

1. **Title of the module**  
Dissertation – RSPG9
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)**  
End of Year 1 and through Year 2
6. **Prerequisite and co-requisite modules**  
Successful completion of MADRPP Modules 1,2,3 &4
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 modes of discourse
  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 no-specialist audiences
  7. exercise initiative, self-discipline, personal responsibility and self-motivation

8. exercise the independent learning skills required for continuing professional development.

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

In the Dissertation Module students will activate their research proposal for an Independent Research Project submitted in Module 4 (Advanced Research Enquiry). With their dissertation mentors students will fine-tune a research plan for the 6 month period of research and subsequently implement and complete a research programme appropriate to the research topic. Students are responsible for the development and implementation of their research project, but will be supported throughout by a dedicated supervisor and a supplementary Dissertation seminar programme.

The dissertation takes place in 2 stages.

- **Stage 1 Research Stage** (6 months PT)

The research programme devised by the student will be initiated and implemented during Year 2 of the programme. Any performative research required for the submission (studio research, studio/pedagogic experiments, etc.) will normally take place in this period

An **Interim Formative Assessment** (non credit-bearing) via a presentation of Research-in-Progress will take place 4 months into Stage 1. This can take the form of a lecture demonstration, studio work in progress, or a seminar presentation.

Any **performative submission** of the dissertation (e.g. live performance event, lecture-demonstration) will normally be submitted as a public event. - It will normally be coupled with an (assessed) research presentation; lecture demonstration; or moderated post performance discussion with examiner/s.

- **Stage 2 Writing-up** (3 months PT)

The 'writing-up' of the Commentary and/or Research Presentation and/or finalisation of the Dissertation Portfolio, which will include audio visual documentation of any performance/s submitted, will normally take place in the 3rd term of Yr 2

The written element of the dissertation portfolio (commentary) can be submitted independently or included as an element of the documentation portfolio of the dissertation research.

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

As each project will be studying an individual topic for each student topic-specific bibliographies and other learning resources (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 students in discussion with personal supervisors and the School's Head of Academic Studies.

Students will also be advised to consult the reading lists 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
- Klein, Gabriele & Noeth Sandra (2011) *Emerging Bodies: The Performance of Worldmaking in Dance and Choreography* Transcript Beliefelf: Verlag
- Kowal, Rebekah J. , Gerald Siegmund, Randy Martin (2017) *The Oxford Handbook of Dance and Politics*, Oxford, Oxford University Press  
Open Access <https://oopen.org/download?type=document&docid=627778>
- Laerman, Rudi (2015) *Moving Together: Making and Theorizing Contemporary Dance* Amsterdam: Valiz
- 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

The primary Teaching and Learning mode is **Self-Directed, Independent Learning**. This learning strategy includes two or more of the following: studio research; experimental research; library/archival research; private study; viewing of relevant audio-visual and live theatre resources; preparation and presentation of 'research-in-progress' seminar presentations.

All students will be supported by a personal supervisor/mentor 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 **eight/ten** hours of contact time including a maximum of 3 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 dedicated **Post Graduate Dissertation Seminar Programme** led by the MA Dissertation Module Co-ordinator and/or Programme leader. This will enable PG students to engage with each other in workshops/discussions that address 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 in the seminar programme to present work-in-progress to their peers.

Student-led seminars, workshops or poster sessions will be incorporated into the Dissertation programme to enable students to present research-in-progress to their peers with the aim of facilitating the sharing of research processes across the post-graduate community. Rambert School staff, colleagues of MADRPP students', members of the professional dance community will also be invited to participate in these sessions to facilitate the sharing of post-graduate research in dance with the dance community.

Should it be necessary the final part of the Dissertation module (writing up the commentary and/or written submission) can be undertaken using distance learning procedures such as feedback via email, Skype or online/telephone discussion.

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

All formal teaching and seminar based sessions or discussion groups will be available online in recorded form and in live conference/streaming when possible.

Total contact hours	15
Total private study hours:	575
Total module study hours:	600

13. **Assessment methods**

Main assessment methods - Formative and Summative points:

**Formative Assessment: Research in Progress 1: Preliminary presentation of research undertaken to date (approx. 4 months into module (non-credit bearing)**

**Summative Assessment:**

**Option 1: Research**

1a. Seminar paper (work in progress), publicly presented (20 minutes and approx. 10 minutes Q&A/discussion) – 40% of overall mark

1b. Dissertation of 10,000 - 12,500 words – 60% of overall mark

*Both elements must be passed.*

**Option 2: Practice-as-Research**

2a. Academic presentation of and critique on practice (Lecture/demonstration/ work in progress) publicly presented (20 minutes and approx. 10 minutes Q&A/discussion), addressing one or more aspects relevant to the research topic investigated – 40%

2b. Dissertation Submission comprising 5,000- 7,500 words, applying and critiquing the project and its experience/results, by embodying it within a wider horizon of research -30%  
Practice portfolio incorporating the thinking, practice and methodologies that contributed to the final product - 30%

*Both elements must be passed.*

13.2 Reassessment methods

- a) Resubmission of Relevant Section/s of Portfolio OR
- b) Resubmission of Written Submission AND/OR
- c) Research Presentation

**Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section 12) and methods of assessment (section 13)**

*Add/delete lines and columns as appropriate:*

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	9.8
Learning/ teaching method													
Private Study	x	x	x	x		x	x	x	x	x		x	x
Seminars		x	x	x		x	x	x	x	x		x	x

<i>Symposia</i>		x	x	x		x	x	x	x	x	x	x	x
<i>Lectures</i>		x	x	x		x	x	x	x	x		x	x
<b>Assessment method</b>													
<i>Practical Presentation</i>	x	x	x	x	x	x	x	x	x		x		
<i>Presentation</i>	x	x	x	x	x	x	x	x	x		x		
<i>Essay</i>		x	x	x	x	x	x	x	x		x		
<i>Lecture demonstration</i>	x	x	x	x	x	x	x	x	x		x		

**14. Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is accessible 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

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

Rambert School of Ballet and Contemporary Dance.

**16. 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

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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)