

MODULE SPECIFICATION

1. Title of the module

Dance Technique - MADT1

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 7

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

15 credits, 7.5 ECTS

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

Autumn Term

6. Prerequisite and co-requisite modules

None

7. The programmes of study to which the module contributes

MA in Dance and Creative Enterprise

8. The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

8.1 embody, interpret, refine and perform movement material at an advanced level, underpinned by critical understanding of the well-established principles and concepts associated with the specified style of genre

8.2 use observation skills to consolidate, extend and integrate interpretative practice and appropriate approaches to problem-solving in the execution of movement material at an advanced level

8.3 review, consolidate and apply methods of independent learning, taking responsibility for the implementation of information and feedback in order to improve professional practice

8.4 review and refine strategies to support effective group dynamics within individual practice at an advanced level

8.5 apply advanced visual, aural and spatial awareness in the making, sharing, presentation and performance of contemporary dance

8.6 demonstrate advanced technical, creative and interpretive skills to effectively communicate with recipients or audiences

These subject specific outcomes relate to the following programme outcomes: A1, B1 and B2

9. The intended generic learning outcomes.

On successfully completing the module students will be able to:

9.1 communicate information, ideas and creative responses, using appropriate scholarly and professional registers/conventions for a variety of audiences

9.2 make appropriate and effective decisions within complex and/or unpredictable situations

9.3 operate and think reflexively, creatively, critically and technically to develop ideas and construct arguments

9.4 understand group dynamics to operate collaboratively within collective, creative and professional contexts to generate and pursue shared goals

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

10. A synopsis of the curriculum

Company class is delivered at a professional level, usually with live accompaniment, and focuses on the further extension of students' technical skills through a variety of approaches involving the study of complex and challenging movement forms/variations. Throughout the module, classes are led and overseen by an appointed tutor or guest artist in readiness, for maintaining and improving the technical / performance standard of the student. Students are expected to respond in a professional way to challenges presented by a range of situations and environments, in order to work effectively and in a professional manner.

Emphasis is also placed on adapting acquired skills to meet the demands of the current dance market. Students take responsibility for their own warm-up and cool-down before and after class and are expected to practice and rehearse outside of class hours. Discussion, further reading and peer observations contribute to the process of critical reflection and understanding of the individual's technical and expressive body as a tool for the performer.

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

Alexander, K. (2000). *An introduction to Skinner Releasing Technique: Healthier Dancer Programme*. Newsheet No 11, London: Dance UK.

Dyke, S. (2001). *Your Body Your Risk*. London: Dance UK

Franklin, E. (1996). *Dance Imagery for Technique and Performance*. USA: Human Kinetics Books.

Haas, J.G. (2010). *Dance Anatomy: Your illustrated guide to improving flexibility, muscular strength and tone*. Champaign IL: Human Kinetics

Nettl-Fiol, R. (2011). *Dance and the Alexander Technique: exploring the missing link*. Urbana, [Ill.]: University of Illinois Press.

Weber, R. (2009). Integrating semi-structured somatic practices and contemporary dance technique training. *Journal of Dance & Somatic Practices*, Vol.1, (2) pp. 237-254.

12. Learning and Teaching methods

This module is delivered through lectures, seminars, practical workshops, tutorials, directed study, study packs, viewings of live and recorded dance works and independent study.

Practical Technique Classes	125 hours
Directed Study	14 hours
Independent Study	10 hours
Tutorials	1 hours
Total Study hours:	150 hours

13. Assessment methods.

Item 1: Continuous assessment: (class-based discussion, critical self-reflection and peer observations)

Weighting: 50%

Learning outcomes addressed: 8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 9.1, 9.2, 9.3,9.4 and 9.5

Continuous assessment enables specific milestones of formative feedback to be given to the student in all aspects of the above. This interim feedback enables opportunities for the student to improve in areas of their physical and analytical self, as preparation for summative assessment class.

Item 2: Summative assessment: (practical technique class)

weighting: 50%

Learning outcomes addressed: 8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 9.1, 9.2, 9.3,9.4 and 9.5

Summative assessment in the form of a panel assessment of a practical class reflects a final outcome for the module.

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	9.1	9.2	9.3	9.4	9.5
Learning/teaching method	Hours allocated											
Independent Study	10	X	X		X	X	X	X	X	X		X
Directed Study	14	X	X	X	X	X	X	X		X	X	X
Practical technique classes	125	X	X	X	X	X	X		X	X	X	X
Tutorials	1	X	X	X		X	X	X			X	X
Assessment method												
<i>Continuous assessment (50%)</i>		X	X	X	X	X	X	X	X	X	X	X
<i>Summative assessment (50%)</i>		X	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 where appropriate 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

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.

MODULE SPECIFICATION



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