

# MODULE SPECIFICATION

1. **Title of the module**

MAPP3 - Performance Practice

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**

30 credits, 15 ECTS

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

Autumn, Spring and Summer term

6. **Prerequisite and co-requisite modules**

None

7. **The programmes of study to which the module contributes**

MA Contemporary Dance Performance (Verve and PAS)

Postgraduate Diploma in Contemporary Dance Performance (Verve and PAS)

8. **The intended subject specific learning outcomes.**

**On successfully completing the module students will be able to:**

8.1 explore the physical, creative and interpretative abilities appropriate to the artistic and technical challenge of the work

8.2 apply knowledge and understanding to support versatility in the performance process, including strategies to support collaborative working

8.3 embody movement material and refine creative and interpretive skills to develop a distinctive personal performance style

8.4 engage with all aspects of performance including working with props, set, music and costume

8.5 communicate artistic ideas and intentions with the embodied understanding of technical, creative and interpretative skill expected at a professional level

These subject specific outcomes relate to the following programme outcomes:

A1, A3, A4, A5, B1, B2, B4, C2, C5, C6, C7, C8, C9, C11, C12, D1, D2, D3, D4, D5, D6 and D7

## 9. The intended generic learning outcomes.

**On successfully completing the module students will be able to:**

- 9.1 take responsibility for the independent learning necessary for continuing professional development
- 9.2 work in planned and improvisatory ways, to anticipate and accommodate change, ambiguity, creative risk taking, uncertainty and unfamiliarity
- 9.3 understand group dynamics to operate collaboratively within collective, creative and professional contexts to generate and pursue shared goals
- 9.4 make appropriate and effective decisions within complex and/or unpredictable situations
- 9.5 apply a degree of high personal effectiveness: critical self-awareness, self-reflection and self-management; time management; conflict resolution; the ability to continue to learn through reflection on practice and experience
- 9.6 recognise situational and interpersonal factors and how these can be effectively accommodated to facilitate productive working relationships

## 10. A synopsis of the curriculum

Students will participate in live performance opportunities throughout their time on this MA programme and reflection on these experiences will provide a platform for continuing professional development. Emphasis is placed on adapting acquired skills to meet the demands of the company's performance repertoire.

Students will work with professional choreographers on the creation of new works and/or the restaging of existing works, engaging with and participating in rehearsal situations through which they experience a variety of choreographic approaches and methods offered by the different choreographers. In the development of performance skills, the emphasis is placed on the integration of students' own definitive strengths and performance qualities into the work or works, whilst continuing to realise the artistic vision of the choreographer. Students will develop the skills to research choreographers' ideas and find their own way through the works they perform, developing the versatility necessary to support their progression into the professional world.

There will be a variety of performance opportunities, providing exposure to a broad range of dance audiences, professional directors, agents and dance commentators and exposing students to the practicalities of small to mid-scale touring. 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.

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

Burrows, J. (2010) *A choreographer's handbook*. New York: Routledge

Cvejiac, B. (2015) *Choreographing problems: expressive concepts in contemporary dance & performance*. Basingstoke: Palgrave Macmillan.

Gervasio, A.H. (2012) Toward a psychology of responses to dance performance. *Research in Dance Education*. Vol. 13 (3) 2012.

Kuppers, P. and Lycouris, S. (2002) Meeting content: A performance research collaboration. *Contemporary Theatre Review*. Vol 12 (4) 2002

Lepecki, A. (2016) *Singularities: dance in the age of performance*. London: Routledge.

Morris, E. (2017) *Rhythm in acting and performance: embodied approaches and understandings*. London: Bloomsbury Methuen Drama.

NSCD media archive is available to students to access thousands of dance works on screen  
<http://www.nscd.ac.uk/library/nscd-media-archive/>

Olse, A. & McHose, C. (2014). *The place of dance: a somatic guide to dancing and dance making*. Middletown

**12. Learning and Teaching methods**

Rehearsals	262 hours
Tutorials	4 hours
Live performances	4hours
Independent Study	30 hours
Total Study hours:	300 hours

This module is predominantly delivered through daily rehearsal during the creation and/or restaging of work on the company. Learning in the studio is enhanced through tutorial and there is an expectation of independent study to develop the reflective skills which are vital to a career in dance performance.

It should be noted that the hours in rehearsal also support the delivery and assessment of the Company module, and are not in addition to.

**13. Assessment methods.**

13.1 Main Assessment

Item 1: Summative Assessment (performance in an ensemble work)

Weighting: 30%

This is the first of two summative assessment points, throughout the year where students are assessed individually, within the context of a group ensemble work, against the learning outcomes in live performance. The date of the live performance will be decided between tutors, companies and the student.

Learning outcomes addressed: 8.1, 8.2, 8.4, 9.2, 9.3 and 9.6

Item 2: Summative Assessment (performance in an ensemble work)

Weighting: 70%

This is the second of two summative assessment points, throughout the year where students are assessed individually, within the context of a group ensemble work, against the learning outcomes in live performance. The date of the live performance will be decided between tutors, companies and the student. This particular summative assessment marks the conclusion of their performance period.

Learning Outcomes addressed: 8.1, 8.2, 8.3, 8.5, 9.1, 9.4 and 9.5

Throughout the module students will receive feedback through in class and through group and 1:1 tutorials. Formal feedback will be given following the assessments.

## 13.2 Re-assessment

### 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	9.1	9.2	9.3	9.4	9.5	9.6
Learning/ teaching method	Hours allocated											
Rehearsals	262	X		X	X	X		X	X	X		X
Tutorials	4		X			X				X	X	
Live Performances	4		X		X	X		X		X		X
Independent Study	30	X		X			X	X	X		X	
Assessment method												
Summative Assessment (30%)		X	X		X				X			X
Summative Assessment (70%)		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 and/or placement location

- 17. Internationalisation** Due to the nature of employment across the arts sector in Higher Education, there are likely to be a number of participants on the module who are foreign nationals and/or educated in systems outside the UK. Thus, they bring a diverse set of experiences and expectations about higher education. One of the roles of the module is to ensure that participants have a shared understanding of the national (UK) context(s) in which they are working, and also that of international and European contexts, where some host companies and Verve may tour to throughout the programme of study. Discussion and learning will therefore benefit from comparisons/contrasts between this national context of higher education and training, and the various backgrounds and experiences participants bring. Both PAS and Verve offer opportunities for students to perform in Europe and encounter audiences with varied experiences, preferences and approaches to dance performance. Post-show discussions and engagement in international exchange offer opportunities for exposure to different frameworks for viewing, experiencing and participating in dance performance. This is an exciting and challenging way to develop a more informed perspective on the role of dance within cultures and societies, alongside an insight into the challenges of different cultures' reading of the same work. Reading and other resources may be drawn from a broad variety of contexts (e.g. American, Australian and European) and participants will be encouraged engage with that literature as a means of supporting their development, alongside potentially working with choreographers and artists from a range of national and international contexts. Online contribution and collaborative input through the virtual learning environment (in the case of forums, group blogs and discussion boards) is also likely to raise issues of differences between students in what is interesting to them (including what is relevant to them given their diverse backgrounds).

**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.**

# MODULE SPECIFICATION

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