

1. **Title of the module**

MATP1 - Technical 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 embody, interpret, refine and perform complex movement material, demonstrating comprehensive critical understanding of established principles of the professional dance environment

8.2 develop a comprehensive and individualised approach to extending personal practice, integrating appropriate observation and analysis strategies 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 feedback from self, peers and tutors in order to improve professional practice

8.4 consolidate and extend knowledge of relevant training methodologies, techniques, and skills to support versatility in the execution of varied and complex movement material

8.5 embody with clarity the technical, creative and interpretive skill expected at a professional standard

These subject specific outcomes relate to the following programme outcomes:

A4, A5, B1, B4, C6, C8, C9, C11, C12, D1, 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 work independently, set goals and manage their own workloads

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 daily classes/workshops as a method of developing their technical and performance skills in studio-based sessions. Students will experience a range of sessions developed to extend their interpretive abilities, enhance their physical execution of technical material and also to provide strategies for movement observation and analysis which are key in supporting all-round continual development, a key indicator of employability. Classes will be led by a range of tutors and will ensure that students experience relevant styles and approaches which are current in the dance community

There will be a focus on individual personal practice, enhancing skills of reflection to ensure that students are able to identify and apply their skills in a range of contexts, thus ensuring the versatility required of dance artists in the employment landscape.

Students will also be supported to develop their ability to give and receive feedback, to maintain high levels of personal commitment and motivation and to interact in a productive manner within group settings. Skills of self-awareness gained through reflection and analysis should support students in developing an autonomous approach to their work, supporting their progression into the professional world and emphasising the importance of life-long learning.

Technical practice sessions are a bridge between all other modules on the MA in Contemporary Dance Performance, supporting students to find ways to access the skills required by their performance work, through consistent, high level, daily practice.

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

Bales, M. & Netti-Fiol, R. (eds.) (2008) *The Body Eclectic: Evolving Practice in Dance Training*. Urbana: University of Illinois Press

Batson, G. and Wilson, M. (2014) *Body and mind in motion : dance and neuroscience in conversation*. Bristol: Intellect.

Franklin, E. (2012) *Dynamic alignment through imagery*. 2nd edn. Champaign, Ill: Human Kinetics.

Richie, A. and Brooker, F. (2018) *Imaging the future: an autoethnographic journey of using a guided and cognitive-specific imagery intervention in undergraduate release-based contemporary dance technique class*. *Research in Dance Education*. Vol 19 (2) 2018.

Wilmerding, M.V. and Krasnow, D.H. (eds.) (2017) *Dancer wellness*. Champaign: Human Kinetics.

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

## 12 Learning and Teaching methods

Classes	214 hours
Workshops	50 hours
Tutorials	4 hours
Independent Study	32 hours
Total Study hours:	300 hours

This module is predominantly delivered through a 1.5 hour daily class, supplemented by additional relevant workshops and guest input. 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.

## 13 Assessment methods.

### 13.1 Main Assessment

Item 1: Continuous Assessment

Weighting: 60%

There are 2 continuous assessment points, one in term 1 (20%) and the other in term 2 (40%). Students will be assessed on their response to studio practice and key questions in a tutorial setting which are designed to support their autonomous, reflective practice. Tutorials will also provide an opportunity for tutors to offer specific formative feedback (although this will be given at appropriate moments on a regular basis) and explore the student's response to this.

Learning outcomes addressed: 8.1, 8.2, 8.3, 8.4, 8.5, 9.1, 9.2, 9.3, 9.4, 9.5 and 9.6

Item 2: Summative Assessment

Weighting: 40%

There is 1 summative assessment point in term 3 where students will be assessed on their participation in a technical practice class.

Learning Outcomes addressed: 8.1, 8.2, 8.3, 8.4, 8.5, 9.1, 9.2, 9.3, 9.4, 9.5, and 9.6

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)*

<b>Module learning outcome</b>		8.1	8.2	8.3	8.4	8.5	9.1	9.2	9.3	9.4	9.5	9.6
<b>Learning/ teaching method</b>	<b>Hours allocated</b>											
Classes	214	X		X	X	X		X	X		X	X
Workshops	50	X			X	X		X	X		X	
Tutorials	4	X	X	X		X	X		X	X	X	X
Independent Study	32	X	X				X		X	X		
<b>Assessment method</b>												
Continuous assessment		X					X	X	X	X		X
Summative Assessment		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**

Students on this postgraduate programme come from all over the world and from all kinds of backgrounds. By its very nature this Masters degree appeals to those who have an undergraduate degree and a passion for dance which will have ensured that they have worked to the highest possible performance levels nationally and internationally through their previous training and/or professional experiences. The students will then be able to investigate their own areas of interest within contemporary dance performance and develop their individual professional path on the programme. Much of this surrounds their ability to engage in knowledge transfer with their peers and tutors, of whom thirty-five percent come from countries outside of the UK.

At Northern School of Contemporary Dance, the student population of the undergraduate and postgraduate degree programmes come from a range of countries outside of the UK. Countries which traditionally feed our student body cover Western Europe, Eastern Europe, Singapore, Brazil, China & India.

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. The school also invites in guest tutors from a range of countries across Europe and further afield.

Within this module students will shape work which makes some connection to the wider world in which they live. International students sometimes frame work suitable for their home market, others create work for a UK/European audience. Students use this module to create work which will be an appropriate bridge to an audience market or employment market. Themes often explored through their research relate to their own personal, social and cultural beliefs. Some work is crafted in order to be responsive to political agendas (again drawn from world contexts). Students will showcase their work as creative and performative 'labs' where peers and tutors can share feedback or make connections to global experiences. Students have the opportunity to shape their assessment to encompass and explore influences and responses from historical, social and cultural traditions if they so wish.

# MODULE SPECIFICATION

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. The very nature of Practice as Research connects the students to practitioners drawn from the arts global market.

- 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)