

1. **Title of the module**

Activating and Documenting Research Experiments in Dance – RSPG6

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**

**40 (20 ECTS)**

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

Yr 1 Terms 2 & 3

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

None

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

MA in Dance Research for Professional Practitioners

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

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

1. work imaginatively and effectively as dance professionals, independently and in collaboration with others;
2. develop an active understanding of the *value of the reflexive practice and of the* interplay between embodied, performative and conceptual modes of enquiry in *dance* scholarship
3. develop a comprehensive understanding of research techniques applicable to their own and others' practical scholarship;
4. be in a position to advance their skills in, and deepen knowledge and understanding of their role in the art form, both independently and in relation to other art forms and modes of discourse
5. the ability to document and disseminate their research process/es and its outcomes in appropriate media

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

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

1. evaluate, critique and deal with complex issues creatively and systematically, and make judgements in the absence of fully developed information
2. More fully understand and value different cultural perspectives and artistic cultures
3. Embrace inclusivity in their working practices
4. Approach challenges with enhanced curiosity, creativity and critical thinking
5. Exercise greater initiative and personal responsibility

## 10. A synopsis of the curriculum

This module comprises a series of guided research workshops/labs and/or research intensives of between 1 and 5 days during which each student will devise and develop a minimum of 2 preliminary research experiments .

During this module, students will **devise, implement and document** 2-3 short negotiated small-scale research experiments in their field of practice. either independently or in collaboration with their peers. The projects will entail two or more of the following;

- a) the testing and refining of the students' proposed research content or methods
- b) experimentation with new or developing research ideas
- c) identification and/or consolidation of research topics, research strategies, focusing on Practice led Enquiry and methodologies for use in the forthcoming Advanced Research Enquiry module (Module 4)
- d) development of skills in the integration and dissemination of embodied and theoretical knowledge in their field
- e) experimentation with documentation strategies for use in dissertation research projects
- f) development of skills in communicating the principles underlying their embodied research
- g) Ddevelopment of leadership and teamwork skills

The projects aim to extend students' embodied understanding of Practice Research methods available to researchers in dance, and facilitate the development of leadership and teamwork skills.

Students will be required to engage in discussion on and critique of their peers' work during the course of each experiment through research-in-progress sharings. They will also investigate and share interrelationships between their practices and the writings of dance scholars, and that of scholars from other disciplines

Throughout the module students will be required to develop systems for recording and presenting their studio practices, and to deliver it in digital or paper form in order to develop their skills in disseminating dance research.

Progress will be monitored and feedback given by peers, mentors and module leaders throughout the module.

The module will include formal sharings (in person and online) of the results of the research experiments through verbal presentation and/or lecture-demonstration in order to develop their communication skills students will also be given the opportunity critique experimental research through discussion with mentors, fellow students and artistic peers.

Research has a broad and inclusive definition within this module and the programme as a whole, focusing predominantly on Practice led Enquiry which is bespoke to the learner. The delivery is tailored to the learner, who will be supported throughout the learning process by expert mentors, supervisors and module leaders.

The mentoring and guiding process will be supported by the student's Personal Programme Learning Agreement (PPLA) which will be generated at the start of the programme in negotiation with the student and based on their research and practice interests, curiosities and concerns. The PPLA is particularly

relevant this module which is based within the working practice of the student and is reviewed and approved by mentors, module leaders, programme leader and the External Examiner

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

The reading list for this module will also reflect the specific research interests of individual students in the cohort.

Bläsing, B, M. Puttke, & T. Schack (eds.), (2010) *The Neurocognition of Dance: Mind, Movement and Motor Skills*. New York: Psychology Press.

Diehl, Ingo & Lampert, Friederike (eds.) (2011) *Dance Techniques 2010 — Tanzplan Germany* Berlin: Verlag

Ellis, S. Blades, H., & Charlotte Waelde , eds. (*A World of Muscle, Bone and Organ: Research and Scholarship in Dance*, Pub C-DaRE at Coventry University Access on: <https://www.coventry.ac.uk/research/about-us/research-news/2018/c-dare-e-book/>)

Howard, V.A. (2008) *Charm and Speed: Virtuosity in the Performing Arts* New York: Peter Lang,

Klein, G., & Noeth, S. (eds.), (2011). *Emerging bodies: The Performance of Worldmaking in Dance and Choreography*. New York: Columbia University Press

Naccarato, Teoma (2018) *Artistic Practice-As-Research: A Genealogical Account* in Ellis, S. Blades, H., & Charlotte Waelde , eds. (*A World of Muscle, Bone and Organ: Research and Scholarship in Dance*, Pub C-DaRE at Coventry University Access on: <https://www.coventry.ac.uk/research/about-us/research-news/2018/c-dare-e-book/>)

Panagiotara, Betina, (2018) *Working on Research: An Insight into Methodological Approaches* *Choros International Dance Journal* vol. 7 pp. 21–31

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

Simon, Gail and Chard, Alex (eds.) (2014) *Systemic Enquiry Innovations in Reflective Practice Research* Farnhill: Everything is Connected Press.

Trimington, M (2002) 'A Methodology for Practice as Research' *Studies in Theatre and Performance* 22 (1) pp. 54-60

### AND

*Oxford Handbooks of Dance and Theatre*: A series of Handbooks on Dance-related issues published by Oxford University Press: amongst which are:

*Dance and Politics;*  
*Dance and Reenactment;*  
*Dance and Ethnicity;*  
*Improvisation in Dance;*  
*Dance and Theatre;*  
*Dance and Wellbeing;*

Journals (*indicative*)

- Dance Research* (Edinburgh University Press)
- Dance Research Journal* (Cambridge Core)
- Research in Dance Education*; (Taylor Francis)
- Choreographic Practices* (Intellect)
- Journal of Dance and Somatic Practices* (Intellect)
- Journal of Theatre, Dance and Performance Training* (Taylor Francis)
- Journal of Dance Medicine & Science*

12. **Learning and teaching methods**

- Total contact hours: 40
- Total private study hours: 365
- Total module study hours: 400

This module will engage students in a range of learning methods, including opportunities to be mentored by visiting experts, alongside more formal teaching. Students will also be encouraged to engage in peer-to-peer learning, in that they are practicing professionals. The lectures, seminars and workshops will be delivered by professional practitioners and scholars, and the programme will be bespoke to the research interests and practices of each student cohort.

This flexibility in teaching and learning methodologies is integral to the delivery of this Practice led Enquiry focused MA, as it accommodates a range of processes and approaches to learning, and a range of research interests.

1. Flexible learning (i.e. distance, online, peer-to-peer, mentoring)
2. Formal lectures
3. Formal and informal seminars
4. Workshops and intensive creative laboratories
5. Tutorials

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

13. **Assessment methods**

Main assessment methods

- i) Incorporating combination of Peer and Tutor Assessment methods
  - a) *Continuous assessment* 60%
  - b) *Portfolio* 20%
  - c) *Research Presentation individually or in small groups* 20%  
(either: 10 mins plus supporting documentation at end of module or 5 minutes plus supporting documentation after each experiment )
- ii) Reassessment methods  
N/A for Validated Institutions

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	9.7
--------------------------------	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----

Learning/ teaching method												
Workplace mentoring	x	x			x	x		x	x		x	x
Private Study		x	x	x	x	x		x	x		x	x
Workshop	x	x	x	x	x	x		x	x	x	x	x
Seminar	x		x	x	x	x		x	x	x	x	x
Online sessions	x	x	x	x	x	x		x	x	x	x	x
Assessment method												
Lecture Demonstration	x	x	x	x	x	x	x	x	x	x		x
Presentation	x		x	x	x	x	x	x	x	x		x
Portfolio			x	x	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

Resources for this programme are varied and include a range of inclusive materials, such as online journal articles, video essays, recordings of lectures/seminars, recordings of professional work. A user friendly VLE environment already exists at the School. Additionally, the range of resources and professionals/academics incorporated/involved in the programme bring a different approach to research (considering racial, gender and ability diversification). The curriculum is flexible enough to be guided by the research and practice interests of each student cohort, with the aim of offering a bespoke experience for post-graduate study.

b) Learning, teaching and assessment methods

The assessment methods (Essay/illustrated talk/lecture-demonstration articulating outcomes of reflective investigations and explorations of own practice in context) lend themselves to a variety of learning styles and learning needs and allow students to express their findings in a variety of ways, relative to both the nature of their practice and the specific needs they may have.

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

*Rambert School of Contemporary Dance.*

**15. 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 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.

**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.**

**17. Partner College/Validated Institution**

Rambert School of Ballet and Contemporary Dance

**18. 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.**

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