

# MODULE SPECIFICATION

1. **Title of the module**

Dissertation Module RSPG5

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 7

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

60 Credits. 30 ECTS

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

Part of 3rd (May-August) and part of 4th term (September to mid-November). 24 Weeks

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

The student must have completed all modules of Stage 1 of the MA in Professional Dance Performance successfully.

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

MA in Professional Dance Performance

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

**On successfully completing the module students will demonstrate:**

- 8.1 the ability to integrate embodied, contextual and conceptual knowledge
- 8.2 the ability to identify issues relevant to dance performance through critical reflection on their practice as a performer and/or creator
- 8.3 the ability to identify an individual performance/choreographic style and use it appropriately in performance contexts
- 8.4 the ability to advance performance and choreographic knowledge and understanding through research drawn from a range of disciplines
- 8.5 a critical awareness of the historical and/or sociopolitical implications of dance practice in the 21<sup>st</sup> century

9. **The intended generic learning outcomes.**

**On successfully completing the module students will demonstrate the following transferable skills:**

- 9.1 the ability to act autonomously in exploring and implementing reflective practice projects at a professional level

- 9.2 the ability to use reflective practice skills in their professional development.
- 9.3 the ability to deal with complex issues systematically and creatively, make sound judgements in the absence of complete data, and communicate conclusions clearly to others;
- 9.4 the ability to act autonomously in planning and implementing tasks at a professional level;
- 9.5 the ability to advance their knowledge and understanding of the wider world in relation to their field of study, and to develop their skills to a high level
- 9.6 the ability to develop strategies for promoting and developing their performance practice in a wider professional arena
- 9.7 the ability to communicate concepts and issues relevant to the discipline using a wide range of modes of expression and communication

## 10. A synopsis of the curriculum

Each student will implement and complete an Independent Research Project (IRP) on a self-selected topic, conceived, devised, and submitted as a Research Proposal which will have been formally assessed as the summative assessment of Module 4: *Thinking Dance Through Its Practice*.

Supported by an appropriately qualified supervisor, drawn from School staff and/or a pool of qualified external supervisors, students will devise and implement a research programme appropriate to the research topic. This will culminate in the submission of a Dissertation submission which might take the form of a PaR portfolio (e.g. live presentation of an instance of performative research in an appropriate form, and a verbal/written commentary on the research).

The individual research programmes will be supplemented by a non-credit-bearing Post Graduate Dissertation Seminar programme, led by the MA Dissertation Module Co-ordinator. This programme will enable PG students to engage with their peers and discuss ongoing generic research issues encountered during the research process. Students will be given the opportunity to present research-in-progress to their peers through seminars or poster sessions.

## 11. Indicative Reading list

Bibliographies and other learning resources for each student's IRP (including video records of performances/interviews; dance concerts; internal and external research seminars and workshops; class observation; activities relevant to individual research projects) will be developed by the student in discussion with personal supervisors and the School's Head of Academic Studies. Examples of potential library resources follow:

Adshead-Lansdale, J. (ed.) (2009) *Dancing Texts: Intertextuality in Interpretation*. 3rd edn. London: Dance Horizons.

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

Cooper Albright, A. (1997) *Choreographing Difference*. Hanover, NH: Wesleyan University Press.

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

Fraleigh, Sandra Horton (2010) *Researching Dance: Evolving Modes of Inquiry*: Alton: Dance Books Ltd

Mills, Dana (2016) *Dance and Politics: Moving Beyond Boundaries*, Manchester,; Manchester University Press

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

Reynolds, Dee and Matthew Reason. 2012. *Kinesthetic Empathy in Creative and Cultural Practices*. Chicago: University of Chicago Press.

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

Sparshott, F. (1995) *A Measured Pace: Toward a Philosophical Understanding of the Arts of Dance*. 2nd edn. Toronto: University of Toronto Press.

Silverman, D (2000) *Doing Qualitative research: A Practical Handbook* Thousand Oaks CA; London: SAGE

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

Trimington, M (2002) 'A Methodology for Practice as Research' *Studies in Theatre and Performance* 22 (1)

*Journals*

Dance Research

Research in Dance Education

Choreographic Practices

Journal of Dance and Somatic Practices

## 12. Learning and teaching methods

The primary Teaching and Learning mode on the dissertation module is **Self-Directed, Independent Learning**. This learning strategy includes studio and library research, private study, viewing of relevant audiovisual and live theatre resources, preparation and presentation of 'research-in-progress' seminar presentations.

All students will be supported by a personal supervisor for the course of their dissertation study period. Supervisors' responsibility is to provide advice and guidance in the content, development, structure and completion of the IRP. Supervision will normally entail **ten/twelve** hours of contact time including a maximum of 5 formal meetings with supervisor/s. Students will be actively encouraged to attend relevant Research Seminars conducted by either Rambert School and Rambert company or by other University programmes, as a supplement to private study.

Additionally, students will be given the opportunity to meet regularly as a group in a **Post Graduate Dissertation Seminar Programme** led by the MA Dissertation Module Co-ordinator. This will enable PG students to engage with each other in workshops and/or discussions addressing ongoing generic research issues that might have been encountered during the research processes (e.g. methodological issues, presentational, writing and/or documentation strategies, etc.). Students will be given the opportunity here to present work-in-progress to their peers.

Students will be expected to undertake **600** hours of study for this module.

**13. Assessment methods**

The MA in Professional Dance Performance dissertation will comprise a presentation of research findings and outcomes in performative and/or written form. It may take the form of either:

- a) *An instance of the student’s practice, presented in live performance.* This will be assessed as an integral part of the dissertation submission in the light of information provided in a written commentary or lecture demonstration which articulates the context for the research, the research process/methodology, and insights gained from the research process. The practice will be recorded in an appropriate format (video/audio cassette/CD/html document) and will accompany any written commentary or audiovisual recording of the lecture-demonstration. The submission of two modes in the PaR mixed-mode submission need not happen simultaneously. It is anticipated that any written submission/reflective commentary, accompanied by an appropriate recording of the live practice, will be submitted 2-3 months after the performative submission. External examiners will be expected to attend any live presentation of practice.

**OR**

- b) A lecture-demonstration which presents and elucidates the content and relevance of the practice-led research findings, along with the processes that led to these. The lecture-demonstration will be accompanied by a verbal/written commentary presenting an overview of the research topic, its context, research methods and their rationale. The lecture demonstration must also be recorded in an appropriate format (see above) to facilitate examination and dissemination. External examiners will be expected to attend the live presentation of the lecture-demonstration.

**OR**

- c) A 100% written submission which articulates in detail the context for the IRP, the research process/methodology, insights gained from the research process and/or research findings

The final dissertation submission will constitute 100% of the assessment. It will be assessed by an internal and an external examiner, who will evaluate and grade a submitted 14000-15000 word dissertation, or its PaR performative/written equivalent. The proportion of practical/written in a PaR submission will be negotiated with the supervisor. (See *\*\*below for PaR equivalence to 100% written dissertation.*) All PaR dissertation submissions will be examined as a single entity, practice and written submissions being awarded a single composite grade.

\*\* PaR word equivalences are proportional: e.g. 50% written [7000-7500 words]/50% Performative: 70% Performative / 30% written [4200 - 4500 words]; 70% written [9800-5250 words]/30% Performative. Other proportions pro rata.

**14. Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) 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	95	9.6	9.7
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# MODULE SPECIFICATION

<b>Learning/ teaching method*</b>	<b>Hours allocated</b>													
Hour proportions below will vary according to the dissertation methodology	<b>600</b>													
<b>Private Study entailing:</b>														
Studio Practice	450	X	X	X	X			X	X	X	X	X	X	X
Library research	130				X	X				X	X	X		
<b>Seminars</b>	20	X	X		X	X		X		X	X	X	X	X
	100%													
<b>Assessment method</b>														
<b>Composite Grade awarded for:</b>														
Live Performative Event (if appropriate)		X	X	X	X			X	X	X	X	X	X	X
<b>and</b>														
Lecture-Demonstration		X	X	X	X	X		X	X	X	X	X	X	X
<b>Or / And</b>		X	X	X	X	X		X	X	X	X	X	X	X
Written Exegesis														
<b>Total</b>	<b>100%</b>													

## 15. Inclusive module design

The Collaborative Partners recognise and have 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/Rambert Company Studios.

**17. Internationalisation**

It is expected that the student cohort will include students representing a diverse range of nationalities. Students’ research topics are expected to take account of developments in dance that emerge from international professional practices and scholarship. Readings lists will include books and papers written by international scholars, choreographers and writers. Research Seminar Series will incorporate speakers and practices that extend beyond UK nationals. Students will be expected to adopt a reflective practice approach to their self-directed learning, and to share their own understandings for their research topics with other students through seminar presentations, thus encouraging an ongoing awareness of international practices. International Students language and writing skills will be supported through Rambert School’s Language support programme.

That this this module takes place over terms 3 & 4 renders the MA a 15 month period of study. This has been taken into account with the requirement for international students to acquire Tier 4 visas for a period of 15 months.

**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 Contemporary Dance and Ballet

**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 cov sheet)