
SECTION 1: MODULE SPECIFICATIONS

1. Title of the module
Contemporary Dance Technique (BP1CT)
2. School or partner institution which will be responsible for management of the module
Northern School of Contemporary Dance
3. Start date of the module
September 2012 (revised version start date September 2014)
4. The number of students expected to take the module
55
5. Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal
N/A
6. Level of the module (*e.g. Certificate [4], Intermediate [5], Honours [6] or Postgraduate [7]*)
Level 4
7. The number of credits and the ECTS value which the module represents
25 credits, 12.5 ECTS
8. Which term(s) the module is to be taught in (or other teaching pattern)
Terms one, two and three
9. Prerequisite and co-requisite modules
N/A
10. The programme(s) of study to which the module contributes
BPA (Hons) Contemporary Dance
11. The intended subject specific learning outcomes
 - 11.1 demonstrate self-awareness of bodily structures and mechanics in a dynamic process of safe alignment, accessing transference of weight, range and quality of movement
 - 11.2 demonstrate fundamental ability to use breath, weight, tension and release, phrasing and musicality and awareness of the inter-relationship between these elements
 - 11.3 demonstrate awareness of and attentiveness to bodily design and orientation in space and in relation to others
 - 11.4 demonstrate an awareness of the relationship between imaginative impulse and physical expression, developing both technical and performance skills

UNIVERSITY OF KENT

- 11.5 demonstrate the ability to learn and retain movement material and combinations
- 11.6 demonstrate independence in learning, taking responsibility for processing and applying information and feedback

12 The intended generic learning outcomes

- 12.1 the ability to exercise initiative and take responsibility within training and learning situations (ref: D1)
- 12.2 the ability to communicate information, ideas and creative responses in a variety of ways and to a variety of audiences (ref: D2)
- 12.3 the ability to apply creative thinking and imagination to problem-solve and make effective decisions in complex and/or unpredictable situations (ref: D3)
- 12.4 the ability to apply reflective and independent thinking in order to understand and evaluate personal learning experiences (ref: D4)
- 12.5 the ability to sustain concentration and focused engagement with tasks for extended periods (ref: D5)
- 12.6 the ability to work effectively and productively in groups to negotiate and pursue goals with others in practical contexts (ref: D6)
- 12.7 the ability to make informed and critical evaluations of own work and that of others (ref: D9)
- 12.8 the ability to recognise and conform to the accepted boundaries of a professional working environment (ref: D11)

13 A synopsis of the curriculum

In this module the work focuses on developing physical strength, flexibility and co-ordination and in developing an analytical understanding of the technique. Emphasis is placed upon enhancing imaginative involvement in relation to anatomical awareness and in fostering an understanding of the focus and commitment necessary to progress to Level Two. Emphasis will also be placed on students developing self awareness and understanding of their individual potential. Class content and format will vary according to the requirements of the technique studied and the particular needs of individual and groups of students.

14 Indicative Reading List

Recommended reading / viewing

Bales, Melanie and Netti-Fiol, *The Body Eclectic: A Discussion of Current Practices in Modern Dance Training*

Hanlon Johnson, D. (1995) *Bone, Breath and Gesture*

Fortin, S. & Long, W. (2002) *Three Voices: Researching How Somatic Education Informs Contemporary Dance Teaching*. Research in Dance Education, Volume 3, Number 2, pp 155-179

Blackwood, M. (2001) *Making Dances: Seven Postmodern Choreographers*

Buckroyd, J. (2000) *The Student Dancer: Emotional Aspects of Teaching and Dance*. London: Dance Books.

Cunningham M. (1985) *The Dancer and the Dance*. London: Marion Boyars Ltd.

Dowd, I. (1995) *Taking root to fly*. New York: Irene Dowd.

UNIVERSITY OF KENT

Franklin, E. (2006) *Conditioning For Dance*. USA: Sheridan Books.

Graham M. (1992) *Blood Memory*. London: Macmillan Ltd.

Hanna, T. (1998) *Somatics*. Cambridge: Mass, Da Capo.

Hale, R & Coyle, T (eds) (1989) *Albinus on Anatomy*.

Horosko, M. (1991) *Martha Graham – The Evolution of her Dance Theory and Training*. (Revised Edition) Florida, USA: University Press of Florida, USA.

Hunter, F. & Glennie, I. (eds) (2004) *Trisha Brown : early works 1966-1979*. Houston: ARTPIX & Trisha Brown.

Kaltenbruner, T. (1998) *Contact Improvisation- moving, dancing, interaction With an Introduction to New Dance*. Aachen: Meyer & Meyer Publishing.

Paxton, S. (2008) *Material for the Spine*.

Journal of Dance and Somatic Practice, various issues

Contact Quarterly, various issues

Vidoegraphy

C.35 (1994) *Not Just a Somersault – Insights on Aspects of Martha Graham Technique*. London: Laban Centre for Movement and Dance.

C151: Cunningham, M. & Caplan, E. (1985) *Cunningham Dance Technique: Elementary*. New York: Cunningham Dance Foundation.

De May, T. (dir.) & Keersmaeker, A.T. de (ch.) (2002) *Fase: four movements to the music of Steve Reich*. Amsterdam: éditions à voir.

Web based resources

Contemporary Dance Database

<http://contemporarydance-db.blogspot.com/> (80+ excerpts and interviews)

- 15 Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes.

This module is delivered as taught, studio-based class sessions usually with live accompaniment. Students are expected to attend all timetabled sessions throughout the year and should expect to practice taught material outside of class hours. They should also take responsibility for their own warm-up and cool-down before and after class and spend time on private study by using the library, attending live performances, and referring to their own notes.

Students receive continuous feedback through correction and information delivered to individuals and to the group. Technical principles may be reinforced through discussion,

UNIVERSITY OF KENT

evaluation and working with partners. Students also receive individual feedback at the end of each assessment period.

Tutorial support is available through the College's personal tutorial system, as required. Additional support through practical tutorials and coaching is also available throughout the module.

Teaching Methods:

Studio-based practical classes: 210 hours (140 x 1.5 hours)
This will address learning outcome: 11.1, 11.2, 11.3, 11.4, 11.5, 11.6
12.1, 12.2, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8

Private Study Time: 40 hours
This will address learning outcome: 12.1, 12.2, 12.3, 12.4, 12.6, 12.7, 12.8

Total Study hours: 250 hours

- 16 Assessment methods and how these relate to testing achievement of the intended learning outcomes

Studio Based Practical Class work: 100%

Summative Assessment: Technical Ability
Continuous Assessment: Application and Understanding

Weighting 100%

Module learning outcomes addressed: 11.1, 11.2, 11.3, 11.4, 11.5, 11.6
12.1, 12.2, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8

- 17 Implications for learning resources, including staff, library, IT and space

NSCD employs teaching staff who have attained the highest professional level in their field. This module is also supported by the College's state of the art facilities which include:

- 7 large dance studios with fully sprung dance floors, pianos and drums for live accompaniment and the latest video and audio technology
- students can access specialist advice and equipment to promote their health and fitness and support their technical development
- a learner resource centre containing materials students need to support their studies including books, journals, videos, DVDs, cassettes, CDs, electronic resources and internet access through 15 computers

- 18 The Collaborative Partner 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 the Collaborative Partner's disability/dyslexia support service, and specialist support will be provided where needed.

- 19 Campus(es) where module will be delivered

Northern School of Contemporary Dance

UNIVERSITY OF KENT

98 Chapeltown Road
Leeds
LS7 4BH

- 20 Partner College/Validated Institution:
Northern School of Contemporary Dance
- 21 University School responsible for the programme: School of Arts

SECTION 3: MODULE IS PART OF A PROGRAMME IN A PARTNER COLLEGE OR VALIDATED INSTITUTION

(Where the module is proposed by a Partner College/Validated Institution)

Statement by the Nominated Officer of the Validated Institution: "I confirm that the Validated Institution has approved the introduction of the module and will be responsible for its resourcing"

Janet Smith

March 2014

.....

.....

Nominated Responsible Officer of Partner
College/Validated Institution

Date

JANET SMITH

.....

Print Name

Principal

.....

Post

Northern School of Contemporary Dance

.....

Partner College/Validated Institution