

1. **Title of the module**  
Thinking Dance Through Its Practice – RSPG4
2. **School or partner institution which will be responsible for management of the module**  
Rambert School of Ballet And Contemporary Dance
3. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**  
7
4. **The number of credits and the ECTS value which the module represents**  
25
5. **Which term(s) the module is to be taught in (or other teaching pattern)**  
Terms 1,2 and 3
6. **Prerequisite and co-requisite modules**  
N/A
7. **The programmes of study to which the module contributes**  
MA Dance Research for Professional Practitioners
8. **The intended subject specific learning outcomes.**  
**On successfully completing the module students will be able to:**
  9. 8.1 Demonstrate comprehension of appropriate use of extant PaR methodologies for research in dance/ performance practice
  10. 8.2 Demonstrate an ability to engage critically with dance performance and situate it within relevant contextual and theoretical frameworks and/or discourses
  11. 8.3 Demonstrate an understanding of Post-graduate level philosophical discussion and critical theory as it relates to dance research
  12. 8.4 Critically evaluate individualised dance practices by selecting from a range of theoretical perspectives and research strategies
  - 8.5 Develop the ability to devise, implement and disseminate the results of a PaR project in Dance
9. **The intended generic learning outcomes.**  
**On successfully completing the module students will be able to:**
  - 9.1 Identify and critique contextual information relevant to a range of practices, drawing on a range of disciplinary perspectives

- 9.2 Communicate concepts relevant to a range of practices, using a range of modes of expression and communication
- 9.3 Identify, select and/or devise research strategies and methods appropriate to practical scholarship in dance and related artistic practices
- 9.4 Think reflexively and critically using different forms of discourse
- 9.5 Demonstrate an understanding of the significance of the cultural framework in which current and past art works and performances have been created
- 9.6 Develop a comprehensive understanding of the role the creative performer plays in the production and performance of choreographic works
- 9.7 Demonstrate an understanding of issues relevant to dance performance from the perspective of performer, choreographer, teacher and/or audience, and an understanding of the potential impact of research on their future dance practices

## 10. A synopsis of the curriculum

### *i. The performer, the performance and the Dance*

An examination of: the roles played by the performer in Ballet, Modern Dance; Postmodern dance, and Improvisation: the technical and interpretive skills employed in the performance of dance works from different eras and genres; the interplay between the choreographer's style and the performer's voice: ways performers contribute actively to the development of a choreographic work through their interpretive and/or choreographic contribution in rehearsal and on stage

### *ii. Practice as Research Methodologies*

An exploration of a range of extant PaR methodologies in dance research, including means of communicating first-person practice in dance research, alongside an introduction to interdisciplinary strategies for integrating embodied and theoretical understandings of dance and dancing. These will include the use of researcher's practice as either a research method and/or a source of data (material), and the development of strategies appropriate to the investigation of a research question or concern relating to the performance and/or creation of dance.

**iii. Philosophical issues in Dance**

An introduction to philosophical issues that may impact on the production and revival of dance works. This element of the module will address issues that arise from the concept of the dance work; e.g. the significance of style to the identity of a performance of dance works; ways in which dances survive over time; ownership in choreographer/performer collaborations; revivals and adaptations of dance works.

**iv. Cultural Theory**

An examination of the ways in which dances might articulate more than purely artistic content through: the semiotics of dance; ways in which socio-political content might be embedded in a dance work, either through thematics, movement content, structuring processes, design, gender roles and ethnicity; the historical impact of the introduction of non-Western and popular dance cultures into Western theatre dance.

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

Adair, C and Burt, R. eds (2016) *British Dance, Black Routes* London, Routledge

Barrett, Estelle & Bolt, Barbara (2010) *Practice as Research: Approaches to Creative Arts Enquiry*, London, I.B. Tauris.

Burt, R. (2007) *The Male Dancer: Bodies, Spectacle, Sexualities*. 2nd edn. London: Routledge.

De Spain, Kent (2014) *Landscape of the Now: A Topography of Movement Improvisation* Oxford:

Oxford University Press

Elam, K. (2002) *The Semiotics of Theatre and Drama*. 2<sup>nd</sup> edn. London: Routledge Publishing.

Foster, S. L. (1987) *Reading Dancing: Bodies and Subjects in Contemporary American Dance*.

Berkeley: University of California Press.

Foster, S.L. (2010) *Choreographing Empathy: Kinesthesia in Performance*. London: Taylor & Francis.

Jordan, S. (ed.) (2001) *Preservation Politics: Dance Revived, Reconstructed, Remade* London: Dance Books, .

Laermans, R., *Moving Together: Making and Theorizing Contemporary Dance* (2015) Amsterdam: Valiz

McFee, G. (2011) *The Philosophical Aesthetics of Dance: Identity, Performance and Understanding*. London: Dance Books.

Nelson, R. (2013) *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* Basingstoke, Palgrave Macmillan

Sheets-Johnstone, M. (2009) *The Corporeal Turn: An Interdisciplinary Reader*. Exeter, UK: Imprint Academic.

Sörgel, S. (2015) *Dance and the Body in Western Theatre: 1948 to the Present* Basingstoke:Palgrave Macmillan

Thomas, H. (2003) *Cultural Bodies: Ethnography and Theory* Chichester, UK, Wiley-Blackwell

## *Journals*

Choreographic Practices

Choros International Dance Journal

Dance Research

Dance Research Journal

Journal of Aesthetics and Art Criticism

Journal of Dance and Somatic Practices

Performance Philosophy

Performance Studies International

Performing Arts Journal

Research in Dance Education

Theatre Journal

## 12. Learning and teaching methods

As this Module is in part a preparation for the students' Independent Research Project, the Module will be held in the second semester of the MA students' study period.

This module is premised on the principle that practice and more conceptual approaches to research are inextricably linked in practical scholarship and reflexive analysis. The module will therefore be designed in such a way that it is intimately linked with the students' other modules. For example, as and when appropriate the examples used in lectures and seminars to illuminate more theoretical ideas will provide 'real-world' examples drawn from the repertoire the students are performing in the Student Company. Additionally, MA Students will be expected to research the choreographers who created the company's current repertoire as part of their study in their other, practice-based, compulsory Modules. Both of these strategies will provide a firm foundation for the *Thinking Dance Through its Practice* module and facilitate the establishment of an active dialogical relationship between ideas and practice.

The module will employ mixed-mode teaching, using a combination of intensive study days, focused lectures and seminars, individual and/or group seminar presentations. The study days will also include practical workshops and seminar presentations. The lectures will provide taught content as a basis for the development of students' understanding of their dance practice. The seminars will provide further information and the opportunity for students to learn through discussion and student- and expert-led seminar presentations. The combination of all these methods provides both the materials that will allow the students to complete the module successfully and the opportunity for the entire cohort of post-graduate students to study together as a group.

In order to facilitate learning the course will be divided into sessions addressing specific areas of concern (e.g. theoretical/contextual issues: research methods; dissemination of research) and will introduce strategies for integrating practice and theory in practical scholarship.

This module will be taught by means of:

2 intensive 4-6 hour study days:

5 1-hour lectures

5 2-hour seminars

Taught hours: Total: 25 over a period of 10 - 12 weeks

These will be available to access online – all sessions will be recorded and made available and most will be live streamed.

Independent learning hours: Total 250 (equal to 10 credit hours per taught credit) to include personal research, private study, preparation for seminars, group work and/or assessment tasks.

Total Credit hours: 275

## 13. Assessment methods

### 13.1 Main assessment methods

#### **This module will be assessed through:**

1. Individual seminar presentation or individual contribution in a Group seminar presentation\* addressing one of the themes presented in the lectures and/or seminars (*Formative: 7.5 credits = 30%*)

*\*To facilitate accurate grading in group presentations the students will be assessed*

*a) on the content and clarity of their performance in the live seminar presentation*

*b) the submission of a short (approx. 750 words) written version of their research for the seminar.*

Or

2. Essay addressing one of the themes presented in the lectures and/or seminars (2000 words) (*Formative: 7.5 credits = 30%*)

3. Research Proposal incorporating:

Description of and rationale for choice of research topic

Research methodology/methodologies selected for project and rationale for selection Artistic and theoretical contextualisation of research topic (*Summative: 17.5 Credits =70%*)

The research proposal can be presented as a written document (3000) or an audio-visual/performative seminar presentation accompanied by a 1500-word outline of the research proposal.

### 13.2 Reassessment methods – N/A – not for completion by Validated Institutions

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	9.7
Learning/teaching method	Hours allocated													
Private Study	250	X	X	X	X	X		X		X	X	X	X	X
Study Days,	10	X	X	X	X	X		X	X	X	X	X	X	X
Lectures	5	X	X	X	X			X		X	X	X	X	X
Seminars	10	X	X	X	X	X		X	X	X	X	X	X	X
Assessment method														
(MA 30%) Seminar	10													
Presentation	minutes + written		X	X	X			X	X		X	X	X	X
----- outline														
Essay	-----													

	1500-2000 words												
	15 minute audio-visual presentation + a written outline	X	X		XX		X	X	X	X	X	X	X

**15. Inclusive module design**

Rambert 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

**16. Campus(es) or centre(s) where module will be delivered**

Rambert School of Ballet and Contemporary Dance

**17. Internationalisation**

Dance is an international family of languages which is integral to cultures and communities around the world. Dance companies and training institutions (such as Rambert School) have global reach and impact. This programme (and by extension this module) will be tapping into the global historical and socio-cultural context of dance practice, both from a practical and a theoretical lens, and allow cross-fertilisation of ideas and concepts generated from the wider global sphere. Students will draw from theoretical perspectives which have international scope and interrogate their own dance practice from a multiplicity of lenses/approaches. Assessment opportunities will embrace the

# MODULE SPECIFICATION

international nature of the discipline of dance and allow for a range of cultural perspectives to be discussed in, explored through, and/or manifested in the work produced for this module/programme.

Internationalisation is actively incorporated into this module through readings, literature and artistic references based on dance practices/research conducted in different countries, and the contribution to course sessions by international students undertaking the module. Teaching methods will include group discussion and student-led seminars to facilitate exchange of ideas, dance forms and practices between International and UK students. The former will be supported in any study issues they might have as and when required.

**If the module is part of a programme in a Partner College or Validated Institution, please complete sections 18 and 19. If the module is not part of a programme in a Partner College or Validated Institution these sections can be deleted.**

## 18. Partner College/Validated Institution

Rambert School of Ballet and Contemporary Dance

## 19. University School responsible for the programme

School of the Arts

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### 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.**

Date approved	Major/minor revision	Start date of delivery of revised version	Section revised	Impacts PLOs (Q6&7 cover sheet)
		February 2020		