

MODULE SPECIFICATION

1. **Title of the module**

BA3PC5 Performance in Context 5

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 6

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)**

Summer 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 employ and integrate appropriate working methods, performance skills, and research paradigms into the creation, rehearsal and performance of dance material

8.2 recognise and respond appropriately to interpersonal factors which support effective group working in a range of contexts

8.3 consolidate and refine creative modes of expression with the performance of challenging movement material

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

8.5 manage learning and take responsibility for fully realizing the performance possibilities in a piece of work

8.6 allow for and integrate unexpected events and circumstances in performance, adapting to uncertainty and unfamiliarity in the moment

8.6 employ appropriate performance strategies to maximise communication with an audience in a conventional theatre setting

These subject specific outcomes relate to the following programme outcomes: A2, A3, A8, B1, B2 and B4

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, consolidating and extending students' understanding of different modes of performance. Students will experience a 5 week group creation, rehearsal and public performance period, led by a professional choreographer. There will be an emphasis on ensuring students are working towards professional levels of attainment, thus preparing them for their transition into the wider world of dance post-graduation.

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)

Broadhurst, S. and Machon, J. (2012) *Sensualities/textualities and technologies : writings of the body in 21st century performance*. Basingstoke: Palgrave Macmillan. (Palgrave Studies in Performance and Technology)

Forsythe, W. (2003) *Improvisation Technologies, A Tool for the Analytical Dance Eye* (CD-ROM)

Pitches, J. and Popat, S. (eds.) (2011) *Performance perspectives: a critical introduction*. Basingstoke: Palgrave Macmillan. Pitches, J. and Popat, S. (eds.) (2011) *Performance perspectives: a critical introduction*. Basingstoke: Palgrave Macmillan.

Reeve, S. (ed.) (2013) *Body & performance*. Axminster: Triarchy Press. (Ways of Being a Body, Volume 2).

12. Learning and Teaching methods

Teaching Methods:

Studio-based rehearsals	136 hours
Tutorials:	1 hours
Independent Study:	163 hours
Total:	300 hours

There is taught delivery in related workshops supported by independent study and coaching is available to support and guide students.

13. Assessment methods.

Item 1: Theatre-based group performance project

Weighting: 100%

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

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

Students will receive verbal feedback at the end of the 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</i>	136	X	X	X	X	X	X	X	X	X	X
<i>Tutorials</i>	1	X	X	X	X				X	X	X
Independent Study	163	X	X	X	X				X	X	X
Assessment method											
<i>Group Performance</i>	100%	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:

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- 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

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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)