

MODULE SPECIFICATION

1. Title of the module

BA2PC2 Performance in Context 2

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 Term

6. Prerequisite and co-requisite modules

N/A

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 review, consolidate and extend the use of appropriate working methods and performance skills in the creation, rehearsal and performance of a dance piece

8.2 identify, critically evaluate and integrate strategies to support effective group working in the production of a performance piece

8.3 integrate creative modes of expression with the performance of personally devised movement material

8.4 critically evaluate, interpret and apply strategies drawn from an appropriate range of sources to support performance practice

8.5 identify 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

8.6 embody movement material, underpinning technical execution with critical understanding of the maker's intention and key areas of debate associated with the specified style or genre

8.7 accommodate unexpected events and circumstances in performance, adapting to uncertainty and unfamiliarity

These subject specific outcomes relate to the following programme outcomes: A2, A3, B1, B2, B4 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 effectively under pressure and to deadlines

9.2 work in planned and improvisatory ways, to anticipate and accommodate change, ambiguity, creative risk taking, uncertainty and unfamiliarity

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

10. **A synopsis of the curriculum**

This theatre-based module will integrate learning from multiple perspectives at level 5, combining the delivery of contemporary and ballet techniques with work that consolidates and extends students' understanding of different modes of performance. Both in-house staff and external guest tutors and companies will feed into the delivery.

The first half of the term will focus on the exploration of solo work, culminating in the assessment of a live solo performance, and the second half of term will lead students into a 5 week group creation, rehearsal and public performance period.

Sessions will be predominantly practical, underpinned by theory as necessary.

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

Bales, M. and Eliot, K. (eds.) (2013) *Dance on its own terms: histories and methodologies*. Oxford: Oxford University Press.

Franklin, E. (1996) *Dance imagery for technique and performance*. USA: Human Kinetics Books.

Katan, E. (2016) *Embodied philosophy in dance: Gaga and Ohad Naharin's movement research*. [Basingstoke]: Palgrave Macmillan.

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:

Studio based rehearsals/workshops/classes	134 hours
Tutorials	1 hours
Independent Study	165 hours
Total:	300 hours

There is taught delivery in through workshops, lectures, creative tasks and guided rehearsals, all of which are supported by independent study. Students are given access to studio space outside of timetabled hours to prepare for the assessment and coaching in relation to individual skill development is available to support and guide students.

13. Assessment methods.

Item 1: 2 minute solo performance
Weighting: 50%

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

Students will be individually assessed on the process of exploring, creating, rehearsing and performing their own solo material, culminating in a live solo performance

Item 2: Group performance project
Weighting: 50%

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 individually assessed for their contribution to, and performative engagement with, a group creative, rehearsal and public performance period

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Students will receive individual verbal and/or written feedback at the end of each assessment period.

14. 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
Learning/ teaching method	Hours allocated										
<i>Studio based rehearsals/workshops/classes</i>	134	X	X	X	X	X	X	X	X	X	X
<i>Tutorials</i>	1	X	X	X	X	X	X		X	X	X
Independent Study	165	X	X	X	X	X	X		X	X	X
Assessment method											
<i>Solo performance</i>	50%	X		X	X	X	X	X	X	X	X
<i>Group Performance</i>	50%	X	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

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 students frame their practice around industrial artistic conventions, drawing influences from visiting practitioners and their professional practices. Learning outcomes and assessment items are intended to be flexible enough for differing influences to be explored as they happen and reflect the cohort population for any particular year. Both of these have an openness for students to work with the guest artist to be able to interpret and embed a style which encompasses stylistic features from wherever in the world they originate.

An eclectic mix of guest artists who are trained, or currently working outside of the UK deliver to the students regularly. To name just a few, students have worked with:

- British born, Belgian-trained, Brussels-based artist Jos Baker,
- Spanish-born and trained, Scotland-based artist Joan Cleville
- Spanish-born, German and British-trained artist Avatara Ayuso
- German-born, British-trained artist Hannes Langolf

Students have also worked with international touring companies such as DV8 and Hofesh Shechter Dance Company

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

FACULTIES SUPPORT OFFICE USE ONLY

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

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