

# MODULE SPECIFICATION COVER SHEET

1. **Title of the module**  
Advanced Research Enquiry – RSPG8
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**  
20 credits (50ECTS)
5. **Which term(s) the module is to be taught in (or other teaching pattern)**  
Year 2
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 exhibit :**
  1. a practical understanding of the way in which established and new techniques of research and enquiry *can be* used to create and interpret knowledge in dance
  2. the ability to evaluate and critique current research and advanced scholarship in dance and apply it to their practice;
  3. the ability to evaluate and develop critiques of research practices in dance, to ask new questions, and propose new ways of approaching the study of dance
  4. the skills needed for continuing professional development throughout their careers
  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 exhibit the ability to:**
  1. Think reflexively and critically using *a range of* forms of discourses.
  2. Deal with complex issues creatively and systematically, make judgements in the absence of fully developed information, and communicate their insights clearly to specialist and non-specialist audiences;

3. Demonstrate self-direction and originality in tackling and solving performative and artistic issues, and act autonomously in conceiving, planning and implementing research at a professional level;
4. 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. Formulate an ongoing sense of personal and professional identity
6. Communicate research ideas to specialist and non-specialist audiences
7. Exercise initiative, personal responsibility, self-discipline and self-motivation.
8. Exercise the independent learning skills required for continuing professional development.

## 10. **A synopsis of the curriculum**

### **Advanced Research Enquiry.**

This module provides the opportunity for the conception, planning, completion and dissemination of a research project around the students' personal research interests

This can include practice-based exploration and/or theoretical enquiry, focusing on one facet of the students' research journey (for instance investigating in more depth an aspect from other modules on the programme)

The emphasis will be on a single focus, short research project which can serve as preliminary research for MA dissertations, and any projects undertaken subsequently to further professional development.

This offers an opportunity to explore the selected topic in greater depth, collect, analyse and evaluate data, articulate research within both a professional and an academic framework through dissemination to the chosen field of practice.

By the end of the module students will have accessed relevant resources, gained preliminary investigative experience and utilised analytical skills. This module may culminate in a formal proposal for a dissertation research.

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

As each project will be exploring an individual topic, resources for each student topic will be bespoke: including specific bibliographies and other learning resources (e.g. video records of performances/interviews; dance concerts; internal and external research seminars and workshops; class observation; activities relevant to individual research projects). Resources will be developed by students in discussion with personal supervisors and the School's Head of Academic Studies.

Students will also be advised to *consult the reading lists and resources published in Modules RSPG 1, 2, 3 & 4 for further readings*

Examples of potential library resources:

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.

Ellis, S. Blades, H., & Charlotte Waelde, eds. (2018) *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/>

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

Gehm, S., Husemann, P. & von Wilke, K., eds., (2007) *Knowledge in Motion: Perspectives on Artistic and Scientific Research in Dance*. Transcript: Verlag

Kowal, Rebekah J. , Gerald Siegmund, Randy Martin (2017) *The Oxford Handbook of Dance and Politics*, Oxford, Oxford University Press

Klein, Gabriele & Noeth Sandra (2011) *Emerging Bodies: The Performance of Worldmaking in Dance and Choreography* Transcript Beliefelf: Verlag

McFee, Graham, (2018) *Dance and the Philosophy of Action: A framework for the Aesthetics of Dance*. Alton, Hants: Dance Books

Mills, Dana (2016) *Dance and politics: Moving beyond boundaries*, Manchester,: Manchester 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/>

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

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

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

Shay, Anthony and Sellers-Young, Barbara (Eds.) (2016) *The Oxford Handbook of Dance and Ethnicity* Oxford: Oxford University Press

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

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

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

**12. Learning and teaching methods**

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 (emerging and/or established practitioners).

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

Total contact hours	15
Total private study hours:	185
Total module study hours:	200

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

**13. Assessment methods**

13.1 This module is assessed through a range of methods relative to the research undertaken by the student:

***Either***

- a) 15 minute Lecture-demonstration of completed research project.

And/Or

- b) 3000 word Essay critiquing the research project, delivered in the form of written essay/visual essay/digital media (e.g. curated blog) or illustrated talk.

***Or***

- c) Full contextualised dissertation research proposal with review of relevant artistic practice/literature (3000 words).

Assessment weightings:

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Draft Essay/Proposal or Interim Presentation of Lecture Demonstration 20%

Final Submission of Essay or Proposal or Lecture Demonstration 80%

### 13.2 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	9.8
<b>Learning/ teaching method</b>													
<i>Seminars</i>	x	x	x			x			x	x			
<i>Workshops</i>	x	x	x	x		x	x		x	x		x	x
<i>Real and virtual discussion groups</i>	x	x	x	x		x	x		x	x	x		x
<i>Peer to peer learning</i>	x	x	x	x		x	x		x	x		x	x
<b>Private Study</b>													
<i>Professional workshops</i>	x	x		x			x		x	x	x	x	x
<i>Study Groups</i>	x	x	x	x		x	x		x	x	x	x	x
<i>Studio experiments</i>	x	x	x	x	x		x	x	x	x	x	x	x
<b>Assessment method</b>													
<i>Lecture Demonstration</i>	x	x	x		x	x		x			x	x	
<i>Presentation</i>		x	x		x	x		x			x	x	
<i>Essay</i>		x	x		x	x	x	x			x	x	
<i>Research Proposal</i>		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 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 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.

**18. Partner College/Validated Institution**

Rambert School of Ballet and Contemporary Dance.

**19. University School responsible for the programme**

School of 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 delivery of revised version	Section revised	Impacts PLOs (Q6&7 cover sheet)