community of dance artists living in Oxford. She aimed to *remove the barriers*, often physical, separating academics and practitioners, *to facilitate genuine dialogue* between them. Since Oxford University does not have a department for performing arts, dance became a lens through which other topics could be explored. Dance practitioners would come with non-academic expertise which might *illuminate a problem* in an academic field apparently unrelated to dance. Conversely, dance practitioners would be given an opportunity *to broaden their philosophical engagement* with what was otherwise a more physical or practical knowledge. The ethos of the project was an egalitarian collaborative model which assumed everybody participating had *relevant expertise to share with each other*: the only requirement for attendance was *curiosity in the subject*.

This talk explores the socio-geographic context of the Dance and Academia project and how it has given rise to a *diverse community* existing outside of any institution or organisation’s umbrella. It will outline how this *grass-roots project* has enacted *knowledge exchange*, and then *pose a question for discussion* about the future of this model in a world where one often finds a distrust of academia by dance artists, and a distrust of other academic disciplines by the dance scholarship.

**Miranda Laurence** is a freelance arts project manager with a *specialisation in dance*, based in Reading. Her expertise lies in *participatory arts* and artist development, as

well as dance dramaturgy. 12 She studied English and German to masters level at Oxford University. She initiated and runs the ‘Dance and Academia’ project based in Oxford, which brings together dance practitioners and academics with an interest in dance in discussion and debate. Currently Miranda works part-time as Arts Development Officer for South Oxfordshire District Council. In her *freelance work*, she concentrates on business development consultation as well as dance dramaturgy, working with individual dance artists and companies.

**Rachel Gildea** is a performer, teacher, producer and choreographer in London and Oxford. She graduated from University of Surrey (2013) with a first-class degree Dance and Culture. She works in several contexts with different communities and people, exploring what it is to empower through movement and performance.

**Task 2.** Read the abstract below and explain its main idea orally in English.

**The resonance of Dance Research in the field of Dance Studies. Panel Discussion**

Richard Ralph, Professor Margaret McGowan, Alexandra Kolb, Jane Pritchard,  
Melissa Blanco Borelli, Marion Kant  
Abstract

Dance Research, the journal of the Society for Dance Research, has been *published biannually* since 1983. In that time, it has supported the *rapid development of dance studies* in universities in the UK and internationally as well as complementing the other work of the Society.

Responding to a suggestion from the Chair of the Society for Dance Research for a session at the conference looking at 'the history of Dance Research as a significant contributing factor to the development of dance studies in the United Kingdom', we have now assembled a panel and produced a programme for the session.

Professor McGowan will *chair the session*, opening with some *general remarks* about the scope of the panel's discussion. She will then introduce each of the panel members as they give a short statement on one of several general aspects of the journal's work, influence and future plans. The Editor, Richard Ralph, will provide a succinct summary of the *dissemination of the journal* through electronic means and the range of institutions subscribing to it; he will also indicate which articles are most frequently viewed and what that indicates about the nature of the journal's appeal to the *scholarly community*.

Jane Pritchard has served on the *associate board of the journal* from the outset, and is a former Chair of the Society; she has a *unique insight* into the part the journal has played in its activities. Jane has also indexed the contents of the journal. Jane will look at the breadth of material covered, recurring themes and in particular the important Archives of the Dance series. As the incoming Reviews Editor, Dr Kolb will reflect on the increasing range and importance of reviews in the work of the journal; she will add some insights on the dissemination and influence of the journal *from a European perspective*.

Melissa Blanco Borelli's talk at the *roundtable discussion* will focus on the ways in which disciplines and discourses surrounding critical dance studies must engage with interdisciplinarity and decolonisation as *strategies for*

*survival*. As the arts and humanities slowly become eroded in an ever-growing culture of anti-intellectualism, she is interested in discussing how intellectual work might reinvent itself and, in the case of critical dance, flagrantly partner with other disciplines in order to assert the study of bodies, movement and corporeal practices as crucial tools to understand the emerging world order.

Marion Kant will provide a summary of how the concept of dance studies has evolved in this journal, how the journal has addressed a broad scope of scholarship and how it has defined dance research. The journal has *encouraged young scholars and* published articles in ‘young fields’ too – can we assess any long-term effects? Above all, it has represented both theoretical as well as historical approaches, which distinguishes it from other journals. The profile of this periodical, therefore, should be discussed *in comparison to* journals that address a narrower concept of dance scholarship as well as in relation to an ‘ideal’ form of academic publications. For whom should a journal dedicated to dance scholarship be; whom should it address and whom should it represent? The final session will consist of questions and answers to members of the panel. The panel session as a whole will aim to clarify the nature of what the journal has achieved over the past 34-35 years, and *to discuss possible future developments*.

**Task 3.** Translate the word combinations in italics in writing.

**Task 4.** Answer the following questions:

1. What is the main aim of the paper this abstract presents?

2. What are the main questions of this research?

**Task 5.** Retell and write the abstract using the collocations in italics.

**Task 6.** Read the texts below and summarize the main facts orally in English.

**Melissa Blanco Borelli** is Senior Lecturer, Dance in the Drama and Theatre Department at Royal Holloway, University of London. She is the editor of *The Oxford Handbook of Dance and the Popular Screen* (OUP, 2014) and *She Is Cuba: A Genealogy of the Mulata Body* (OUP, 2015) which won the 2016 de la Torre Bueno Prize from Society of Dance History Scholars. Other publications include chapters in *Black Performance Theory* (Duke University Press, 2014), *Zizek and Performance* (Palgrave, 2014), *The Oxford Handbook of Screendance* (OUP, 2016) and the *Oxford Handbook of Dance and Competition* (OUP, forthcoming) and articles in *International Journal of Screendance*. Her *current research focuses* on the corporeal aesthetics of 'cool' in Latin America, and performative writing based on nineteenth century *legal records* of mulatas around the black Atlantic and Caribbean archipelago.

**Marion Kant** is a musicologist and dance historian. She teaches at the Universities of Cambridge and Pennsylvania. She has worked on *the history of ballet* in the 19th century and the *evolution of modern dance*, particularly the German version, in the 20th century. Her research focuses on the way in which *ideas shape dance practices*, on political agendas being shaped through the arts and the *integration of the arts* – and dance – into social movements. Her last manuscript presents and discusses the diary of a Jewish

soldier, the first generation after the emancipation edict was issued in Prussia, recruited into the Prussian army and the role of walking and exercising. She co-edited the critical writings of Artur Michel, one of the foremost and influential dance critics during the Weimar Republic. Her Cambridge Companion to Ballet, CUP 2007, has seen several editions, as has the analysis of the cultural policies of the Nazi regime and the collaboration of modern dancers with the regime in Hitler's Dancers, Berghahn Books 2004.

**Alexandra Kolb** (PhD & MPhil Cambridge, MA Cologne) is Associate Professor (formerly Reader) in Dance at Middlesex University, London. She has around fifty publications, including a monograph: *Performing Femininity: Dance and Literature in German Modernism* (2009), an anthology: *Dance and Politics* (2011), and many journal articles and book chapters, most recently in *Dance Research Journal* (2016), *The Oxford Handbook of Dance and Politics* (2016, forthcoming), and *The Routledge Encyclopaedia of Modernism* (2016). She is a recent recipient of the Gertrude Lippincott Award (2014), a British Academy/Leverhulme Grant (2015), and a Harry Ransom Fellowship at the University of Texas at Austin (2013). She is on the Board of Directors of the SDHS, the Executive Committee of the SDR, and Reviews Editor for *Dance Research*. Her current research focuses on choreographic treatments of UK multiculturalism, and dance and the everyday.

**Professor Margaret M. McGowan** CBE FBA has been involved with the Journal since its inception. Her early research was in French Court Ballet, and she has maintained an interest in Studies on Dance of this period, publishing *Dance in the Renaissance: French Obsession, European*

Fashion in 2008 which attempted to place Dance in its cultural and political context, also establishing its close links with music, art and contemporary philosophy.

**Jane Pritchard** is curator of dance for the Victoria and Albert Museum, London (V&A). With Geoffrey Marsh, she curated Diaghilev and the Golden Age of the Ballets Russes, 1909–1929 for the V&A and she edited the accompanying book. Previously she was archivist for Rambert Dance Company and English National Ballet, and created the Contemporary Dance Trust Archive. Her other exhibitions include *Les Ballets 1933* (which toured Britain and was seen at Saratoga, New York), *Rambert Dance 15 Company at 75*, and *A Flash of Light: The Dance Photography of Chris Nash*. She curated seasons of dance films for the BFI Southbank, London; the British Council for Japan, the Philippines, and Korea; and the Nureyev Foundation. She lectures widely on dance and has made BBC radio programmes on the Ballets Russes and the 19th-century composer for dance Georges Jacobi. She has contributed to numerous publications including the *Oxford Dictionary of National Biography*, *The Annual Register*, *Dance Chronicle*, *Dance Research*, and *The Dancing Times*. She was a recipient of a Churchill Travel Fellowship and the Anthony Denning Research Award. Her most recent book is *Anna Pavlova Twentieth-Century Ballerina*.

**Richard Ralph** is Founder Editor of *Dance Research*. He spent the 1970s pursuing undergraduate and then research and teaching activities at Oxford University, gaining its first doctorate awarded for a study in dance and winning the De La Torre Bueno Prize for his study of John Weaver. He was Principal of London Contemporary Dance School (1979-96) instituting the first university-validated degree courses for



professional dance students at undergraduate and postgraduate levels. He *undertook extensive consultancy* in this area in Europe and in the USA, and *forged links with* leading conservatoires around the world. He also reviewed specialist HE provision for HEFCE as a member of three successive panels, one of which he chaired. Having been Principal of an HEI in Oxford for some years, he then became an HE consultant in 2001, working mainly with professional dance and drama schools

**Task 7.** Translate the word combinations in italics in writing.

**Task 8.** Retell and write the text using the collocations in italics.

**Task 9.** Read the abstract below and explain its main idea orally in English.

**An investigation of collaborative, choreomusical relationships within contemporary performance: A practical and theoretical enquiry into collaborative, co-creative approaches**

Jess Rymer

Abstract

This research considers cross-disciplinary and interdisciplinary working processes in music and dance in the twentieth and twenty-first centuries to enquire into the ways that *choreomusical relationships* have developed for composers and choreographers working collaboratively. It asks whether there are factors which should be considered in a collaborative working method between composer and

choreographer *to achieve a cocreative endeavour* which is satisfactory for both parties.

The study investigates whether successful working methods are particular to each composer-choreographer relationship, or to what extent they could be utilised in collaborations with different individuals toward satisfactory, co-creative results. These results are defined by the satisfaction of both collaborators throughout the *collaborative process* regardless of the end result.

The research addressed these questions first by analysing collaborations within contemporary dance, it then explored how choreomusical collaboration can be successful or unsuccessful in terms of co-creation and the satisfaction of each party within *current artistic practice*. Contemporary choreographers and composers involved in collaboration currently located in western Europe and America were interviewed about their views on cocreation, collaborative relationships and working methods.

Additionally, as a composer, I have collaborated with choreographers and both parties kept a journal to document the positive and negative aspects of the working methods within this partnership; I have included these journals as data in analysing contemporary, co-creative practices. Through analysis of these sets of data, factors which help and hinder choreomusical collaboration in terms of co-creative approaches are identified.

Finally, the research is summarised through a spectrum model of working relationships between composer and choreographer. Discussions of various applications of this model to case studies identified within the research and *personal experiences* of artists involved in this un-

symposium have led to a greater understanding of the choreomusical, collaborative opportunities available to artists, encouraging, where relevant, *confluence between music and dance*.

**Task 10.** Translate the word combinations in italics in writing.

**Task 11.** Answer the following questions:

1. What is the main aim of the paper this abstract presents?
2. Would you like to read the whole article after reading this abstract? Why/ why not?

**Task 12.** Retell and write the abstract using the collocations in italics and the given keywords.

**Task 13.** Read about the author of the abstract above and summarize the main facts orally in English.

**Jess Rymer** read music at Bath Spa University (2011-14) where she studied with James Saunders, amongst others. After graduating with a first-class honours degree and receiving a composition award Jess was awarded a scholarship from Benslow music where she studied composition with Michael Finnissy. Jess completed a research based masters course at the University of Malta (2015-16), with focus on collaborative choreomusical relationships, under guidance of Malaika Sarco-Thomas and Reuben Pace. Jess has composed for various ensembles such as the Plus Minus Ensemble but specialises in composing music with choreography, her most recent work, a collaboration with Rachel Calleja, was performed by Zfin

Malta at the Malta Arts Festival in July 2016. Jess also has a longterm collaboration with choreographer Naomi Hunter and their most recent collaboration (Ebullient Reverberations 2015) was the first piece involving electronic music and dance to be performed at the Mdina Biennale, Malta.

**Task 14.** Write your own abstract using the collocations from the texts above.

## **Unit 5.**

**Task 1.** Read the text below and answer the following questions:

- 1) What do we find out about UK young people's dance?
- 2) What does this paper consider?
- 3) What do we find out about the authors of this abstract?

### **Thriving in the Gaps: Future Encounters in Dance** Kerry Chappell, Veronica Jobbins, Sarah Whatley Abstract

This paper will explore early-stage research which is responding to current issues in UK young people's dance and its development. Issues have been identified through debate with dance professionals, young people, dance educators and academics which include the systemic upheaval of young people's dance via shifting policies (e.g. English Baccalaureate); and the consequences of performativity tensions in dance development.

The research team aims to co-research with young people and surrounding professionals, in the ‘gaps’ to ask: What is young people’s (14-18) experience of artistic practice in UK dance? What is the place of creativity in young people’s dance? How do they experience their artistic practice in different spaces and environments? How does/can it contribute to their lives, the dance community’s future and the broader cultural landscape? The aim is to contribute to how we all envision/re-envision possible and preferable dance futures by understanding and helping to develop young people’s creative dance practice outside of formal institutionalised education settings like schools.

The research aims to work with young people experiencing varied practices affiliated with organisations such as Trinity Laban, Siobhan Davies Dance, One Dance UK (e.g. Young Creatives) and Boy Blue Entertainment; the researchers also aim to search out unknown practice to incorporate varied voices. The work is grounded in Chappell et al (2011)’s understanding of creativity as embodied dialogue, freshly integrated with complexity theory which considers how micro-level creative processes are generated and how meso-level workings of creative industries fuel knowledge networks and communities. It aims to contribute to debates about what dance is and what it might become, and will be presented in an exploratory spirit with ample space for debate.

**Kerry Chappell** (PhD) is an Exeter University Lecturer, where she is MA Education: Creative Arts Pathway leader and Secondary Dance PGCE Deputy Programme Leader. Her research focuses on creativity in arts education (e.g. Dance Partners for Creativity, AHRC-funded, 2008-11), alongside the contribution this can make to educational

futures debates e.g. in digital environments and science education (e.g. EU-funded H2020 CREATIONs); and the development of methodologies for participatory research. Kerry is also a Trustee of the regional organisation Dance in Devon. Her work is informed by her professional background as a dance artist/educator and education manager, as well as practicing aikido (Ni-Dan).

**Veronica Jobbins** (MA FRSA), Head of Learning and Participation (Dance) Trinity Laban, originally trained as a specialist dance teacher. She was instrumental in the formation of the National Dance 18 Teachers Association, and still takes an active interest in promoting and developing dance in schools. She regularly writes for journals and presents at conferences in the UK and abroad and serves on various dance, arts and education boards and working groups concerned with youth dance and dance in the curriculum. Her special interests include: place and role of dance in the school curriculum, dance education policy, curriculum development, training dance artists to work in education and participatory settings, creativity within dance teaching.

**Sarah Whatley** (PhD) is Professor and Director of the Centre for Dance Research (C-DaRE) at Coventry University. Her research focuses on dance and new technologies, dance analysis and documentation, somatic dance practice and pedagogy, and inclusive dance. The AHRC, EU, and the Leverhulme and Wellcome Trusts fund her current projects. These include EuropeanaSpace (FP7), exploring the creative reuse of digital cultural content and WhoLoDancE (H2020), exploring smart learning environments for dancers. She is also founding editor of the

Journal of Dance and Somatic Practices and sits on the editorial boards of several other Journals.

**Task 2.** Read the abstract below and explain its main idea orally in English.

**What's in it for us? An examination of the role of authenticity within 21st Century choreographic practices**

Marie Fitzpatrick

Abstract

This paper discusses *current choreographic practices* that forefront notions of authenticity and will be examined through the lens of Gestalt Psychotherapy. Drawing on Gestalt conceptions of the *contact boundary*, *relational encounter* and field theory the author will explore how the reconfiguration of *audience-performer relationships* and the assertion of the identity and individuality of the dancer via phenomenological enquiry are shaping engagement with dance in the 21st Century.

*Issues of authenticity* that are addressed either within the creative process and/or revealed in performance are considered. Practices that *give significance* to the quality of contact/encounter between self and other will be examined. In Gestalt terms, the contact boundary is 'the point at which one experiences the 'me' in relation to that which is 'not me' and through this contact, both are more clearly experienced'. Wider *implications of authenticity* are examined in terms of Lewin's concept of field theory where the field is 'the context, the situation and the influences' and where the field is considered to be constantly in flux.

Discussions will consider *current discourse* surrounding dance and authenticity. Notions of the ‘real’ or ‘authentic dancer’ are problematized and re-examined in terms of questioning the value and role of authenticity within choreographic practices. The author proposes that new relational aesthetic forms are manifesting and questions what this can reveal about dance as a socio-cultural practice within the wider field and how this challenges practices within more *traditional institutional frameworks and paradigms*.

**Task 3.** Translate the word combinations in italics in writing.

**Task 4.** Answer the following questions:

3. What is the main aim of the paper this abstract presents?
4. What are the main questions of this research?

**Task 5.** Retell and write the abstract using the collocations in italics.

**Task 6.** Read the texts below and summarize the main facts orally in English.

**Marie Fitzpatrick** is a *senior lecturer in dance* at De Montfort University where she teaches undergraduate and postgraduate courses in Dance and Performing Arts. Her research interests include *spatial practices* and intermedial/interdisciplinary choreographic practices and forms. Her work focuses on the relationship between body, space and environment and how innovative choreographic practice and ideas in relation to *embodiment* can be used as



an investigative tool within a wider context. An article about her Practice-As-Research making processes was published in the *Journal of Dance and Somatic Practices* (2014). Marie has worked extensively as an *independent dance artist* in the United Kingdom and internationally since 1994 and has worked with Fin Walker, Reckless Sleepers Theatre Company, New Art Club and Bedlam Dance Company amongst others. Marie was also the co-founder and Chair of Force 5, an artist-led organization supporting the professional development of mid-career artists (1999–2005).

**Task 7.** Translate the word combinations in italics in writing.

**Task 8.** Retell and write the text using the collocations in italics.

**Task 9.** Read the abstract below and explain its main idea orally in English.

### **Movement as a way of knowing**

Dr Eline Kieft

Abstract

The academic enterprise has been strongly shaped by its emphasis on the mind, reason, and thinking processes. However, there are many other ways of knowing that get limited attention, such as learning through silence and meditation, arts, or nature. In the field of dance research, we are excellently equipped *to explore movement* as a way of knowing, not *to replace cognition*, but as a valuable addition that, through its different texture and corporeality, will often lead to other insights, *shifts of focus* and appreciation of

elements 20 that would not necessarily have come up through solely cognitive inquiry.

After *a brief introduction*, this workshop offers an opportunity to explore movement as a way of knowing, and integrate this as essential part of embodied research, writing, and teaching. We will investigate the knowledge within our own bodies, as well as knowledge available outside of us, for which the body can function as ‘antenna’ to pick up information. We will then form small discussion groups to look at issues around: the role and value of types of knowledge we can identify in daily life, research practice and movement, and how those may inform each other; how we can develop and *practice movement* as a way of knowing (*forms of transmission*, levels of skills required for it to serve as *a vehicle of knowledge creation*, characteristics of specific practices that *help to access and produce knowledge*); the socio /political / institutional pressures and possibilities for movement as part of research and dissemination, and as an academic teaching tool (also how can this be acknowledged within the REF2020 framework). Participants will leave with some concrete tools for using movement to engage with abstract concepts and theories, and translate these movement-based insights to help inform their approach to research, writing and teaching.

**Task 10.** Translate the word combinations in italics in writing.

**Task 11.** Answer the following questions:

3. What is the main aim of the paper this abstract presents?

4. Would you like to participate in this workshop after reading this abstract? Why/ why not?

**Task 12.** Retell and write the abstract using the collocations in italics and the given keywords.

**Task 13.** Read about the author of the abstract above and summarize the main facts orally in English.

**Dr. Eline Kieft** works at the Centre for Dance Research, Coventry University, where she combines her *passion for anthropology and its qualitative research methodologies*, with interests in health and wellbeing, spirituality, nature and her *intimate knowledge* of the dancer's body. In 2013, she completed her PhD in dance anthropology at the University of Roehampton in London, studying the contributions of Movement Medicine (an improvisation-based, meditative dance practice for lay participants, with roots in a shamanic paradigm) to participants' wellbeing and empowerment. Eline is a qualified Movement Medicine teacher, and enjoys designing and offering *unorthodox academic courses* that bridge theory and practice. She co-delivers 'Embodied Research Methodology' during the UCL anthropology yearly fieldwork trip, and taught 'Develop your own Art of Living Toolkit' to medical students at the University of Plymouth. She furthermore offers experiential, tailor-made workshops for healthcare organisations, universities and museums *at request*.

**Task 14.** Write your own abstract using the collocations from the texts above.

*Навчальне Видання*

Анотування іншомовної наукової літератури:

***Навчально-методичні матеріали***

для студентів магістратури

спеціальності  
“Хореографія”

Укладачі :

**Олійник Ольга Віталіївна  
Бевз Надія Вікторівна  
Дерев’янка Інна Володимирівна**

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