

MODULE SPECIFICATION

1. Title of the module

BA2DT3 Dance Techniques: Ballet and Contemporary Practices 3

2. School or partner institution which will be responsible for management of the module

Northern School of Contemporary Dance

3. The level of the module (e.g. Level 4, Level 5, Level 6 or Level 7)

Level 5

4. The number of credits and the ECTS value which the module represents

30 Credits, 15 ECTS

5. Which term(s) the module is to be taught in (or other teaching pattern)

Autumn & Spring Term

6. Prerequisite and co-requisite modules

NA

7. The programmes of study to which the module contributes

BA (Hons) Dance (Contemporary)

8. The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

8.1 embody, interpret and perform set technical movement material

8.2 apply critical understanding of the well-established principles and concepts associated with specified styles or genres

8.3 integrate creative modes of expression with set technical movement material

8.4 use observation skills to critically analyse and refine interpretative practice

8.5 integrate appropriate approaches to problem-solving, drawing from a range of sources, in the execution of set technical movement material

8.6 identify, present and evaluate individual personal strengths, the limits of personal knowledge and the influence this has on taking responsibility for the processing and application of information and feedback

8.7 evaluate and integrate strategies to support effective group dynamics within individual practice

These subject specific outcomes relate to the following programme outcomes: A1, A3, A7, B2 and C2

9. The intended generic learning outcomes.

By the end of this module students will have acquired a further range of general abilities and capacities, qualities of mind and transferable skills, in order to:

9.1 work independently, set goals and manage their own workloads

9.2 identify personal strengths and needs, and reflect on personal development and opportunities for life-long learning

9.3 recognise situational and interpersonal factors and how these can be effectively accommodated to facilitate productive working relationships

9.4 articulate ideas and communicate information comprehensibly in visual, physical, oral and textual forms

10. A synopsis of the curriculum

In this module students will consolidate and expand upon the core skills established at level 4. There will be a focus on extending the integration of imaginative, creative and musical performance qualities with set technical material through self-awareness and theoretical understanding. This will build on the work explored in Performance in Context 2, where students will have experienced dance technique sessions amalgamated into their assessment in the first term of study.

There will be continued emphasis on engagement with reflective practice as a means of refining skills of anatomical awareness, appropriate physical strength and muscular effort, range of motion, proprioception, coordination, transfer of weight, musicality and phrasing. The vast majority of sessions will be practical, however this will be supported by theoretical and academic underpinnings.

The innovative and integrated approach to the assessment of technique introduced in Dance Techniques: Ballet and contemporary practices 1 and 2 will continue to be evidenced through observed assessment classes in both ballet and contemporary techniques at the end of the module. Contemporary techniques and ballet tailored to the needs of contemporary dancers are valued equally in terms of credits supporting the notion that all approaches to movement and dance are important in the development of a versatile and informed dance artist. This integrated approach to delivery and assessment will also underline for students that consistency in their approach to exploring any and all dance techniques is vital to their progression through the programme.

11. Reading List (Indicative list, current at time of publication. Reading lists will be published annually)

Batson G (2010) Understanding Balance – Applying science to dance training. IADMS bulletin for teachers Volume 2, No.1

Franklin E (1996) Dance Imagery for Technique and Performance. United Graphics: USA Particularly chapter 1

Lamotte, A. and Calais-Germain, B. (1996, 1993) *Anatomy of movement exercises and Anatomy of movement*. Seattle: Eastland Press.

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Olsen, A. and McHose, C. (2014) *The place of dance: a somatic guide to dancing and dance making*. Middletow CT: Wesleyan University Press.

12. Learning and Teaching methods

Teaching Methods:	
Practical Lectures	276 hours
Independent Study:	22 hours
Tutorials:	2 hours
Total:	300 hours

This module is delivered through studio-based sessions, usually with live musical accompaniment, which include core skills and task based learning. Although the emphasis is on practical learning, this will be supported by academic and theoretical underpinning as relevant. Feedback will be given on student work as an integral part of the sessions.

Students are expected to attend all timetabled classes but should also expect to practice taught material outside of class hours and engage with private study by using the library, attending live performances, and referring to their own notes.

Students are given formative feedback in relation to the continuous assessment at appropriate milestones throughout the module in order that they can have opportunities to improve and meet learning outcomes. Feedback on this process supports preparation for the written, or presentation, task where summative feedback is given.

Students also individually receive either verbal or written feedback at the end of each assessment period.

13. Assessment methods.

Item 1: Continuous assessment

Weighting: 60%

Learning outcomes addressed: 8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 9.1, 9.2, 9.3, 9.4

Students will be assessed in individual, partner and group tasks which require synthesis of concepts explored throughout the term, alongside appraisal of the ways in which they prepare, contribute to and engage with their daily practice

Item 2: Summative assessment – Practical assessment class

Weighting: 40%

Learning outcomes addressed: 8.1, 8.2, 8.3, 8.4, 8.5, 8.7, 9.1, 9.3, 9.4

Students will be assessed on their performance in an assessed class setting

Map of Module Learning Outcomes (sections 8 & 9) to Learning and Teaching Methods (section 12) and methods of Assessment (section 13)

Module learning outcome		8.1	8.2	8.3	8.4	8.5	8.6	8.7	9.1	9.2	9.3	9.4

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Learning/ teaching method	Hours allocated												
<i>Practical Lectures</i>	276	X	X	X	X	X	X	X	X	X	X	X	X
Independent Study	22	X	X	X		X			X	X			
<i>Tutorials</i>	2	X	X		X		X	X	X	X	X	X	X
Assessment method													
<i>Continuous assessment</i>	60%	X	X	X	X	X	X	X	X	X	X	X	X
<i>Practical examination</i>	40%	X	X	X	X	X		X	X		X	X	

15. Inclusive module design

Northern School of Contemporary Dance recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

- a) Accessible resources and curriculum
- b) Learning, teaching and assessment methods

Northern School of Contemporary Dance recognises and has embedded the expectations of current disability equality legislation, and supports students with a declared disability or special educational need in its teaching. Within this module we will make reasonable adjustments wherever necessary, including additional or substitute materials, teaching modes or assessment methods for students who have declared and discussed their learning support needs. Arrangements for students with declared disabilities will be made on an individual basis, in consultation with Northern School of Contemporary Dance’s student support service, and specialist support will be provided where needed.

This module is intended to offer an inclusive approach to learning and assessment for most specific learning difficulties and physical disabilities. Where necessary individual adjustments will also be made.

16. Campus(es) or centre(s) where module will be delivered

Northern School of Contemporary Dance

17. Internationalisation

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At Northern School of Contemporary Dance, the student population of the undergraduate degree programme come from a range of countries outside of the UK. Countries which traditionally feed our student body cover Western Europe, Eastern Europe, America, China & India.

Throughout the programme students are encouraged to engage in experiences and share historical, cultural and social experiences from their own societies and cultures in open dialogue. This is evident in the very practical dynamic of the student body through to the artistic work in which they collaborate in the studio.

Amongst our staff-base 2 tutors are French, one Czech/Dutch, one Australian and one Finnish. Drawing from their training and professional careers they bring a wealth of different experiences from outside the UK into their studio practice.

Within this module the curriculum draws its content from the historical traditions of dance techniques; France, Italy, Russia & England for Ballet. American modern dance techniques are connected with later European versions as a hybrid for Contemporary practices. Body mind techniques from Asian movement disciplines which have influenced the Western somatic practices that emerged in the twentieth century, also provide useful references for students physical development and curriculum breadth.

The school has an enrichment programme with additional classes and workshops which also feed into the module experience as a result of their world influences and philosophies.

18. Partner College/Validated Institution

Northern School of Contemporary Dance

19. University School responsible for the programme

School of the Arts

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Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.

Date approved	Major/minor revision	Start date of the delivery of revised version	Section revised	Impacts PLOs (Q6&7 cover sheet)