



## **BA (Hons) Dance (Specialised and Combined Awards)**

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**Student Handbook 2012/13**



Department of Performing Arts  
School of Music and the Performing Arts

Dear Student

"Welcome to the School of Music and Performing Arts. You are joining a vibrant and creative community of students and staff consisting of over 1000 musicians, actors, dancers, composers, choreographers, writers, producers and technicians. Performance is at the heart of what we do, and our Bath Spa Live programme combines visits by internationally renowned musicians, theatre and dance companies with frequent student performances, both on campus and in professional venues. I hope that your studies here will be a rewarding and memorable experience, and that you will use this opportunity to make inspiring, innovative and beautiful work."

Joe Bennett

Head of School of Music & Performing Arts.



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## **PART 1**

## **Dance at Bath Spa University**

The unique identity of dance at Bath Spa is rooted in the experience, skills and specialities of the tutors that deliver the program. Over a number of years, the course has evolved a study pathway that threads through a range of modules, each interconnecting and informing the others. Specialised Award students cover all modules that are offered on the program, whilst those studying dance in combination with another subject are able to select from the modules that are available to them to construct an appropriate pathway that is, in itself, rewarding and complete.

Whilst choreography lies at the heart of all three years of undergraduate study, technique, performance skills, the study of performance consciousness, digital technology (film and sound), interdisciplinary, collaborative work, somatic practice, and critical and contextual studies are all highly developed areas of study, each of which informs and influences the practice in the others.

The program of study aims to equip you with a range of relevant subject specific skills as well as the vital transferrable skills needed in the employment sector of today.

### **Dance in the Modular Scheme Award Programme.**

Dance can be studied as a minor, joint or major subject within the following programmes at Bath Spa University College:

BA/BSc (Hons) Combined Award as a minor, joint or major subject

BA/BSc (Hons) in Education

BA (Hons) in Creative Arts as a major subject

Dip HE

### **BA/BSc (Hons) Combined Award as a Minor, Joint or Major subject.**

In year 1 you will study one compulsory 40 credit core module, and may choose either one or two other 20 credit modules from the dance programme, (or two from your other subject). In years 2 and 3 you will again study the 40 credit core modules from each year, plus a further 20 credit module in each year for a Minor Award, a further 40 credit 's worth of modules in each year for a Joint Award, or a further 60 credit's worth of modules for a Major award. It is important to note that some modules in years 2 and 3 require you to have done a preceding module as a pre-requisite. This should, as much as possible, be taken into account when you are planning your degree 'route'.

### **BA/BSc (Hons) Education Specialised**

On this route you will study the same programme as for the Combined Award scheme. The study of dance forms a sound basis for both primary and secondary education where dance plays a significant role within teaching and learning in physical education. The study of dance as an art form will enable you to form links with other art subjects within the curriculum.

## **BA (Hons) Creative Arts**

You can select from the following subjects in any combination:

- Art
- Creative Studies in English
- Dance
- Drama
- Music
- Textiles Design Studies

In year 1, you may study three subjects of equal weighting. In year 2 you will study two major subjects and undertake a creative project that spans your two subject areas. In year 3 you will again study your two major subjects and an Advanced Student Project or two major subjects, an Advanced Student Project and a Collaborative Arts Project.

## **Dip HE: Diploma of Higher Education**

This diploma is a 2-year programme of study equivalent, in its standards and outcomes, to the first two years of a degree course. It is a Joint Award where Dance can be studied with another subject on either a full-time or part-time basis. The study programme is the same as the first two years of a BA/BSc Hons combined degree. Dip HE students are encouraged to consider transferring to a 3 year degree programme.

## **Course location**

Dance studies are located on the Newton Park campus of the university.

## **Why Study Dance as part of a Joint Degree?**

Dance studies in combination with another subject opens up the possibility of integrating subject areas that might not, at first glance, appear related. The nature of contemporary dance related performance making allows for limitless possibilities in terms of subject matter. Knowledge and understanding of another subject alongside dance creates the potential of informed and engaging work. This could range from environmental issues to those of religion and health.

Other subject areas are more obviously aligned to choreography. Drama, Music, Creative Writing and other Arts subjects, that can be studied as part of a Creative Arts Degree at Bath Spa, all lend themselves as possible partners in cross disciplinary work.

In addition to the options available, joint studies in Education and Dance is a popular choice for those students considering a career as a teacher, although studying Dance as a Specialised Award subject does not in any way preclude this as a career option.

**If you are interested in .....**

interrogation and performance making in the context of Contemporary Dance, Physical Theatre, Dance on Camera, and the creative possibilities of Interdisciplinary work,

**and if you enjoy....**

being creative, experimenting and pushing your own boundaries ...

**and if you want....**

to explore your own potential in choreography and performance and to contribute to the Arts in the UK and beyond as an informed enterprising artist within the broad range of dance related career opportunities, then Dance studies at Bath Spa will provide you with the training, the supportive environment, and the challenges you will need to achieve this.

**What you will study**

You will study a range of subject related specialisms that build on each other as you progress through your three years of study. Six year long modules are studied alongside each other at each level. Each one relates and refers to the others creating an integrated learning experience in which you, the student, are encouraged to become a mature and independent learner.

You will study Choreography, which is concerned with the design, construction and creation of movement, developing an understanding of the choreography of others, whilst acquiring choreographic skills that include an understanding of choreographic principles, and devices. You will study Technique and Performance, which is concerned with the ability to dance, and develop an understanding of performance style in relation to the performance of others, whilst developing technical, expressive and interpretive skills that re-affirm what it is to be 'alive' in Dance. You will study Appreciation, which is concerned with the ability to analyse, interpret and evaluate the Dance of oneself and others in appropriate socio-historical and cultural contexts. Appreciation also involves a reflection on your personal development as a performer and maker of work. With the additional knowledge and application of Digital Technology and other creative media, you will explore and extend your learning and experience as a designer, performer and spectator of movement.

Studying dance at BSU, you will develop your knowledge of dance in a variety of ways. For example, you will know how to make dances, how to dance and about people who have made dances. You will also know about dance from a historical and cultural perspective. Through work with technology, you will be able to explore and create sound and, for Specialised Award students, use film as a medium for capturing and choreographing the body. Above all, you will develop a sense of yourself in the world "through" dancing and knowing how it feels to dance.

**Course description**

The Introductory modules, at Level 4, focus specifically on dance in terms of 1) movement and the significance of action, gesture, and stillness, 2) the orientation of movement in space in terms of the ways in which the body designs, architects and carves the space, 3) the dynamic qualities of movement and their associations with expression and 4) the relationship between one movement and another or one

dancer and another, or others. You will explore a range of choreographic approaches and devising skills that can give shape and form to your dance ideas. You are also introduced to the principles of movement analysis and to the issues related to the historical and social contexts of contemporary western theatre dance. There will be opportunities for learning about the processes of making and performing a substantial choreographic piece. In addition the viewing and capturing of work on video and digital film will develop your technical, interpretive and evaluative skills and assists your development as a creative choreographer. More specifically, you will be introduced to the first phase of digital media studies that deals with computer programmes, filming, editing and the creative potential of digital media, all of which will prepare you for Level 5 and 6 work.

The introductory technique modules at Level 4 also address issues of health and safe practice, anatomy, physicality and kinesthesia, and health and nutrition. The modules also introduce you to the rigours of learning how to dance at a professional level.

The Level 5 & 6 modules are concerned with the progressive development of the your choreographic, performance and critical skills, which are investigated further through the application and refinement of the skills of digital technology. The modules are designed to challenge your imagination through a more rigorous and experimental approach to choreography that addresses, for example, issues related to modernism and post-modernism, cultural identity, relationships between the body and sound, space and place. Collaborative approaches to choreography focus on specific relationships between dance and other art forms, such as sound and film. Investigations and research into more sophisticated technology create opportunities for the making of interactive and interdisciplinary work. By year 3, you will have had the training to be competent and creative in your ability to make, perform and evaluate work that becomes increasingly more challenging and sophisticated.

Similarly, at Level 6, the Dance Performance modules contribute to your development as a knowledgeable, versatile and strong dancer who is able to facilitate and perform innovative work. In addition, issues of criticality are addressed throughout all the modules, from the application of analytical skills at Level 4, to the more complex issues related to critical theory from a range of perspectives for viewing dance, as well as the more complex issues related to philosophy, interpretation and meaning. The final year also includes the exciting opportunity for students to make a significant production, in collaboration with others, in which they draw on and fully extend their skills and experience developed over the course.

This exciting and challenging programme will generate work that is inspired by and is appropriate for a range of environments and venues. You will also perform your own and others' work and learn from guest professionals, dance educators and a range of successful practitioners, researchers and performers.

The relationship between the workplace and the progressing-towards-graduating student is developed over the 3 years of study, through both short and long term experiences with the industry. You will have the opportunity to participate in, for example, residencies, placements, summer schools, work-observations, research projects and, in year 3, undertake a significant vocational placement, develop and refine your personal professional profile and prepare for future employment.

**The modules available to you (see page 79 for details)**



**Level 4 (year 1)**

**Specialised Award students:** All Modules.

**Combined Award and Creative Arts students:**

**Major Route:** Compulsory Core Module plus 2x \*

**Joint Route:** Compulsory Core Module plus 1 x \*

**Minor Route:** Compulsory Core Module only

Strand	Modules	Combined Award & Creative Arts Students
CHOREOGRAPHY	CORE 40 credits Choreography 1 DA4001 - 40	Compulsory for all students.
TECHNIQUE	SPECIALISED AWARD 20 credits Technique 1 DA4002 - 20	
	OPTIONAL 20 credits Somatic Practice DA4003 - 20	*
INTERDISCIPLINARY	SPECIALISED AWARD 20 credits New Media and Performance Practice. DA4004 - 20	
	OPTIONAL 20 credits Collaborative Practice 1. DA4005 - 20	*

## Level 5 (year 2)

**Specialised Award students:** All Modules.

**Combined Award and Creative Arts students:**

**Major Route:** Compulsory Core Module plus 2 x \*

**Joint Route:** Compulsory Core Module plus 1 x \*

**Minor Route:** Compulsory Core Module only

Strand	Modules	Combined Award & Creative Arts Students
CHOREOGRAPHY	CORE 40 credits Choreography 2 DA5001 - 40	Compulsory for all students.
TECHNIQUE	SPECIALISED AWARD 20 credits Technique 2 DA5002 - 20	
	OPTIONAL 20 credits Contact Improvisation DA5003 - 20	*
INTERDISCIPLINARY	SPECIALISED AWARD 20 credits Dance on Camera DA5004 - 20	
	OPTIONAL 20 credits Collaborative Practice 2. DA4005 - 20	*

## Level 6 (year 3)

**Specialised Award students:** All Modules.

**Combined Award and Creative Arts students:**

**Major Route:** Compulsory Core Module plus 2 x \*

**Joint Route:** Compulsory Core Module plus 1 x \*

**Minor Route:** Compulsory Core Module only

Strand	Modules	Combined Award & Creative Arts Students
CHOREOGRAPHY	CORE 40 credits Choreography 3 DA6001 - 40	Compulsory for all students.
TECHNIQUE	SPECIALISED AWARD 20 credits Technique 3 DA6002 - 20	
	OPTIONAL 20 credits Somatic Research DA6003 - 20	*
THE COMPANY	OPTIONAL 20 credits Collaborative Practice 3. DA6006 – 20	*
PROFESSIONAL PORTFOLIO	OPTIONAL 20 credits  DA6005 – 20	*

You can view a full guide to the content of the modules you have chosen study on pages x to x.

## **Employability: The Interface Between Dance at Bath Spa and the Workplace**

The study of dance at Bath Spa University is designed to equip you with:

- The **core skills** of choreographing, directing and performing;
- A range of **transferable skills** such as communicating, designing, problem solving, researching, writing, analysing, organising and the ability to think critically;
- The **additional skills** of using digital media through film and sound.

These core, transferable and additional skills can be applied to multiple avenues of employment directly related to dance. Beyond these areas of work lie the less direct opportunities where the skills of the dance degree are becoming increasingly recognised as uniquely desirable. For example, the choreographer of the theatre space might also choreograph for film, carnivals, festivals, fashion shows or for corporate events. Similarly, a performer has a great advantage as a teacher, or communicator, in a range of employment situations. Well-developed organisational skills combined with creative experience and knowledge of performance can equip a graduate to tackle large-scale outdoor events and festivals. Technical knowledge of film editing and projection, the creative opportunities within Interdisciplinary work and an understanding of the wide range of possibilities inherent in dance related performance work leaves a graduate well placed to give practical and creative input, initiative and support to anything from a small-scale touring production to a large-scale site specific public event. The possibilities can be unique and surprising!

In order to prepare you for the constantly evolving demands of the workplace, you are introduced to the workplace through a range of experiences and opportunities from Level 4 to Level 6, when studies interface more deeply with the professional world. the Enterprising Artist', a major element of the core module at level 6, will prepare you for the reality of work in the world of dance and within other associated professions. Students leave the campus for a spell of work in a chosen area of the profession and practitioners come to the dance department to discuss the opportunities and realities that lie ahead. Many students make connections at this point that become a stepping-stone into their career. Furthermore, dance tutors at Bath Spa share between them a considerable range of experience as professionals in a range of settings and are able to advise and pass on first-hand knowledge to students.

### **Examples of employment for past students include:**

- Teaching work with a variety of dance agencies across the country
- Dance teachers in schools (Primary, Secondary)
- Lecturers in Further and Higher Education
- Choreographers
- Dance Company Performers
- Filmmaking
- Running a dance company
- Making and performing work as an independent dance artist
- Continuing funded research
- Arts administration
- Dance Therapy
- Community dance practitioners
- Digital media specialists
- A combination of the above.

There are many other examples of career paths that ex-students have taken, some directly and others less directly associated with dance. Many continue into Post-Graduate education. For all dance students however, we offer the opportunity to leave here as alert, well organised, highly literate, creative, technically adept, informed and self-assured enterprising artists who are ready for the challenges of the workplace and capable of taking a place in it with confidence and with a great deal to offer.

Dance has a strong profile within this University and in the local communities. Our reputation for scholarly investigations into the discipline of dance, and the teaching and learning of it, has been recognised at a national and international level. The emphasis on inter- and multi-disciplinary studies has identified BSU as a leader within the inter-disciplinary dance context. The programme is taught by experienced teachers, performers and choreographers who bring to the course a range of expertise including research into choreographic process, performance practice, collaborative projects, digital media, education, the community, and so on. We know that our cohorts of student become the exciting and innovative practitioners of the future.

## **Joint Honours**

Dance can be studied in combination with a range of other subjects at Bath Spa University. Popular combinations include:

- Dance and Psychology
- Dance and Textile studies
- Dance and Drama
- Dance and Music
- Dance and Creative studies in English
- Dance and Education

Each of these subjects has the potential to inform both the theoretical and practical work of your studies in dance. We do not proscribe ways in which you should combine your different areas of study but would encourage you to explore the potential offered by the integration of them.

The option to study two subjects within a Creative Arts Degree is essentially the combination of two Arts based subjects. This differs from a normal Combined route in that as a Creative Arts student you have the option of a range of 'open modules' in which you may combine your two subjects within a project of your own design.

All subjects within the modular study scheme at Bath Spa University can be combined with dance.

## PART 2

### Programme structure

The programme structure will vary according to your own individual degree pathway. As a Specialised Award student you will take all modules within the dance programme at the university and can therefore hope to achieve all of the learning outcomes associated with them. If you have chosen to study dance as part of a Combined Award then your potential learning outcomes are those associated with the individual modules that make up your degree pathway.

The Dance programme is made up of three individual strands that each offer the development of specific skills whilst informing and supporting each other. These strands are:

1. **Technique** - The study and practice of western codified and non-codified contemporary dance technique, somatic practice, conditioning, and issues surrounding 'the healthy dancer'.
2. **Choreography** - The study and practice of choreography and performance in a broadly western contemporary context, the development of analytical skills and of a critical awareness.
3. **Interdisciplinary and Collaborative Practice** - The study and practical use of digital media within a dance related context, and engagement with other media through practice and collaboration with other artists.

As a Specialised Award student, your programme structure will embrace all of the above three strands of study.

As a Combined student you will take all modules within the Choreography strand and some, or none, of the modules within the Technique, and the Interdisciplinary and Collaborative Practice strands. The restrictions on which modules are available to you can be found on pages 9, 10 and 11. As a guide, those modules relating specifically to digital media and some technique modules will be unavailable to you.

Broadly speaking, the Dance programme offers you a range of learning outcomes in the areas of Knowledge and Understanding, Cognitive Skills, and Subject Specific Practical Skills. These outcomes are achieved as follows:

### Programme Specification and Structure

**Learning outcomes and the teaching, learning and assessment methods through which the outcomes are achieved and demonstrated:**

#### 1. Knowledge and understanding:

- The relationship between theory and practice in the making, performing and evaluating of work.
- The development of dance as a social, artistic and cultural activity within selected 20<sup>th</sup> and 21st Century Western genres.
- The ways in which dance communicates as metaphor and as a physical/visual form.

- The technical, interpretive and expressive skills required to inform and underpin the choreographic process and to effectively present performance within a particular style.
- The critical and analytical skills necessary to consider and articulate issues and ideas related to, for example, interpretation and meaning.
- The potential of digital media in the making and perceiving of performance that investigates, for example:
  - The interface of the live and mediated body and the phenomenology of performance.
  - The use of digital video as a choreographic medium.
  - The interactions between the body, sound and image.
  - The practical and procedural requirements within selected dance related vocations.

### **Teaching and learning** (knowledge and understanding)

The content of the Level 4 modules (DA4001-40, DA4002-20, DA4003-20, DA4004-20, and DA4005-20), the Level 5 modules (DA5001-40, DA5002-20, DA5003-20, DA5004-20, and DA5005-20) and the Level 6 modules (DA6001-40, DA6002-20, DA6003-20, and DA6006-20) include, throughout the course, a combination of practical and theoretical study. The focus is primarily on choreography, which is strongly underpinned by the development of practical performance skills and informed by critical and analytical study, to which digital technology is progressively applied. However there are exceptions to this teaching and learning structure. For example, the Technique modules (DA4002-20 and DA4003-20, DA5002-20 and DA5003-20, and DA6002-20 and DA6003-20) are primarily concerned with the practical activity of learning and performing selected codified and non-codified techniques. Supporting theoretical study is undertaken, for the most part, during directed study so that maximum time can be allocated to improving performance skills. DA4003-20 is an exception in that it includes the study of anatomy through experiential and theoretical learning.

Dance within the 20<sup>th</sup> and 21<sup>st</sup> centuries provides the context for choreographic study. Modules are designed for progressive and developmental learning so that you will consolidate and extend your knowledge and experience. For example, DA5001-40 builds on previous Level 4 choreographic and performance modules, whilst also encouraging a more experimental and psychophysical approach to construction with initial emphasis on the conscious and creative body leading to explorations of the potential and significance of the body as site/ place for the making and performing of work. Similarly, DA5001-40 will prepare you for DA6001-40 whilst also extending your knowledge and understanding of choreographic methodologies and ideas. DA5004-20 builds on the digital media skills developed in DA4005-20 through the making of dance film for the single screen that explores more explicitly the role of the camera and computer software in, for example, framing and manipulating the body on film. DA5005-20 builds on the collaborative work explored in DA4005-20 and allows you to collaborate with students from another disciplines and to explore potential new dialogues between the body, sound and other media.

Interdisciplinary study may be taken further in Level 6 through your dissertation project where you may choose to draw on a range of media, particularly digital technology. Performance skills are refined and challenged further in the core module DA6001-40, which allows you to explore a chosen area of performance practice whilst at the same time helping you to prepare for the workplace. At all levels of the

programme students and staff investigate aspects of the dance discipline per se, in and through the processes of teaching and learning.

Throughout the three years of study you are exposed to and experience a variety of experiences of the dance workplace, within and extra to the curriculum. These include residencies, weekend workshops, community projects and introductory placements, all of which are part of the teaching and learning strategies at Level 4 and 5, and culminate in DA6005-40, The Enterprising Artist, through which you will undertake a vocational placement, complete an exit strategy, and create a professional portfolio DVD that demonstrates to potential employers and collaborators your breadth of skills and knowledge, and promotes yourself as a confident and enterprising artist ready to contribute to the your chosen area(s) of work.

### **Assessment** (knowledge and understanding)

Your knowledge and understanding are demonstrated and assessed through practical choreographic and performance assignments, essays, seminars, portfolios and specific research projects within all modules. There are three stages that prepare for the assessment of the practical assignments. The first stage is to encourage your self-evaluation of, and reflection on, your work. The second stage involves peer evaluation in which individuals or small groups communicate and interrogate ideas and working processes. The third stage involves the assessment of a final outcome by the module tutor and one other tutor.

The range of competences within the development of choreographic, performance and critical skills are identified through a process and product approach, combining formative and summative methods of assessment. Wherever possible, written assignments are anonymously assessed. All assignments are internally moderated, with a proportion externally moderated by the external examiner for the programme. You are expected to take advantage of individual tutorials to assist you in your practical and written work, and to identify your research methodologies. The full range of assessment is detailed in individual module handbooks. How the work is marked and information on the criteria of each degree classification, at each level, can be found from page 45 to 56 in this handbook.

### **2. Cognitive skills:**

- Plan, innovate, design, construct, organise and present.
- Articulate the choreographic process and analyse the outcome.
- Learn, practise and perform specific selected phrases or excerpts of performance technique and choreographic content.
- Analyse, evaluate and interpret human movement and performance.
- Synthesise and analyse from a range of sources.
- Utilise and apply digital technology in the making and performing of work
- Plan, construct and present a discussion of published research, a live performance or video recording.
- Participate through listening and partaking in seminar debates.
- Research, plan and communicate ideas in a coherent and precise manner.
- Plan, conduct and realise a programme of original research.

### **Teaching and learning** (cognitive skills)



Cognitive skills are developed through practical and theoretical study in all modules. Choreographing and performing are practical and cognitive activities that are taught through a range of thinking and doing situations. Time is given to observing, discussing and researching into live and documented resources. Students are encouraged to utilise the library and IT facilities, including Minerva, as resources for learning. The development of the students' conceptual skills is a key feature of the course and applies to both practical and theoretical studies and assignments. For example, analytical and contextual skills inform all Level 4 and 2 modules while Level 6 modules are designed to enable a deeper consideration of conceptual issues related to the theory and practice of live and mediated performance. In the modules DA6001-40, DA6003-20, DA6004-20 and DA6005-20 students are expected to consolidate approaches and perspectives acquired throughout the whole of their degree and demonstrate a creative, critical and physical maturity. The emphasis on vocational preparation in Module DA6005-20 requires the student to identify, prepare for and participate in the workplace and to create a portfolio of practical and research-based resources for future employment.

### **Assessment (cognitive skills)**

Assessment methods include essays, seminars, research documentation as well as practical choreographic and performance projects are designed to emphasise both process and outcome with an emphasis on criticality and inventiveness. Self and peer evaluation contributes to the students ability to reflect on and respond to their learning. Tutor assessment is borne out of close observation and interrogation of the students' investigations and learning, which are applied to the process assessment procedures and criteria, which also include self and peer evaluations. At other times the outcome is viewed "per se" and in relation to the criteria assigned to the task.

### **3. Subject specific practical skills:**

- Explore, construct, design and manipulate movement material for solo, duet and small and large group work.
- Utilise, explore and manipulate a range of choreographic content, approaches and devices.
- Develop practical dance performance skills through a progression of technical competences across selected codified and non-codified contemporary dance techniques.
- Develop an understanding of experiential anatomy in order to facilitate practical performance.
- Explore and develop the dance consciousness in both choreography and performance.
- Develop the practical performance skills in order to interpret the choreographic intention or idea, or to develop a particular performance style.
- Develop the practical, technical and conceptual skills within the field of digital media in order to facilitate innovative performance.
- Design, organise and present choreographic projects in theatre spaces and alternative venues.
- Critically appraise and analyse published material, live performances and video recordings of the work of known choreographers and the students' own choreography.

- Learn about the process of collaboration with other artists from a range of arts disciplines.
- Research, organise, manage and evaluate a work placement within a selected dance or associated context.

### **Teaching and Learning** (subject-specific practical skills)

The purpose of the dance programme is to focus on choreographic construction and design in particular, and to provide you with the practical and critical skills necessary for making your own work. The intention is to develop your creative potential through a range of progressive, structured teaching and learning programmes that combine the skills and knowledge necessary for creative and artistic outcomes. In support of this central aim, specific modules are designed to develop your practical, technical and interpretative skills. These form the content of the Dance Performance modules, which are taught by resident professional practitioners and visiting teachers and performers. Within this programme DA4003-20 is specifically concerned with the understanding of anatomy to ensure a safe and healthy consideration of the body through the experience of practical activity.

Throughout the dance programme the analysis of choreographic processes and performance outcomes is supported by reference to specific critical frameworks that are applied to the practical activity of dancing. Teaching and learning resources include current literature, journals, DVD and archive materials. The Minerva virtual learning environment provides an accessible resource for learning in the form of, for example, film excerpts and reading materials. The context of the choreographic laboratory provides a learning environment for the making and evaluating of work at each level. DA6001-40 forms the focus of research at Level 6. Staff and students investigate together the effectiveness of teaching methodologies and their impact on the learning environment and the developing curriculum.

### **Assessment** (subject-specific practical skills)

To reflect the balance of theory and practice within the dance programme, the majority of modules include a practical performance assignment as well as a written project that require you to demonstrate the range of subject-specific skills identified in this section. Guidance is given to assist you with the issues associated with assessing practical performance. Most modules include process and product assessment procedures that involve self, peer and tutor interrogation and evaluation as well as a final performance outcome, and an essay. However, there are exceptions. For example, within the majority of the Technique modules, the focus is on practical assessment only. Key skills are implicit and explicit to teaching and learning in all modules, with specific skills being assessed at different stages within the programme. All practical and written assignments have clear criteria that relate to the module content. Students are made aware of the marking criteria and how they relate to the different levels and stages of study and marking procedures include internal and external moderation.

## **4. Transferable skills**

- Explore, express, communicate and interpret ideas, feelings and images.
- Observe and analyse movements in a range of situations.
- Co-operate and collaborate within multi- and inter-disciplinary contexts.
- Develop IT skills through, for example, digital media, computerised software and on-line resources.

- Practice, refine and perform specific practical tasks.
- Evaluate, interpret and critically reflect within a practical and theoretical context.
- Plan, design, construct and present original projects of varying complexity.
- Organise and co-operate as both leader and group participant.
- Search for sources of information through, for example, the identification, location and retrieval of library and audiovisual resources.
- Research, interrogate and synthesise theoretical concepts, practical material, findings and outcomes.
- Produce well structured word-processed essays, illustrated portfolios, presentations and research projects, using information technology.

### **Teaching and learning (transferable skills)**

General/transferable skills are developed through learning and teaching methods, including lectures, seminars, practical workshops and self-directed learning. These are often contained within and promoted by subject-specific skills and are therefore incorporated within subject-specific teaching and learning assessments. Students are encouraged to reflect on and develop these skills in seminar work and through peer evaluation and tutor assessment feedback of student work. Group choreographic and performance projects (DA4001-40, DA4005-20, DA5001-40, DA5004-20, DA DA6001-40, DA6003-20 and DA6006-40) require you to collaborate, co-operate, reflect and interrogate your own and other's performances. The technical skills required to source and devise work on film and with a camera are introduced in DA4004-20 and developed in DA5003-20. A particular emphasis is placed on the development of communication, organisation and management skills required for a vocational placement in DA6001-40. IT skills are also introduced in DA4001-20 and are carefully expanded and developed through levels 2 and 3. All students have access to BSU IT facilities and are encouraged to use Minerva as a learning resource.

### **Assessment (transferable skills)**

The development of general transferable skills, including the teaching and learning of key skills, is implicit and explicit in the course content and assessment of all modules. For example, practical assignments are designed to assess your knowledge of choreography and performance technique that include general competences such as designing, devising, selecting, refining and evaluating that can relate to numerous other learning situations. In DA4004-20, DA5004-20, and level three modules in which digital media is chosen to articulate all or part of submitted work, your technology skills are assessed through assignments that require them to, for example, to select, design, manipulate and process work with digital media, including cameras and computer equipment. The Enterprising Artist element of DA6001-40 focuses specifically on your planning, organising and communicating skills. In the same module you are expected to utilise a range of IT resources for the presentation based on your work experience. In addition, you are required to word process all assignments and are expected to include background research and source material, frequently accessed through Minerva. Please see module handbooks for more specific information on assessment procedures and the explicit reference to transferable and key skills. The illustrates the whole range of course content and assessment procedures.

## **Qualities, skills and capabilities profile (transferable skills)**

The academic and educational aims of the programme seek to promote and develop the following qualities, skills, capabilities and values.

### **A. Intellectual**

- Understanding, applying and interrogating key concepts and processes.
- Integrating knowledge and experience.
- Analysing, interpreting and evaluating.
- Developing critical reasoning.
- Formulating arguments and discussions, supported by rational and reasoned judgements.
- Identifying shared concepts and processes

### **B. Practical**

- Designing, planning and constructing skills.
- Communicating skills.
- Observing and analysing skills.
- Practising, refining and performing skills.
- Researching skills.
- Presenting skills (verbal, written and IT).

### **C. Personal and Social**

- Artistic, imaginative and creative skills.
- Personal, aesthetic and experiential development.
- Self-motivation and independence skills.
- Reflective, critical and analytical skills.
- Self-management skills.
- Planning and organisational skills.
- Communication: physical, oral and written skills.
- Leadership and co-operation skills.

## **PART 3**

### **Quality Assurance**

#### **Mapping of Quality Assurance Agency Benchmark Statements against Dance Modules**

The Quality Assurance Agency for Higher Education (QAA) is the government agency that seeks to establish and maintain standards of academic quality and consistency across higher education programmes of study.

The QAA provides subject benchmark statements that represent general expectations about the standards for the award of qualifications at a given level and articulate the attributes and capabilities of those possessing such qualifications should be able to demonstrate.

The standards expressed in the table below are for Specialised Award programmes. The stated learning outcomes are indicative, and do not form a checklist. It is not expected that teaching and learning in all modules will necessarily lead to the attainment of all the stated outcomes.

## QAA Benchmark Statements

### Knowledge, understanding and abilities

Focal Statement	Module
Be able to demonstrate comprehension and intelligent engagement with forms, practices, traditions and histories of performance and of theoretical explanations of those histories	DA4001-40, DA4002-20, DA4003-20, DA4005-20, DA4004-20, DA5002-20, DA5001-40, DA5004-20, DA5005-20, DA5003-20, DA6001-40, DA6002-20, DA6003-20
Examples. Students will have: DA4001-20 – Gained knowledge and understanding of the key developments in 20 <sup>th</sup> and 21 <sup>st</sup> century western theatre dance within a socio-artistic context. DA5005-20 – Developed a critical understanding of the work of selected choreographers.	
Be able to demonstrate comprehension and intelligent engagement with the work of key practitioners and practices and/or theorists and their cultural and/or historical contexts	DA4001-40, DA4003-20, DA4005-20, DA4004-20, DA5001-40, DA5005-20, DA5003-20, DA5004-20, DA6001-40, DA6003-20,
Example. Students will have: DA4001-20 – Critically analysed and interpreted selected dance works. DA5001-40 – Researched into and become familiar with the work of selected artists within the Physical Theatre and/or site-specific genres.	
Be able to demonstrate comprehension and intelligent engagement with the key components of and the processes by which performance is created and realised	DA4001-40, DA4002-20, DA4003-20, DA4005-20, DA4004-20, DA5001-40, DA5003-20, DA5005-20, DA5002-20, DA5004-20, DA6006-40, DA6001-40, DA6002-20, DA6001-40, DA6003-20
Example. Students will have: DA4001-20 – Developed their practical knowledge of specific components of the metaphorical and physical/visual approach to choreography. DA4005-20 - Explored, developed and applied choreographic and performance skills. DA5001-40 – Developed further their performance skills through a psycho- physical approach to their own and other’s work.	
Be able to demonstrate comprehension and creative and intelligent engagement with a range of texts, dance notations and/or scores, and how transitions from page to stage may be effected	DA4001-40, DA5004-20, DA5005-20, DA5001-40, DA6001-40, DA6003-20

<p>Example. Students will have:  DA4001-20 – Analysed and interpreted specific dance works or excerpts (on video) by identifying the choreographic devices and considering the treatment of the subject matter.  DA6003-20 – Developed the learning and interpreting of movement and choreography from audio / visual technology.</p>			
<p>Be able to demonstrate comprehension, and creative and intelligent engagement with group and collective processes (and the interplay between the performers conscious and subconscious resources in the realisation of performance)</p>	<p>DA4003-20,  DA5005-20,  DA5005-20,  DA6006-20</p>	<p>DA4005-20,  DA5003-20,  DA6001-40,</p>	<p>DA5001-40,  DA5001-40,  DA6003-20,</p>
<p>Example. Students will have:  DA5005-20 – Worked within a collaborative framework in which dance is enhanced by and interacts with sound.  DA5003-20 – Demonstrated an ability to delineate between internal and external focus within a collaborative context.  DA5001-40 – Developed an understanding of liveness, the dance consciousness and the ways in which the dancing body and dancing mind can connect/</p>			
<p>Be able to demonstrate comprehension and intelligent engagement with the interplay between practice and theory within the field of study</p>	<p>DA4001-40, ,  DA5002-20,  DA5003-20,  DA6002-20,</p>	<p>DA4002-20,  DA5005-20,  DA5004-20,  DA6003-20,</p>	<p>DA4003-20,  DA5001-40,  DA6001-40,  DA6006-20</p>
<p>Example. Students will have:  DA4003-20 – Gained an understanding of one or more selected somatic techniques and the significance to performance study.  DA6001-40 – Evaluated and presented the findings of the placement within a seminar context.</p>			
<p>Be able to demonstrate comprehension and intelligent engagement with appropriate interdisciplinary elements of DDP and how to apply knowledge practices, concepts and skills from other disciplines</p>	<p>DA4004-40,  DA5004-20,</p>	<p>DA5005-20,  DA6001-40,</p>	<p>DA5001-40,  DA6006-20</p>
<p>Example. Students will have:  DA5005-20 – Developed their understanding of the spatial and temporal content of movement in order to explore the possible dialogues between Dance and sound.  DA6006-40 – Explored the interactions of movement, space and time in fixed media and live performance</p>			

## Subject Skills

Focal Statement	Module
<p>Be able to describe, interpret and evaluate performance texts, production techniques and disciplines and performance events sensitively, and to</p>	<p>DA4005-20, DA4004-20, DA4001-40,  DA4003-20, DA5005-20, DA5001-40,  DA5001-40, DA5004-20, DA6001-40,  DA6001-40, DA6003-20</p>

engage creatively and critically with a range of critical and theoretical perspectives	
<p>Example. Students will have:</p> <p>DA4001-20 – Critically analysed and interpreted selected dance works or excerpts, by identifying the context and key choreographic content that contribute to the meaning of dance.</p> <p>DA5004-20 - Combined the theoretical and practical skills of storyboarding, framing, directing.</p>	
Be able to engage creatively and critically with the skills and processes of production, design and rehearsal by which performance is created, and have an ability to select, refine and present these in performance	DA4001-40, DA4002-20, DA4003-20, DA4005-20, DA5005-20, DA5001-40, DA5002-20, DA5004-20, DA6001-40, DA6001-40, DA6002-20, DA6003-20, DA6006-20
<p>Example. Students will have:</p> <p>DA4001-20 – Reflected on their crafting and performance processes and skills through knowledge and experience of the role of technology in analysing and directing work.</p> <p>DA5005-20 – Develop knowledge and skills of the construction and application of live and digital sound.</p>	
Be able to engage creatively and critically with the possibilities for performance implied by a text, dance notation or score and, as appropriate, to realise these sources sensitively through design and performance	DA4005-20, DA4001-40, DA2002, DA5005-20, DA5001-40, DA2004, DA5004-20, DA6001-40, DA6001-40, DA6003-20, DA6006-20
<p>Example. Students will have:</p> <p>DA5001-40 – Researched into and become familiar with the work of selected artists within the Physical Theatre and/or site-specific genres.</p>	
Be able to engage creatively and critically with the creation and/or production of performance through a sensitive understanding of appropriate performance vocabularies, techniques, structures and working methods	DA4005-20, DA4001-40, DA4002-20, DA4003-20, DA5002-20, DA5001-40, DA5005-20, DA5001-40, DA5003-20, DA5004-20, DA6006-40, DA6001-40, DA6002-20, DA6003-20.
<p>Example. Students will have:</p> <p>DA4005-20 - Developed an understanding of the ways in which group choreography can be constructed and performed.</p> <p>DA6003-20 – Developed their abilities to respond to external direction.</p> <p>DA5004-20 – Developed further their choreographic skills through the manipulation and development of a range of devices.</p>	
Be able to engage creatively and critically in appropriate independent research, whether investigating past or present performances or as part of the process of creating new performance	DA4005-20, DA4004-20, DA4001-40, DA4003-20, DA5005-20, DA5001-40, DA5003-20, DA5004-20, DA6006-20, DA6001-40, DA6003-20
<p>Example. Students will have:</p> <p>DA4001-20 – Developed and extended a range of performance skills, movement ideas and vocabulary in order to facilitate the choreographic process for a duet or trio.</p> <p>DA5005-20 - Developed a critical understanding of their own work and the work of selected choreographers who have used a collaborative approach.</p>	
Be able to identify and interpret critically the cultural frameworks that surround performance events and on which these	DA4005-20, DA4004-20, DA4001-40, DA5005-20, DA5001-40, DA5003-20, DA5004-20, DA6001-40, DA6006-40,

events impinge	DA6001-40, DA6003-20
<p>Example. Students will have:</p> <p>DA4001-20 – Critically analysed and interpreted selected dance works or excerpts, by identifying the contexts and key choreographic content that contribute to the meaning of the dance.</p> <p>DA5004-20 – Explored issues concerning cultural and critical film theory.</p>	

### Generic and graduate skills

Focal Statement	Module
Have critical and analytical skills in developing ideas and constructing arguments and the capacity to evaluate and present them in a range of ways	DA4005-20, DA4001-40, DA4002-20, DA4003-20, DA5002-20, DA5005-20, DA5001-40, DA5003-20, DA6001-40, DA6001-40, DA6002-20, DA6003-20
<p>Example. Students will have:</p> <p>DA4001-40 - Analysed specific dance works or excerpts, by identifying the choreographic devices, considering the treatment of the subject matter.</p> <p>DA5005-20 – Developed the skills of analysis and reflection through self and peer evaluation to inform the crafting process.</p>	
Have a developed capacity to analyse and critically examine and evaluate forms of discourse and their effects on representation in the arts, media and public life	DA4004-20, DA4001-40, DA5005-20, DA5001-40, DA5004-20, DA6001-40, DA6003-20.
<p>Example. Students will have:</p> <p>DA4004-20 – Developed and demonstrated an understanding of the aesthetic, social, cultural and practical aspects of contemporary performance that utilise digital media.</p> <p>DA4001-40 - Analysed specific Dance works or excerpts, by identifying the choreographic devices and considering the treatment of the subject matter within its cultural context.</p> <p>DA5004-20 – Explored issues concerning cultural and critical film theory.</p>	
Be able to work creatively and imaginatively in a group and to have the developed creative skills needed for the realisation of practice based work	DA4005-20, DA4004-20, DA5001-40, DA5005-20, DA5003-20, DA6001-40, DA6003-20, DA6006-20
<p>Example. Students will have:</p> <p>DA5005-20 – Developed the key skills necessary for the crafting and assessment of a group choreographic piece in which dance and sound collaborate.</p> <p>DA6003-20 – Developed the ability to communicate and collaborate within a group.</p>	
Be able to manage personal workloads efficiently and effectively and to meet deadlines and negotiate and pursue goals with others	DA4001-40, DA4002-20, DA4003-20, DA4005-20, DA4004-20, DA5002-20, DA5005-20, DA5001-40, DA5003-20, DA5004-20, DA6001-40, DA6002-20, DA6003-20, DA6006-20, DA6005-20
<p>See modules above in which there are implicit and explicit requirements within the assessment procedures. The Handbook sets out recommendations to assist students in time management. Individual and group tutorials are available.</p>	
Have a developed ability to manage constructively and effectively creative, personal and interpersonal issues	DA4001-40, DA4002-20, DA4003-20, DA4005-20, DA4004-20, DA5002-20, DA5005-20, DA5001-40, DA5003-20, DA5001-40, DA5004-20, DA6001-40, DA6002-20, DA6003-20, DA6006-20
<p>The process of crafting work on oneself and on others will require the students to</p>	



<p>develop these transferable skills. Assessment details are itemised at the end of each module description. A particular emphasis on the student's personal development is identified in DA6001-40, where the student will have, for example:</p> <ul style="list-style-type: none"> <li>Applied for, organised and undertaken a work placement.</li> </ul> <p>And, in DA5001-40, they will have:</p> <ul style="list-style-type: none"> <li>Developed their understanding of the body as site of performance text.</li> </ul>	
<p>Have acquired appropriate information retrieval skills needed to gather, sift, synthesise and organise material independently and to critically evaluate its significance</p>	<p>DA4005-20, DA4004-20, DA4001-40, DA4003-20, DA5005-20, DA5001-40, DA5003-20, DA6006-200, DA6001-40, DA6003-20</p>
<p>The processes of researching, making, refining, presenting and evaluating performance involve the students in the above transferable skills. For example, in DA6001-40, students will have: Prepared and performed a choreographic excerpt for audition and/or marketing purposes And, in DA6002-20, students will have: Refined the skills of movement analysis and investigation.</p>	
<p>Have acquired and developed sophisticated information technology skills, and have developed considerable awareness of their application and potential within the field of study.</p>	<p>DA4004-40, DA5005-20, DA5001-40, DA5003-20, DA5004-20, DA6001-40, DA6003-20</p>
<p>Example. Students will have: DA4004-20 –Experimented with editing software to explore the manipulation of video and sound in both live and pre-recorded contexts. Students employ digital technology in all modules to view and record work, film their own and other's work, make power-point presentations, use computer software and digital cameras to make performance material. In addition students follow a progressive programme of study from level 4 to level 6 that integrates digital media with the making of performance.</p>	

## Learning environment

Learning is encouraged through participation in a wide variety of activities including lectures, seminars, workshops, self-directed study and work based learning. Each module has between 2 and 5 hours formal contact time per week at level four and five (years 1 and 2), At level 6 these hours are reduced for dissertation work and may vary from week to week. You should allow yourself an additional 8 hours each week per module for private study and rehearsal (student-centred learning).

Extensive use is made of the university's virtual learning environment, Minerva, and you will be expected to take full advantage of this as a repository of information and announcements. Further to this, the university has two major libraries, computer suites and study rooms.

In addition to timetabled study hours there are extra technique classes and a number of opportunities to participate in master-classes and performance projects with professionals both from within and from beyond the department. Opportunities are also offered to enable you to see a range of professional performances. These are at times situated on campus in the University Theatre and at other times at venues such as Saddlers Wells, The Roundhouse and at local theatres around Bath and Bristol.

a) **Dance Assessment**

b) The dance assessment scheme follows the principles laid down in the modular scheme. Your knowledge and understanding are demonstrated and assessed through practical choreographic assignments, practical performances, essays, seminar presentations and portfolios. The practical assignments range from solo performances, duets and trios, to larger group choreographic or performance pieces and, in the case of Specialised Awards students, film work. There are three stages for the assessment of the practical assignments. The first stage is to encourage self-assessment and reflective practice through your evaluation of your own work. The second stage involves peer evaluation in which individuals or small groups communicate and interrogate ideas and working processes. The third assessment stage involves the assessment of the final outcome by the module tutor and one other colleague. In addition to this, work within the technique strand of the programme is subject to continual assessment. The range of competences within the development of choreographic, performance and critical skills are identified through the process and product approach, with you crafting and analysing your own work, responding to peer and tutor comments and finally presenting the final outcome to an audience. In modules that focus on choreography and/ or performance, the assessment will emphasise your inventiveness, your technical expertise, or both, plus the work's relationship to theory. The relationship between theory and practice is key to teaching and learning in all modules. Key skills are assessed within each module and are an explicit aspect of the assessment criteria.

c)

d)

### **Bath Spa University Assessment Policy**

- To ensure that fair assessment is integrated with a dynamic learning and teaching process.
- To promote and enhance student learning by providing the student with motivating and constructive feedback which helps the student improve their performance and achievement.
- To evaluate the student's knowledge, understanding, abilities or skills.
- To ensure that a mark or grade consistently allows a student's performance to be established.
- To enable the wider public, including employers, to know that the student has attained an appropriate level of achievement that reflects the academic standards set by the University.
- To ensure that the standard for each award and award element is set and maintained at the appropriate level, and that student performance is properly judged against this.
- To ensure that assessment is clear, legitimate, and consistent.

To ensure that assessment is conducted with attention, integrity and with due regard for security.

### **Work experience/placement opportunities**

During your third year of study you will be looking increasingly towards the world of employment. You will undertake a work placement in an area of your own interest and you will be expected to present your experiences of this aspect of industry to your peers. This placement may be over one extended visit or be split into a number of short visits, depending on the nature of the working environment and how your placement fits in with your timetabled study demands. You may choose to do more than one placement and all interfaces with professional working environments are encouraged. Placements have historically been in a diverse set of dance related areas of employment and it is not unusual for them to lead to work opportunities after graduation. Although work placements are mainly undertaken in your third year of study, you should start thinking about what you might like to do from year one.

### **University policy on placements**

It is important for you to be aware of University policy on placements. The Policy states:

Programmes containing work based and/or placement learning should have a clear rationale for doing so. Intended learning outcomes should identify the knowledge and skills that students will achieve. There should be an opportunity for personal development planning and reflective practice. Work based and/or placement learning should be assessed according to the appropriate regulations. Students should also be adequately prepared for such learning.

### **Project work**

Whilst not leaving you without support, we will encourage you to become as independent as possible in your learning, especially in your third year of study, and to be proactive in initiating projects both as part of modular assessed course work and beyond. Assessed project coursework generally involves group-work where the opportunity of fostering the essential skills of collaboration, of self and group management, and of identifying and fulfilling individual skills and contributions are paramount. The opportunity for independent projects arise in DA4001-40, DA5001-40 and DA5004-20 where solo work and filmmaking will give you the chance to work completely independently. This sort of work can be developed as dissertation work or as independent study. We would encourage you at any time during your degree studies at Bath Spa to be proactive in exploring opportunities for the performance of your work both on campus and beyond.

### **Added value**

The Dance programme at Bath Spa University is comparatively small for the sector with approximately 20 Specialised Award students and an equivalent number of students taking dance as part of a combined degree, in any one year. The staff are all highly experienced professionals in their fields and to a large degree active practitioners in the dance related creative industries.

Dance studies provide a rich and integrated fusion of practice and theory. The two are never in isolation, one informing the other to ensure depth of learning.

The department has a main dedicated dance studio with a fully sprung floor, mirrors, lighting and projection facilities. In addition to this we share 3 other studios with the departments of Drama and Performing Arts and a further light and airy gallery space that is used for a range of activities ranging from rehearsals to regular pilates

sessions. Beyond the campus the department has access to space at The Chapel Lane Arts Centre, Bath, for use as a rehearsal and performance space.

The School of Music and Performing Arts has a new fully equipped theatre that is both a receiving house and a venue for student performance. The sprung floored space is used as a further teaching and workshop space and hosts a number of dance companies each year who also provide master-classes for all levels of study. Student performances in the theatre are treated the same as visiting companies with access to a full stage management team and the publicity and marketing arm of the venue, Bath Spa Live. Bath Spa Live also supports student performances at any other venue and is seen overall as an exceptional opportunity for you to perform in a professional environment.

In addition to visiting companies, the department also brings in high calibre choreographers to work with our student dance company 'Switched'. The School of Music and Performing Arts website [www.bathspampa.com](http://www.bathspampa.com) shows details of past visits.

### **How we support you**

The department operate an open door policy to its staff office and will endeavour to support you in whatever way it can during your three years of study. Career support exists both within and beyond the department and the university provides welfare support that offers pastoral care and help for a diverse array of issues to ensure that, as far as is possible, your time at Bath Spa is rewarding and enjoyable.

The department also runs a graduate mentoring scheme to give you support, where possible, after you have graduated. This may take the form of advice for auditions, workshops, references, job interview advice and where possible, space for graduates to continue to make work. Selected graduates have the opportunity to return as paid teachers under the mentorship of staff and a number now teach for us independently. Graduates can keep in touch with staff and fellow graduates through our Facebook account and a welcome awaits all visiting graduates from the past.

## **Programme Aims**

### **Specialised Award route**

Through the provision of a balanced and rigorous practical and theoretical programme of study, dance aims:

- To offer a programme of dance study which focuses in particular on the development of the imagination and original thinking through an emphasis on choreographic construction.
- To develop the students' practical, technical and expressive performance skills in order to facilitate exciting and challenging performance.
- To study the connection between the dancing body and dancing mind and to explore issues relating to liveness and the dance consciousness.
- To develop critical and analytical skills through a consideration and an understanding of key theories, philosophies and perspectives, that will inform and challenge the making and performing of work.
- To study the inter-disciplinary nature of dance and how it communicates through the body-space-time relationship.

- To develop the students' knowledge and understanding of digital media, including sound and image, as a performance medium.
- To develop opportunities to research into and create work that investigates the interface between the body, environment and digital media.
- To integrate and develop key skills both explicitly and implicitly within the content of the programme.
- To prepare the student for employment expectations and demands.
- To develop the students' skills to help make an effective transition from the university to the workplace.
- To develop the students' research skills and ability to investigate and disseminate, in a scholarly manner, at a regional, national and international level.

#### **Special features:**

- Students will study dance within an interdisciplinary context that involves a range of media.
- Students will develop their knowledge and understanding of digital technology in the making, performing and viewing of work.
- Students will have the opportunity to work with professional practitioners and others from the dance and related industries

## **Programme Aims**

### ***Combined, major or minor.***

Through the provision of a balanced and rigorous practical and theoretical programme of study, dance aims:

- To offer a programme of dance study which focuses in particular on the development of the imagination and original thinking through an emphasis on choreographic construction.
- To develop the students' practical, technical and expressive performance skills in order to facilitate exciting and challenging performance.
- To study the connection between the dancing body and dancing mind and to explore issues relating to liveness and the dance consciousness.
- To develop critical and analytical skills through a consideration and an understanding of key theories, philosophies and perspectives, that will inform and challenge the making and performing of work.
- To study the inter-disciplinary nature of dance and how it communicates through the body-space-time relationship.

- To develop opportunities to research into and create work that investigates the interface between the body and environment.
- To integrate and develop key skills both explicitly and implicitly within the content of the programme.
- To prepare the student for employment expectations and demands.
- To develop the students' skills to help make an effective transition from the university to the workplace.
- To develop the students' research skills and ability to investigate and disseminate, in a scholarly manner, at a regional, national and international level.

### Special features:

- Students will study dance within an interdisciplinary context that involves a range of media.
- Students will have the opportunity to work with professional practitioners and others from the dance and related industries

## BA(Hons) Dance Specialised Award

### Programme Aims Mapped to Modules

(Core Modules are in Bold)

Programme Aims	Year 1	Year 2	Year 3
1. To offer a programme of dance study which focuses in particular on the development of the imagination and original thinking through an emphasis on choreographic construction.	<b>DA4001-40</b>  DA4005-20	<b>DA5001-40</b>  DA5004-20  DA5005-20	DA6006-20  DA6003-20 <b>DA6001-40</b>
2. To develop the students' practical, technical and expressive performance skills in order to facilitate exciting and challenging performance.	DA4002-20 DA4003-20 DA4005-20 <b>DA4001-40</b>	DA5002-20 DA5003-20 <b>DA5001-40</b> DA5005-20	DA6002-20 DA6003-20 DA6006-40 <b>DA6001-40</b>

3. To study the connection between the dancing body and dancing mind and to explore issues relating to liveness and the dance consciousness.	DA4003-20 <b>DA4001-40</b>	<b>DA5001-40</b> DA5003-20	DA6006-20 <b>DA6001-40</b>
4. To develop critical and analytical skills through a consideration and an understanding of key theories, philosophies and perspectives, that will inform and challenge the making and performing of work.	DA4003-20 DA4005-20 <b>DA4001-40</b>	<b>DA5001-40</b> DA5003-20	<b>DA6001-40</b>
5. To study the inter-disciplinary nature of dance and how it communicates through the body-space-time relationship.	DA4004-20 DA4005-20	DA5004-20 <b>DA5001-40</b> DA5005-20	DA6006-20 <b>DA6001-40</b>
6. To develop the students' knowledge and understanding of digital media, including sound and image, as a performance medium.	DA4004-20 DA4001-20	DA5004-20 DA5005-20 <b>DA5001-40</b>	DA6006-20 DA6001-40
7. To develop opportunities to research into and create work that investigates the interface between the body, environment and digital media.	<b>DA4001-40</b> DA4005-20	<b>DA5001-40</b> DA5004-20 DA5005-20	<b>DA6001-40</b>
8. To integrate and develop key skills both explicitly and implicitly within the content of the programme.	<b>DA4001-40</b> DA4002-20 DA4003-20 DA4005-20 DA4004-20	<b>DA5001-40</b> DA5004-20 DA5005-20 DA5002-20 DA5003-20	DA6006-40 DA6003-20 DA6002-20 <b>DA6001-40</b>
9. To prepare the student for employment expectations and demands.	DA4005-20 <b>DA4001-40</b> DA4002-20 DA4005-20	DA5005-20 <b>DA5001-40</b> DA5004-20 DA5002-20	<b>DA6001-40</b> DA6006-20 DA6003-20 DA6001-40 DA6005-20
10. To develop the students' skills to help make an effective transition	<b>DA4001-40</b>	<b>DA5001-40</b>	<b>DA6001-40</b> DA6005-20

from the university to the workplace.	DA4005-20 DA4005-20	DA5004-20 DA5005-20	DA6001-40 DA6006-20 DA6003-20
11. To develop the students' research skills and ability to investigate and disseminate, in a scholarly manner, at a regional, national and international level.	<b>DA4001-40</b> DA4005-20	<b>DA5001-40</b> DA5005-20	<b>DA6001-40</b> DA6003-20

**BA(Hons) Dance Combined Award**  
**Programme Aims Mapped to Modules**  
**(Core Modules are in Bold)**

<b>Programme Aims</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>
1. To offer a programme of dance study which focuses in particular on the development of the imagination and original thinking through an emphasis on choreographic construction.	<b>DA4001-40</b>  DA4005-20	<b>DA5001-40</b>  DA5004-20  DA5005-20	DA6006-20  DA6003-20 <b>DA6001-40</b>
2. To develop the students' practical, technical and expressive performance skills in order to facilitate exciting and challenging performance.	DA4003-20 DA4005-20 <b>DA4001-40</b>	DA5003-20  <b>DA5001-40</b> DA5002-20  DA5005-20	DA6003-20  DA6006-20  DA6002-20  <b>DA6001-40</b>
3. To study the connection between the dancing body and dancing mind and to explore issues relating to	DA4003-20  <b>DA4001-40</b>	<b>DA5001-40</b> DA5003-20	DA6006-20 DA6003-20



liveness and the dance consciousness.			
4. To develop critical and analytical skills through a consideration and an understanding of key theories, philosophies and perspectives, that will inform and challenge the making and performing of work.	DA4003-20 DA4005-20 <b>DA4001-40</b>	<b>DA5001-40</b> DA5003-20	DA6003-20 <b>DA6001-40</b>
5. To study the inter-disciplinary nature of dance and how it communicates through the body-space-time relationship.	DA4004-20 DA4005-20	DA5004-20 <b>DA5001-40</b> DA5005-20	DA6006-20 <b>DA6001-40</b>
6. To develop the students' knowledge and understanding of digital media, including sound and image, as a performance medium.	<b>DA4001-20</b>	DA5004-20 DA5005-20 <b>DA5001-40</b>	DA6006-20 <b>DA6001-40</b>
8. To integrate and develop key skills both explicitly and implicitly within the content of the programme.	<b>DA4001-40</b> DA4003-20 DA4005-20 DA4004-20	<b>DA5001-40</b> DA5004-20 DA5002-20 DA5003-20	DA6006-20 DA6003-20 <b>DA6001-40</b>
9. To prepare the student for employment expectations and demands.	DA4005-20 <b>DA4001-40</b> DA4005-20	DA5005-20 <b>DA5001-40</b> DA5004-20	<b>DA6001-40</b> DA6006-20 DA6003-20 DA6005-20
10. To develop the students' skills to help make an effective transition from the university to the workplace.	<b>DA4001-40</b> DA4005-20 DA4005-20	<b>DA5001-40</b> DA5004-20 DA5005-20	<b>DA6001-40</b> DA6005-20 DA6006-20 DA6003-20

<p>11. To develop the students' research skills and ability to investigate and disseminate, in a scholarly manner, at a regional, national and international level.</p>	<p><b>DA4001-40</b> DA4005-20</p>	<p><b>DA5001-40</b> DA5005-20</p>	<p><b>DA6001-40</b> DA6003-20</p>
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## BA(Hons)

### Programme Aims Mapped to learning outcomes related to preparation for the labour market

(Core Modules are in Bold)

Programme Aims	Year 1	Year 2	Year 3
To encourage students to develop skills that help them make an effective transition from University to work	<b>DA4001-40</b> DA4002-20 DA4004-20 DA4005-20	<b>DA5001-40</b> DA5002-20 DA5004-20 DA5005-20	<b>DA6001-40</b> DA6006-20 DA6003-20 DA6005-20
To raise students' awareness of the career opportunities available in the labour market	<b>DA4001-40</b> DA4004-20 DA4005-20	<b>DA5001-40</b> DA5004-20	<b>DA6001-40</b> DA6006-20 DA6003-20 DA6005-20
To enhance students' understanding of the skills and attributes required for successful graduate employment	<b>DA4001-40</b> DA4002-20 DA4003-20 DA4004-20 DA4005-20	<b>DA5001-40</b> DA5003-20	<b>DA6001-40</b> DA6003-40 DA6002-20 DA6005-20 DA6006-20
To provide students with tools that enable them to audit their own skills for employment, and enable them to plan their personal and professional development	<b>DA4001-40</b>	<b>DA5001-40</b>	DA6006-20 DA6005-20
To encourage students to plan for their future career via the development of individual career plans and strategies	<b>DA4001-40</b>	<b>DA5001-40</b>	<b>DA6001-40</b> DA6006-20 DA6005-20
To build students self confidence and	<b>DA4001-40</b>	<b>DA5001-40</b>	<b>DA6001-40</b>

encourage them to effectively articulate their abilities to prospective employers	DA4002-20 DA4003-20 DA4004-20 DA4005-20	DA5002-20 DA5003-20 DA5004-20 DA5005-20	DA6002-20 DA6003-20 DA6006-20 DA6005-20
To encourage students to value their work and personal experiences and acknowledge their achievements	<b>DA4001-40</b> DA4002-20 DA4003-20 DA4004-20 DA4005-20	<b>DA5001-40</b> DA5002-20 DA5003-20 DA5004-20 DA5005-20	<b>DA6001-40</b> DA6002-20 DA6003-20 DA6006-20 DA6005-20
To help students develop job application skills and provide useful feedback on their CV and career plan.	<b>DA4001-40</b>	<b>DA5001-40</b>	DA6005-20

e)

f) **The Teaching and Learning of Key Skills**

Dance modules are primarily concerned with making work that implicitly develops the key skills of communication, interpreting, researching, problem solving etc. The study of choreography and performance is addressed through practical and theoretical processes that require you to work independently and collaboratively. (See section on Transferable Skills on page 18)

g) **The table below identifies the modules where key skills are addressed within the Dance Programme**

<b>Communication</b> Speaking, listening & writing.	DA4001-40, DA4005-20, DA5001-40, DA5005-20, DA5001-40, DA6001-40, DA6001-40, DA6001-40, DA6005-20
<b>Application of Number</b> Interpreting information to do with numbers.	DA4002-20, DA4003-20, DA4004-20, DA5002-20, DA5005-20, DA6003.20, DA6001-40, DA6002-20 DA6005-20

<p><b>Information Technology</b></p> <p>Using a computer to find, explore, develop and present information, including text, numbers and images.</p>	<p>DA4001-20, DA4004-20, DA5003-20, DA5005-20, DA6001-40, DA6001-40, DA6003.20. DA6005-20</p>
<p><b>Working with Others</b></p> <p>How you work with others when planning and carrying out activities to get things done and achieve shared objectives.</p>	<p>DA4001-20, DA4003-20, DA4005-20, DA5001-40, DA5005-20, DA5002-20, DA5003-20, DA6001-40, DA6002-20, DA6003.20, DA6001-40, DA6006-20</p>
<p><b>Improving own Learning and Performance</b></p> <p>How you manage your personal, learning and career development.</p>	<p>DA4001-40, DA4002-20, DA4003-20, DA4004-20, DA4005-20, DA5001-40, DA5002-20, DA5003-20, DA5004-20, DA5005-20, DA6001-40, DA6002-20, DA6003-20, DA6004-20</p> <p>DA6005-20</p>
<p><b>Problem Solving</b></p> <p>Recognising problems and doing something about them.</p>	<p>DA4001-40, DA4002-20, DA4003-20, DA4004-20, DA4005-20, DA5001-40, DA5002-20, DA5003-20, DA5004-20, DA5005-20, DA6001-40, DA6002-20, DA6003-20, DA6006-40</p>

h)

i) Key Skills are addressed through explicit and implicit processes within the Dance programme. For example:

- Choreographic, or movement construction, is the main focus of Dance study at Bath Spa and is primarily concerned with communication through the choreographer /performer/ audience connections. **Communication** skills are developed through, for example, practical workshops and assessments, critical and analytical reflection, discussions, seminar presentations and essay writing which also address **speaking, listening** and **writing** skills
- The **Application of Number** is an implicit aspect of teaching and learning within, for example, the Collaborative Practice 2 module (DA5005-20) which deals with musical structures and the phrasing of sound and movement. In DA4004-20, DA5004-20, and DA6004-40 students increasingly explore the relationship between Dance and digital technology that involves sequencing, editing, increasing and decreasing units and images. Practical performance in (DA6006-20 and the construction of film (DA5004-20) demands an understanding of scale, perspective, proportion, symmetry and asymmetry. Practical choreography and performance technique classes require you to develop a numeric memory through the devising and accumulating of movement into sequences that are further developed through choreographic devices such as repetition and reversal.
- You develop and utilise your **Information Technology** skills by researching for information through internet sites to support essay writing and practical work.

You will use Power Point for presentation work and a range of other software packages for sound construction, projection, and the editing of film work. The recording and evaluating of the your practical choreography and performance work is facilitated through digital technology that enables a rigorous approach to self assessment.

- Furthermore, and in particular, digital media has become a main feature of Dance study at Bath Spa in which the interactions between the live body and technology form the basis for performance and choreographic research
- **Working with others** is a key feature of the choreographic and performance process. you are required to create work from 'the outside' as well as from a group collaborative perspective. your personal and social skills are developed through opportunities that encourage, for example, leadership, co-operation, independence and sensitivity to others.
- As part of the programme of teaching and learning in the Dance modules, you are expected and encouraged to reflect on and review your progress in order to **improve your own learning and performance**. This includes the setting of personal targets and objectives that are achievable and relevant. The course planning allows for formative evaluations, self-evaluation, peer-evaluation and individual tutorials that are differentiated to ensure personal progression.
- **Problem solving** is a key process of choreography and is an essential aspect of making innovative and new work. You are encouraged to develop a divergent approach to problem solving that will enable solutions to be found through the exploration of different methodologies.

## Credits and Degree classifications

### Introduction

All programmes are credit-rated to help you to understand the amount and level of study that is needed.

One credit is equal to 10 hours of study time (this includes everything you do e.g. lecture, seminar and self-directed study).

Credits are assigned to one of 3 levels:

4 - equivalent in standard to the first year of a full-time undergraduate degree programme.

5 - equivalent in standard to the second year of a full-time undergraduate degree programme.

6 - equivalent in standard to the third year of a full-time undergraduate degree programme.

### Credit rating

The overall credit-rating of this programme is 360 credits.

### Typical duration

The duration of this programme is three years full-time (FT), or five years part-time (PT). It is possible to move from FT to PT mode and vice-versa or to intermit (temporarily suspend your studies) to accommodate any changes in your life outside the university.

### How the teaching year is divided

The teaching year begins in mid-September and finishes in the early part of June. A typical FT student will take 120 credits over the academic year and a part-time (PT) student, a maximum of 80 credits.

### **What you will study when**

This programme is part of a modular degree scheme. A typical full-time student will take 5 modules per year.

It is possible to bring together modules from one subject with modules from another to produce a combined programme. Subjects are offered in a variety of combinations:

- Single - 120 credits at levels four, five and six
- Major - 80 credits at levels four, five and six
- Joint - 60 credits at levels four, five and six
- Minor - 40 credits at levels four, five and six

### **Modules are defined as:**

Core - Must be taken

Option - Select from a range of identified modules within the field

Specialised Award – Available to Specialised Award dance students only

See page 8, 9 and 10 for details of these options for Single Hons, Major, Joint and Minor Awards.

### **Requirements for Gaining an Award**

In order to gain an honours degree you will need to obtain 360 credits including:

A minimum of 120 credits at level 4 or higher

A minimum of 120 credits at level 5 or higher

### **Degree Classification Information**

The class of degree follows the established percentage bands:

>=70%	First Class
60-69%	Upper Second Class
50-59%	Lower Second Class
40-49%	Third Class
<40%	Fail

To be precise, all overall percentages are calculated and printed to two decimal places. The exact bands are:

69.50% and above	First Class
59.50-69.49%	Upper Second Class
49.50-59.49%	Lower Second Class
39.50-49.49%	Third Class
39.49% and below	Fail

The Examination Board will recommend the classification of the Honours Degree award within the following guidelines:

### **First Class**

A percentage, determined by the overall mark for the best 100 credits at Level 5 and the best 100 credits at Level 6, studied at Years 2 and 3, weighted 40:60, of 70% or above.

### **Upper Second Class**

A percentage, determined by the overall mark for the best 100 credits at Level 5 and the best 100 credits at Level 6, studied at Years 2 and 3, weighted 40:60, of 60-69%.

### **Lower Second Class**

A percentage, determined by the overall mark for the best 100 credits at Level 5 and the best 100 credits at Level 6, studied at Years 2 and 3, weighted 40:60 of 50-59%.

### **Third Class**

A percentage, determined by the overall mark for the best 100 credits at Level 5 and the best 100 credits at Level 6, studied at Years 2 and 3, weighted 40:60, of 40-49%.

Students who only study part of their programme at Bath Spa University will ONLY be judged on their performance in modules taken here. Credit for prior learning at other institutions is regarded solely on a pass/fail basis, as is credit awarded for exchange programmes. A minimum of 6 modules must be passed at level 5 or 6 to gain a BSU award. Where the minimum number of modules has been passed, the degree classification will be based on the marks gained in all 6 modules.

In addition;

**If you go on an overseas study placement in year 2 then you will not be able to drop your lowest mark, i.e.:**

your year 2 mark will be calculated as 40% of the 60 BSU credits taken in your 2<sup>nd</sup> year

**If you go on an overseas study placement in year 3 then you will also not be able to drop your lowest mark, i.e.:**

your year 3 mark will be calculated as 60% of the 60 BSU credits taken in your 3<sup>rd</sup> year



## **General Marking Criteria.**

The description below should refer to the term practical choreography, performance and theoretical investigations as well as to essays and written work, etc.

**80%+** Outstanding treatment, appropriate and detailed descriptive material, excellent research evidence/supporting argument. Well-structured and coherent essay with exceptional critical analysis. Evidence of wider reading and originality in use of material. Excellent referencing. Knowledge/skill exceptional, given time limitations of the task.

**70%+** Thorough treatment, appropriate and detailed descriptive material, suitable research evidence/supporting argument. Well-structured and coherent essay with effective critical analysis. Evidence of wider reading and originality in use of material. Good referencing. Knowledge/skill exceptional, given time limitations of the task.

**60-69%** Reasonably thorough treatment, appropriate detailed descriptive material, research evidence/supporting argument. Reasonably well structured, coherent essay with reasonably effective, critical analysis. Some evidence of wider reading. Reasonable or good referencing. Knowledge/skill of a high standard, given time limitations of the task.

**50-59%** Reasonable treatment of topic, mostly appropriate, fairly detailed descriptive material, sometimes accompanied by research evidence/ supporting argument. Reasonably well structured and coherent in top part of the band, some degree of structure and coherence in all, though critical analysis may be lacking, patchy or not entirely appropriate or effective. Reasonable or fairly good referencing. Knowledge/skill of a reasonable standard, given time limitations of the task.

**40-49%** Adequate to fairly basic treatment of topic, either with appropriate but superficial descriptive material, and a lack of suitable research evidence/supporting argument or with factual or conceptual mistakes. A lack of structure, coherence, or critical analysis. Some adequate referencing. Knowledge/skill of an acceptable to minimum standard, given time limitations of the task.

**30-39%** Very basic treatment of topic, inappropriate or mistaken descriptive material, lack of, or inappropriate research evidence and supporting argument. Little or ineffective structure. Lack of referencing. Knowledge/skill below minimum standard, given time limitations of the task.

**1-29%** Answers show little to no evidence of having been on the course, or are almost entirely inappropriate to the question set.

**0%** No answer or one which fails to address the question set.

j)

## **Dance Assessment and Marking Criteria for Levels 4-6**

The following criteria are specific to the assessment of practical choreography and performance, theoretical and contextual studies and the role and application of technology. The assessment of key skills is both explicit and implicit within the level criteria. The emphasis on each criteria may vary according to your individual study pathway (e.g. single honours or combined award).

### **Level 4**

At Level 4 the general objective is to build understanding and skills and to develop an appreciation of the relationship between theory and practice. Students should be able to demonstrate:

- an ability to generate and manipulate a range of choreographic material
- an ability to give form to a dance idea through the manipulation and development of a range of choreographic approaches and devices
- the practical competence necessary for the choreographic process and/or performance presentation
- an ability to understand the body from a technical, interpretative, anatomical and experiential basis
- an ability to analyse and articulate the content of a specific dance work in relation to its social, cultural and artistic context
- an ability to understand and apply digital media in relation to choreography and performance through introductory software programmes, camera framing and editing techniques
- an ability to utilise IT resources for the presentation and viewing of work
- an ability to develop the specific key skills of researching, organising, communicating, collaborating and reflecting
- an ability to understand the inter-relationship between theory and practice

In addition students need to demonstrate achievement of the learning outcomes of all Level 4 modules of study.

### **Level 5**

k) Levels 5 is designed to build on the foundations of the Level 4 modules through a scaffolding of knowledge and experience that integrates and assimilates the content and concepts of the practical and theoretical elements of the programme. The general objective at this level is to stimulate exploration and investigation and to apply the skills and understanding gained at Level 4 across a range of different contexts. Level 5 modules are deliberately designed to challenge students' ideas and perception and so encourage a climate of investigation and interrogation that allows for the active production of knowledge.

Students should be able to demonstrate:

- an ability to develop and refine the skills needed for choreographic exploration in a broad range of choreographic contexts
- an ability to reflect on the intellectual practices and processes of choreography

- an ability to generate and reflect upon choreographic material created within a disciplinary, multi- disciplinary and interdisciplinary context
- an ability to generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively in response to set briefs and/or as self-initiated activity
- an ability to perform movement material with an understanding of the technical and interpretative requirements of the material
- an ability to develop analytical and critical skills through the consideration, exploration and articulation of key theories, philosophies and perspectives
- an ability to explore and apply the technology of digital media in order to generate, view and manipulate choreographic material and to the making of video
- an ability to explore and interrogate the inter-relationship and application of theory and practice

l)

In addition students need to demonstrate achievement of the learning outcomes of all Level 5 modules of study.

### **Level 6**

At Level 6 students will be required to exercise greater initiative and take personal responsibility for their proposals and projects, applying solutions to problems as they occur and making more use of scholarly research in their activities. They will be required to apply, consolidate and extend their Level 4 and 5 learning in different contextual frameworks and situations, both within and beyond the field of dance. Furthermore, in the final year, students are increasingly involved in the preparation for their professional future. There will be opportunities for the development of workplace skills through, for example, individual work placements, career advice, and a focus on the expectations of employment. The aim is for students to develop and realise their potential as they move towards graduation. At the end of Level 6 students should be in good standing to enter the world of professional practice that is relevant to their study programme or to enter an appropriate postgraduate programme.

m)

Students should be able to demonstrate:

- an ability to consider and synthesise the multi- and inter-disciplinary dialogues within the body-space-time relationship in the construction of choreographic material
- an ability to demonstrate the skills necessary for complex and challenging choreographic processes and intellectual investigations and debates
- an ability to apply the technology of digital media and software in order to facilitate advanced and sophisticated choreographic work
- an ability to perform movement material with a mature level of technical and interpretative skill and individuality
- an ability to work with initiative and independently in order to generate ideas, concepts, proposals, solutions or arguments
- an ability to present work that incorporates a significant body of research and is informed by knowledge of historical precedents and contemporary debates

- an ability to articulate and synthesise knowledge and understanding through continued engagement in the processes of reflection, analysis and critical interrogation
- an ability to understand and utilise a range of methodological processes in the exploration of the inter-relationship between theory and practice

In addition students need to demonstrate achievement of the learning outcomes of all Level 6 modules of study.

## n) **Level Descriptors: Differentiation between Areas of**

### **Assessment**

Students have access to assessment details, including the specific weighting of each criterion, when preparing for assessment items. The outcome of each item is made available to each student, after internal and external moderation, through detailed proformas that refer to the marks awarded for each criterion. Feedback comments are included to ensure that students are aware of and able to reflect on their progress and create action plans for subsequent modules. Tutorials are available by arrangement.

## **Assessment Criteria for Written Assignments**

	<b>1<sup>st</sup> (70-100%) Excellent/Outstanding</b>	<b>2.1 (60-69%) Good/Very Good</b>	<b>2.2 (50-59%) Satisfactory</b>	<b>3<sup>rd</sup> (40-49%) Poor</b>	<b>Fail (0-39%) Unsatisfactory</b>
<b>Content</b> What is the level of knowledge and understanding? How has this been applied to the task?	Detailed and accurate knowledge and understanding showing excellent/outstanding evidence of research. Assured ability to select relevant source materials and apply them to the task.	Clear knowledge and understanding showing clear evidence of research. Clear ability to select relevant source materials and apply them to the task.	Generally clear knowledge and understanding showing some evidence of research, although there may be significant gaps or omissions. Ability to select relevant source materials and apply them to the task.	Limited knowledge and understanding showing some evidence of research.  Limited ability to select relevant source materials and apply them to the task.	Inadequate level of knowledge and understanding with little or no evidence of research. Little or no ability to select relevant source materials and little or no attempt made to apply them to the task.
<b>Analysis</b> What is the strength of critical analysis and how well are ideas supported?	Sophisticated and extremely well supported critical analysis that deals with complex concepts and demonstrates independence of thought.  <b>For research papers:</b>  Research question and methodological processes demonstrates excellent/exceptional critical interrogation and refinement.	Strong critical analysis that deals with some complex concepts and may demonstrate some independence of thought.  <b>For research papers</b>  Research question and methodological processes are coherent and demonstrate critical interrogation.	Some attempts at critical analysis that occasionally deals with complex thoughts. May be prone to being overly descriptive and shows limited independence of thought.  <b>For research papers</b>  Appropriate research question and methodological process.	Limited attempts at critical analysis that rarely deal with complex thoughts. Overly descriptive, extremely limited independence of thought and may seem to 'miss the point' of the question.  <b>For research papers</b>  Research question and methodological processes lacks critical interrogation and refinement.	Little or no critical analysis. Concepts are dealt with in an incoherent manner. No independence of thought. Fails to understand the question.  <b>For research papers</b>  No clear research question and methodological process.
<b>Structure</b> Does the structure of the	Refined structure allows for a persuasive and	Sensible structure allows for a clear and convincing	Argument is not always clear or convincing and may	Weak structure and an underdeveloped argument.	Little or no structure results in an illogical and

work allow for a clear and convincing argument?	engaging argument. Structure is within a framework appropriate for the subject matter.	argument. Structure is within a framework appropriate for the subject matter.	rely too heavily on secondary source materials. Structure may not be within a framework appropriate for the subject matter.	Structure is not in a framework appropriate for the subject matter.	incoherent argument. Structure is not in a framework appropriate for the subject matter.
<b>Academic Style</b> Have language and academic conventions been employed in a successful manner?	Confident and sophisticated use of language, referencing and other academic conventions (e.g. appendices etc). Accurate spelling and grammar, Meticulous layout etc.	Clear and accurate use of language, referencing and other academic conventions. No significant errors with spelling and grammar. Good layout etc.	Language is generally clear but with some significant errors. Referencing is seriously attempted but with some flaws. Occasional errors in spelling and grammar. Satisfactory layout etc.	Language is not always clear to follow. Limited but flawed use of referencing and other academic conventions. Spelling and grammar errors may obscure meaning. Poor layout etc.	Poor use of language obscures meaning. Little or no referencing. Frequent spelling and grammar errors. Clumsy layout etc.

o)

## Assessment Criteria for Choreography/Creative Work

	<b>1<sup>st</sup> (70-100%)</b> <b>Excellent/Outstanding</b>	<b>2.1 ( 60-69%)</b> <b>Good/Very Good</b>	<b>2.2 (50-59%)</b> <b>Satisfactory</b>	<b>3<sup>rd</sup> (40-49%)</b> <b>Poor</b>	<b>Fail (0-39%)</b> <b>Unsatisfactory</b>
<b>Concept/Realisation of Concept</b> What is the strength of the ideas informing the work and how effectively have these been realised?	The ideas being explored are exceptionally well informed and constitute a creative and highly creative response to the task. The work shows a full awareness of wider artistic practice.	The ideas being explored are clearly informed and show good levels of imagination in response to the task. The work shows an awareness of wider artistic practice.	The ideas being explored are coherent but may need further refinement to be convincing/clearly focused. The work shows a basic understanding of wider artistic practice.	The ideas being explored are limited but adequate. Some ideas may be wrong/irrelevant in relation to the task. The work shows a limited understanding of wider artistic practice.	The ideas being explored are so misconceived that they are not an appropriate response to the task. The work shows little or no understanding of wider artistic practice.
<b>Compositional Skill</b> To what extent do the formal aspects of the work demonstrate choreographic knowledge and creativity?	Highly imaginative exploration of the medium and excellent/outstanding compositional judgement. The material presented is entirely suited to the subject matter and reveals excellent choreographic knowledge and creativity.	Good exploration of the medium and strong compositional judgement. The material presented is well suited to the subject matter and reveals good choreographic knowledge and creativity.	Satisfactory exploration of the medium and compositional judgement. The material presented is generally well suited to the subject matter and reveals satisfactory choreographic knowledge and creativity.	A limited but satisfactory exploration of the medium and basic compositional judgement. The material presented needs further refinement to be suited to the subject matter and reveals limited choreographic knowledge and creativity.	Little or no exploration of the medium and poor compositional judgement. The material presented is not suited to the subject matter and reveals weak choreographic knowledge and little or no creativity.
<b>Production</b> Have production skills and techniques been dealt with in a successful	All issues within the student's control relating to the production of the work (e.g. lighting, costume, publicity etc.) have	All issues within the student's control relating to the production of the work (e.g. lighting,	Most issues within the student's control relating to the production of the work (e.g. lighting, costume, publicity etc.) have	Some issues within the student's control relating to the production of the work (e.g. lighting, costume, publicity	Little or no attempt to control issues relating to the production of the work (e.g. lighting, costume, publicity

manner?	been dealt with in a confident, skilful and highly creative manner.	costume, publicity etc.) have been dealt with in an effective manner and any defects are matters of style/finish rather than fundamental errors.	been dealt with in a satisfactory manner. Any defects that are evident are obvious but resolvable.	etc.) have been dealt with in a limited but satisfactory manner. Defects that are evident are wrong/deficient and not easily resolved.	etc.). Fundamental defects mean that the work is not fully complete.
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p)

q)

r)

s)

t)

u)

v)

w)

## Assessment Criteria for Process

	<b>1<sup>st</sup> (70-100%)</b> <b>Excellent/Outstanding</b>	<b>2.1 ( 60-69%)</b> <b>Good/Very Good</b>	<b>2.2 (50-59%)</b> <b>Satisfactory</b>	<b>3<sup>rd</sup> (40-49%)</b> <b>Poor</b>	<b>Fail (0-39%)</b> <b>Unsatisfactory</b>
<b>Exploration</b> What is the depth of exploration, interrogation and self-reflection?	Excellent/outstanding levels of exploration, interrogation and self-reflection.	Good/very good levels of exploration, interrogation and self-reflection.	Generally satisfactory levels of exploration, interrogation and self-reflection.	Limited levels of exploration, interrogation and self-reflection.	Little or no exploration, interrogation and self-reflection.
<b>Knowledge and communication</b> What is the level of practical and theoretical knowledge about the process and how clearly is this communicated?	Excellent/outstanding ability to communicate practical and theoretical knowledge during tasks and discussions, and where appropriate, the documentation of the process (e.g. choreographic journal)	Good/very good ability to communicate practical and theoretical knowledge during tasks and discussions, and where appropriate, the documentation of the process (e.g. choreographic journal)	Generally satisfactory ability to communicate practical and theoretical knowledge during tasks and discussions, and where appropriate, the documentation of the process (e.g. choreographic journal). Prone to being overly descriptive.	Limited ability to communicate practical and theoretical knowledge during tasks and discussions, and where appropriate, the documentation of the process (e.g. choreographic journal). Seems to 'miss the point' of the task in question.	Little or no ability to communicate practical and theoretical knowledge during tasks and discussions, and where appropriate, the documentation of the process (e.g. choreographic journal). Fails to understand the task in question.
<b>Working Practice</b> What is the level of working practice demonstrated during the project?	Excellent/outstanding levels of working practice in terms of research, time management and practical application. Excellent/exceptional levels of independence and	Good/very good levels of working practice in terms of research, time management and practical application although this may have been	Generally satisfactory levels of working practice in terms of research, time management and practical application although this has been inconsistent. Satisfactory levels of	Limited but adequate levels of working practice in terms of research, time management and practical application although this has been very inconsistent.	Inadequate levels of working practice in terms of research, time management and practical application. Little or no independence and motivation. Unsatisfactory work

	motivation maintained over a sustained period. Excellent/outstanding work in a collaborative context.	occasionally inconsistent. Good/very good levels of independence and motivation maintained. Good/very work in a collaborative context.	independence and motivation maintained. Generally satisfactory work in a collaborative context.	Limited independence and motivation Poor work in a collaborative context.	in a collaborative context.
<b>Response to feedback/problem solving</b>  How have feedback and problem solving been employed in order to develop the practice?	The response to critical feedback reveals excellent/outstanding critical understanding and high levels of intellectual insight. Excellent/exceptional ability to detect and solve problems.	The response to critical feedback reveals good/very good critical understanding and reflective thinking although certain areas may need further consideration. Good/very good ability to detect and solve problems.	The response to critical feedback reveals some critical understanding and reflective thinking but certain areas were not considered fully. Generally satisfactory ability to detect and solve problems.	The response to critical feedback reveals limited critical understanding and reflective thinking and some responses are clearly wrong/irrelevant. Limited ability to detect and solve problems.	The response to critical feedback reveals little or no critical understanding and reflective thinking and many responses are clearly wrong/irrelevant. Little or no ability to detect and solve problems.

x)

## Assessment Criteria for Presentations

	<b>1<sup>st</sup> (70-100%)</b> <b>Excellent/Outstanding</b>	<b>2.1 ( 60-69%)</b> <b>Good/Very Good</b>	<b>2.2 (50-59%)</b> <b>Satisfactory</b>	<b>3<sup>rd</sup> (40-49%)</b> <b>Poor</b>	<b>Fail (0-39%)</b> <b>Unsatisfactory</b>
<b>Content</b>  What is the level of knowledge and understanding?  How has this been applied to the task?	Detailed and accurate knowledge and understanding showing excellent/outstanding evidence of research. Assured ability to select relevant source materials and apply them to the task.	Clear knowledge and understanding showing clear evidence of research. Clear ability to select relevant source materials and apply them to the task.	Generally clear knowledge and understanding showing some evidence of research, although there may be significant gaps or omissions. Ability to select relevant source materials and apply them to the task.	Limited knowledge and understanding showing some evidence of research.  Limited ability to select relevant source materials and apply them to the task.	Inadequate level of knowledge and understanding with little or no evidence of research. Little or no ability to select relevant source materials and little or no attempt made to apply them to the task.
<b>Analysis</b>  What is the strength of critical analysis and how well are ideas supported?	Sophisticated and extremely well supported critical analysis that deals with complex concepts and demonstrates independence of thought.	Strong critical analysis that deals with some complex concepts and may demonstrate some independence of thought.	Some attempts at critical analysis that occasionally deals with complex thoughts. May be prone to being overly descriptive and shows limited independence of thought.	Limited attempts at critical analysis that rarely deal with complex thoughts. Overly descriptive, extremely limited independence of thought and may seem to 'miss the point' of the question.	Little or no critical analysis. Concepts are dealt with in an incoherent manner. No independence of thought. Fails to understand the question.
<b>Structure</b>  Does the structure of the presentation allow for a clear and convincing argument?	Refined structure allows for a persuasive and engaging argument. Structure is within a framework appropriate for the subject matter.	Sensible structure allows for a clear and convincing argument. Structure is	Argument is not always clear or convincing and may rely too heavily on secondary source materials. Structure	Weak structure and an underdeveloped argument.  Structure is not in a framework appropriate for the	Little or no structure results in an illogical and incoherent argument. Structure is not in a framework appropriate for the

		within a framework appropriate for the subject matter.	may not be within a framework appropriate for the subject matter.	subject matter.	subject matter.
<b>Communication</b> Have language, academic conventions and where appropriate, IT software, been employed in a successful manner?	Confident and sophisticated use of language, referencing and other academic conventions (e.g. appendices etc). Accurate spelling and grammar, excellent/outstanding use of IT	Clear and accurate use of language, referencing and other academic conventions. No significant errors with spelling and grammar. Good use of IT	Language is generally clear but with some significant errors. Referencing is seriously attempted but with some flaws. Occasional errors in spelling and grammar. Satisfactory use of IT	Language is not always clear to follow. Limited but flawed use of referencing and other academic conventions. Spelling and grammar errors may obscure meaning. Poor use of IT	Poor use of language obscures meaning. Little or no referencing. Frequent spelling and grammar errors. Clumsy use of IT

y)

z)

## Assessment Criteria for Body Knowledge (Somatics)

	<b>1<sup>st</sup> (70-100%) Excellent/Outstanding</b>	<b>2.1 ( 60-69%) Good/Very Good</b>	<b>2.2 (50-59%) Satisfactory</b>	<b>3<sup>rd</sup> (40-49%) Poor</b>	<b>Fail (0-39%) Unsatisfactory</b>
<b>Technique</b> What level of understanding is there within somatic and/or codified techniques? To what extent is anatomical knowledge understood and demonstrated? To what extent is the understanding of pivot, counter balance and weight transference understood	An excellent/outstanding level of understanding of somatic and/or codified technique is evident in your practice.  There is evidence of excellent/outstanding understanding and demonstration of anatomical knowledge.  The demonstration of the understanding of weight transference is excellent/outstanding.	A good/very good level of understanding of somatic and/or codified technique is evident in your practice.  There is evidence of good/very good understanding and demonstration of anatomical knowledge. The demonstration of the understanding of weight transference is good/very good.	A satisfactory level of understanding of somatic and/or codified technique is evident in your practice.  The understanding and demonstration of anatomical knowledge is satisfactory.  The demonstration of the understanding of weight transference is satisfactory.	A poor level of understanding of somatic and/or codified technique is evident in your practice.  The understanding and demonstration of anatomical knowledge is poor.  The demonstration of the understanding of weight transference is poor.	There is an unsatisfactory level of understanding of somatic and/or codified technique evident in your practice.  The understanding and demonstration of anatomical knowledge is unsatisfactory.  The demonstration of the understanding of weight transference is unsatisfactory.



<p><b>Kinaesthetic Understanding</b></p> <p>At what level does the student demonstrate spontaneity, intuition and kinaesthetic knowledge in their practice?</p> <p>To what extent is space, time and force understood?</p> <p>To what extent can the student demonstrate the ability to work fluidly with a partner, sharing and communicating force intuitively?</p>	<p>Kinaesthetic knowledge and the ability to be spontaneous and intuitive are excellent/outstanding.</p> <p>Spatial awareness, timing and the understanding and control of momentum and force are of an excellent/outstanding nature.</p> <p>Demonstration of fluid and harmonious interaction with a partner are excellent/exceptional.</p>	<p>Kinaesthetic knowledge and the ability to be spontaneous and intuitive are good/very good.</p> <p>Spatial awareness, timing and the understanding and control of momentum and force are of a good/very good nature.</p> <p>Demonstration of fluid and harmonious interaction with a partner are good/very good.</p>	<p>Kinaesthetic knowledge and the ability to be spontaneous and intuitive are satisfactory.</p> <p>Spatial awareness, timing and the understanding and control of momentum and force are of an satisfactory nature.</p> <p>Demonstration of fluid and harmonious interaction with a partner is satisfactory.</p>	<p>Kinaesthetic knowledge and the ability to be spontaneous and intuitive are poor.</p> <p>Spatial awareness, timing and the understanding and control of momentum and force are poor.</p> <p>Demonstration of fluid and harmonious interaction with a partner is poor.</p>	<p>Kinaesthetic knowledge and the ability to be spontaneous and intuitive are unsatisfactory.</p> <p>Spatial awareness, timing and the understanding and control of momentum and force are unsatisfactory.</p> <p>Demonstration of fluid and harmonious interaction with a partner is unsatisfactory.</p>
<p><b>Performance</b></p> <p>How well does the student demonstrate musicality and stylistic interpretation/versatility?</p> <p>To what extent does the student understand and engage with presence, and whole body consciousness in performance?</p> <p>At what level does the student demonstrate the ability to physically communicate the choreographic idea/s?</p>	<p>An excellent/outstanding level of physical and musical interpretation is demonstrated.</p> <p>There is an excellent/outstanding level of awareness and presence, through the ability to work internally and externally simultaneously in performance.</p> <p>The choreographic idea is communicated through an excellent/outstanding performance</p>	<p>A good/very good level of physical and musical interpretation is demonstrated.</p> <p>There is a good/very good level of awareness and presence, through the ability to work internally and externally simultaneously in performance.</p> <p>The choreographic idea is communicated through a good/very good performance.</p>	<p>A satisfactory level of physical and musical interpretation is demonstrated.</p> <p>There is a satisfactory level of awareness and presence, through the ability to work internally and externally simultaneously in performance.</p> <p>Communication of the choreographic idea is satisfactory.</p>	<p>A poor level of physical and musical interpretation is demonstrated.</p> <p>There is a poor level of awareness and presence, in the ability to work internally and externally simultaneously in performance.</p> <p>Communication of the choreographic idea is poor.</p>	<p>An unsatisfactory level of physical and musical interpretation is demonstrated.</p> <p>There is an unsatisfactory level of awareness and presence, and in the ability to work internally and externally simultaneously in performance.</p> <p>The choreographic idea was not communicated.</p>

aa)

bb) **Differentiation between Level 5 and Level 6 Modules**

cc) **Level 5 Modules**

dd) The Level 5 Dance Modules have been designed to build on the Introductory Modules and prepare students for their progression to Level 6. The learning intentions in DA5001-40, DA5005-20, and DA5004-20 combine a theoretical and practical approach to the study of choreography. The students' critical, analytical and reflective understanding, of their own and other choreographer's work, is developed through the content of all 4 modules, as is their ability to apply different principles, theories, techniques and approaches to problem solving situations within the researching, crafting and appraisal of their work. Technology, as a creative and practical tool, plays a key role in facilitating the viewing and manipulating of choreographic and performance content, as a development from Level 4.

ee) Students are required to communicate information and arguments effectively and to propose solutions to problems arising from their research within practical and theoretical studies. A further focus is on a progressively rigorous approach to the students' practical performance skills in order to facilitate more challenging choreography and performance. The Dance Performance modules, DA5002-20 and DA5001-40, at Level 5, are designed to build on the foundations of the Level 4

modules through a scaffolding of knowledge and experience that integrates and assimilates the content and concepts underpinning codified and non-codified work.

ff) The intention of the modules is to provide students with the qualities and transferable skills necessary for employment that requires personal responsibility and decision-making. The assessment procedures are explicitly designed to reflect the content of the modules and to prepare students for advancement to Level 6.

### gg) **Level 6 Modules**

hh) The Level 6 Dance Modules continue to develop and challenge the students' understanding of practical and theoretical choreographic construction in order that they might apply their knowledge and experience to a range of more complex contexts. Level 6 modules are deliberately designed to challenge students' ideas and perception and so encourage a climate of investigation and interrogation that deals with possibilities rather than ultimate truths. Problems have to be solved and issues grappled with. In particular, the body is considered as a visual form that is both shaped (articulated) by and, in turn, shapes (articulates) the space that it inhabits. The complex issues and tensions between phenomenology and cultural theory are explored and advanced through creative interplay with technology. For example, digital media expands the opportunities for a synthesis of environmental and movement theory through practical investigations. Similarly, dialogues between sound, image and movement create performance that raises questions and tensions about the real and the virtual. The intention is for students to explore, investigate and interrogate their creative practice in order to make work that resonates at the highest level of artistic endeavour.

ii) Dance Performance modules demand a greater level of application to a wider range of demanding situations, which in turn facilitates a more layered understanding and interpretation of choreographic work.

jj) In general, students will be required to exercise greater initiative and take personal responsibility for their proposals and projects, applying solutions to problems as they occur and making more use of scholarly primary sources in their research. In particular Level 6 student play an active role in the research and evaluation of the teaching and learning content of specific Level 6 modules. Staff and students work together to find effective and innovative teaching content and strategies. Furthermore, in the final year, students are increasingly involved in the preparation for their professional future. There will be opportunities for the development of workplace skills through, for example, individual work placements, career advice, and a focus on the expectations of employment. The aim is for students to develop and realise their potential as they move towards graduation.

### **How we assure the quality of this programme**

The Dance degree programme at Bath Spa University is monitored from a range of perspectives to ensure quality of provision.

#### **Before the programme started, the following was checked:**

- there would be enough qualified staff to teach the programme;
- adequate resources would be in place;
- the overall aims and objectives were appropriate;
- the content of the programme met national benchmark requirements;
- the programme met any professional/statutory body requirements;
- the proposal met other internal quality criteria covering a range of issues such as admissions policy, teaching, learning and assessment strategy and student support mechanisms.

This is done through a process of programme approval which involves consulting academic experts including some subject specialists from other institutions.

### **Course monitoring**

The quality of this programme is monitored each year through:

- External examiner reports (considering quality and standards);
- Statistical information (considering issues such as the pass rate);
- Student feedback.
- Graduate feedback

Drawing on this and other information the programme team undertake monitoring through an annual report. The process is monitored by the University's Quality and Standards Committee.

Once every six years an in-depth review of the whole area is undertaken by a panel that includes at least two external subject specialists. The panel considers documents, looks at student work, speaks to current and former students and speaks to staff before drawing its conclusions. The result is a report highlighting good practice and identifying areas where action is needed.

### **Course Committee**

The Course Committee provides a forum for discussion about all aspects of Dance study. The Committee meets at least twice each semester to review issues concerning the curriculum, resources and any other matter that staff or students wish to have discussed. The Committee plays a critical role in the University's quality assurance procedures.

The committee consists of the following members:

- Subject Leader
- Academic Staff teaching on the programme
- Year 1 Student Representative (2)
- Year 2 Student Representative (2)
- Year 3 Student Representative (2)
- Library Representative

Committee minutes are available to the year group via their student representative. This is your main voice so please volunteer to serve on the Committee or nominate someone you know.

### **The Role of External Examiners**

The standard of this programme is monitored by at least one external examiner. External examiners have two primary responsibilities:

- To ensure the standard of the programme;
- To ensure that justice is done to individual students.

### **Listening to the views of students**

The following methods for gaining student feedback are used on this programme:

- Module evaluations
- Student representation on programme committees (meeting each semester)
- Personal tutor meetings
- Module leader meetings

Students are notified of the action taken through: tutorials, Module Contact time, email, Minerva and Course Committee meetings.

## Listening to the views of others

The following methods are used for gaining the views of other interested parties:

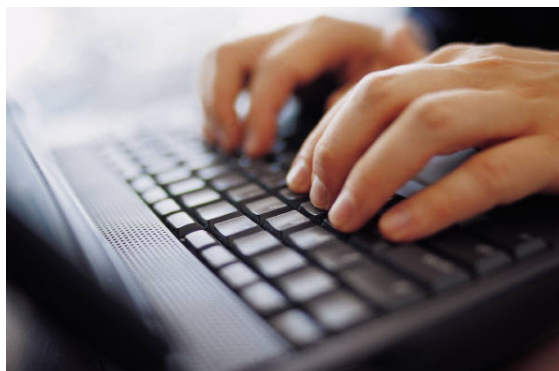
1. Feedback from former students
2. Liaison with employers and industry representatives
3. Liaison with external examiner

<b>Final award</b>	BA Hons dance/BA Hons dance with second subject
<b>Interdisciplinary awards available</b>	Dip HE
<b>UCAS code</b>	W500
<b>Details of professional body accreditation</b>	N/A
<b>Relevant QAA Benchmark statements</b>	DDPA
<b>Date specification last up-dated</b>	

## Anonymous Marking Policy

The Dance Department follow the University's anonymous marking policy when marking written work. For details of the policy please visit:

## Preparing Coursework - A Guide to Referencing



### What is academic referencing?

It is standard academic practice that students will refer to (or cite) the sources they use within their writing. Referencing is the practice of, '...acknowledging in your own writing the intellectual work of others' (Neville, 2007:1).

When producing any piece of written work it is essential that you acknowledge or cite your sources of information and the works you have used. This allows the reader to trace your original sources and satisfy him/herself that you have understood and reported them correctly. References are necessary to substantiate the knowledge, theories and discussions that you present in your papers, and allow the reader to see the material used, to check the interpretation of information, and, if necessary, to locate the sources you have used. If you do not cite your sources clearly there is a danger that you may be accused of poor academic practice or, more seriously, plagiarism (stealing someone else's work and ideas).

As you progress through the course you are expected to be increasingly more critical of your own ideas and theories and those of others. As Neville highlights, 'Ideas are often a product of a particular period of history and of the social, economic, and cultural norms and values of that time (ibid). Therefore, your referencing will help to inform the reader to the origins of the ideas, theories, models or practices you are exploring.

There are two main systems: the Harvard system and the Numeric or Vancouver system. The Bath Spa Dance Department use the Harvard system. The Harvard system works on a two-tier structure which means that there are two elements that make it function. Firstly there is the reference that you insert into the body of the text of your essay and then there is the bibliography that goes into more detail about the referenced source. This section of your handbook will, firstly explain what you need to include in the body of your text (directly after any inserted quote or reference to the ideas of others) and then go on to explain what you need to include in your bibliography. First year Study Skills sessions will also provide an introduction to referencing. The system may initially seem a little complex but it will not be long until it will become second nature to you.

## 1. References within your Essay

Each time you refer to a book, journal article or other information source you should give the author's surname and the work's year of publication. The examples below provide you with the most common types of references you will be using.

If the person's surname is already a natural part of the sentence, give the year only in round brackets.	Reynolds (1999) outlines the significance of Cunningham's work in relation to other developments in the field.
If the surname is not a natural part of the sentence, then give the surname and publication year in round brackets.	Some key literature outlines the significance of Cunningham's work in relation to developments in the field (Reynolds, 1999).
When you want to refer to more than one source then you should separate the names by using a semi-colon.	Two recent works (Martin, 2003; Andretta, 2005) consider the generic approach that is often used when teaching choreography to younger students...
When your sources are by the same author and published in the same year, you should distinguish between them in your text by placing a lower-case letter after the date.	It has been suggested (Brophy, 2005a; Brophy, 2005b) that university dance departments should...
If a single text has two authors, give the names of both in your text.	Attacks on dance and cultural identity in Afghanistan, Iraq, Israel and the occupied territories have been most recently recorded by Cruickshank and Vincent (2003).
If there are more than two authors, give the name of the first author and place <i>et al.</i> after it. This is an abbreviation from the Latin for 'and others'.	Social characteristics seen among professional male dancers in ten cities from nine European countries have been identified (March <i>et al.</i> , 2006).
If you make reference to the same source more than once in consecutive order then you can use the shorthand <i>ibid</i> (Latin and short for <i>ibidem</i> ) in place of the author's name and year.	These types of characteristics are less identifiable in female dancers of the same origin ( <i>ibid</i> ).
If there is no personal author, give the name of the organisation or body involved in the place of the author, followed by the year.	Recent research by The Guardian (2006) suggests that...
If your source has no date, use the phrase 'undated'. If it is not clear who the personal or organisational author is, use 'Anon' as in the example below:	It has been suggested that the flood of 1607, that affected the Redwick folk dancing, was due to a tidal wave (Anon, undated).

## 2. Direct Quotations in your Essay

If you quote directly or paraphrase (rephrase in your own words) from a source then you should also include the page number(s) within the information in the brackets at the end of the sentence. The formatting for this is to state the name of the source, then a comma, then the year, then a colon, and finally the page number.

Standard direct quotation giving the author, year and page number	Reynolds outlines the significance of Cunningham’s work in stating, ‘His aesthetic contribution to the work of postmodern choreography is significant and continuing’ (Reynolds, 1999:202).
A paraphrased quote	Reynolds outlines the significance of Cunningham’s influence by exploring the significant contribution that his work has made to the aesthetics of postmodern choreography (Reynolds, 1999:202).
<p>If the direct quotation is more than about 30 words long then you should indent the quotation within the main body of the essay. The quotation should be single spaced even if your essay has been submitted at 1.5 spacing. You will notice in the example below that it is not necessary to use any punctuation before the start of the quote or at the end of the citation.</p> <p>Buckroyd discusses how dance training is a highly culture-specific activity and ethnic minority groups need to be given careful consideration. She says</p> <p style="padding-left: 40px;">It is important then, that when students from ethnic minorities are accepted into dance training, they are supported as much as possible. It is, for example, in my view unethical to accept a black dancer into ballet training and then discriminate against her for her skin colour or body shape</p> <p style="text-align: right;">(Buckroyd, 2000:155)</p>	
If you want to use part of a quote then you place three dots in place of any missing text. If you want to add any of your own words then these must be placed within square brackets.	Buckroyd discusses how dance training is a highly culture-specific activity and ethnic minority groups need to be given careful consideration. She explains that, ‘...when students from ethnic minorities are accepted into dance training [they should] be supported as much as possible (Buckroyd, 2000:155).
If you want to use a quote that someone else has referred to in one of your sources you should look in the source’s bibliography and find the original source for the referenced quote, then obtain this source and reference as normal. If you are unable to do this then you can reference the quote as a secondary source (but it is better to always try and obtain the original source of any material that you wish to use in your work).	Lewis suggests that, ‘It was the rise of Fascism in Germany that led to the end of certain types of cultural activity in the world of dance (Lewis in Smith, 1997:202).
If you want to quote something from an internet site then you include in the author (if available) followed by the short web address and the date the site was	‘Frantic Assembly produces thrilling, energetic and uncompromising theatre ( <a href="http://www.franticassembly.co.uk">www.franticassembly.co.uk</a> accessed on 3.06.09).

accessed. The longer web address can go in your bibliography.

*The full address*  
<http://www.franticassembly.co.uk/p105.html>  
accessed on 3.06.09 should be given in your bibliography.

## **A Warning About Plagiarism**

Your assignment will be electronically assessed to ensure that you have not attempted to use other people's words or ideas as your own. It will make no difference whether you are attempting to pass off someone else's work as your own, or it is a genuine mistake and you have simply used inadequate referencing techniques. There is no grey area, plagiarism is plagiarism and it is your responsibility to ensure that your work is referenced properly.

### **References used in this guide**

Neville, C. (2007) *The Complete Guide to Referencing and Avoiding Plagiarism* Maidenhead: Open University Press.

## **3. Writing a Bibliography**

At the end of your essay you should provide a bibliography that describes fully all the items you have cited in your text. This should be arranged by providing an alphabetical list of books, journal articles, live performances, DVDs and websites and any other sources you have used. An example of a short bibliography can be seen below. Details of how to format each of the sources you have used is given overleaf.

### **Example bibliography**

#### **Books**

Claid, E. (2007) *Yes? No! Maybe...Seductive Ambiguity in Dance*. London: Routledge

Desmond, J. (2001) *Dancing Desires: Choreographing Sexualities On and Off Stage*. Wisconsin: University of Wisconsin Press

Fleming, B. (2000) *Sex, Art and Audience*. USA: Peter Lang Publishing

#### **Journal Articles**

Alexandrova, A. (2003) 'Furious Bodies, Enthusiastic Bodies'. *Performance Research*, Vol. 2, pp.21-25

Ayers, R. (2002) 'Scratching the Inner Fields: Listening to Wim Vandekeybus', *Dance Theatre Journal*, Vol 18, No. 2, pp. 6-9

#### **Live Performances**

Vandekeybus, V. *Scratching the Inner Fields*, performed at Les Abbesses (Theatre de Ville), Paris on 27<sup>th</sup> February in 2001

#### **Videography**

All the works listed form part of a triple DVD box set released by Ultima Vez in 2007

Vandekeybus, V. (2005) *Blush*

Vandekeybus, V. (2002) *In Spite of Wishing and Wanting*

#### **Websites**



## Preparing Your Bibliography

Preparing a good bibliography takes time and many people find it easiest to collate information about their sources as they use them, rather than trying to do it all at the end.

### 3.1 Books

For a book give the following details — usually available from the title page or its reverse:

Author(s) (Year of publication in brackets) *Title in italics: subtitle*. Edition — if not first edition. City of publication: Publisher. A range of examples are given below:

<b>A book with a single author</b>	Shant, K. (2009) <i>Practice as Research</i> . London: Palgrave Macmillan.
<b>A book with two or more authors</b>	Cruickshank, D. and Vincent, D. (2003) <i>Under fire, people, places and treasure in Afghanistan, Iraq and Israel: an eyewitness account</i> . London: BBC Books.  (Note: You may use either 'and' or '&': this could read Cruickshank, D. & Vincent, D. provided that you are consistent with the approach you take.)
<b>An edited book</b>	If the book has been edited then place the term <i>ed.</i> or <i>eds</i> after the editors name(s).  Reynolds, H. <i>ed.</i> (1999) <i>Why weren't we told?</i> London: Penguin.
<b>Chapters in books</b>	Author(s) of chapter. (Year of Publication) 'Title of chapter'. <i>In:</i> Author(s)/Editor(s) of book. <i>Title of book</i> . Edition — if not first edition. City of publication: Publisher, page numbers of chapter.  Soane, J. (1999) 'The renaissance of Dresden after 1985'. <i>In:</i> Clayton, A. and Russell, S. <i>eds. Dresden: a city reborn</i> . Oxford: Berg, pp.93-115.
<b>If there is no personal author</b>	Give the name of any organisation or body involved in place of the author.  Institute of Food Science and Technology (1989) <i>Food and drink: IFST</i> .
<b>A book that is not a first edition</b>	(Note that you should provide the information as given on the title page, e.g.: 3rd ed; Revised ed; New enlarged edition.)  Schonberg, H.C. (1998) <i>Great composers</i> . 3rd ed. London: Abacus.
<b>If the book is undated</b>	Anon (undated). <i>St. Mary's, Redwick</i> . Unpublished Church Pamphlet.
<b>Reference books</b>	<i>The Oxford English Dictionary</i> . (1989) 2nd ed. Oxford: Clarendon.
<b>e-books</b>	See section 3.3 internet sources

### 3.2 Journal articles, newspaper articles and other written sources

<b>Journal article</b>	<p>Author(s) of article. (Year of Publication) 'Title of article'. <i>Title of journal</i>, volume number, (issue/part number, if given), page number(s) of article, if given.</p> <p>Spark, D. (2005) 'The man who tried to stop the Dresden raids'. <i>History Today</i>, 55 (3), pp.55-57.</p>
<b>Online journal article</b>	See section 3.3 internet sources
<b>Newspaper articles</b>	<p>Author(s) of article (if given) or Title of newspaper. (Year of publication) 'Title of article'. <i>Title of newspaper</i> (if not given above). Day and month of publication, page number(s) and column number in which the article begins — alphabetically in lower case.</p> <p>Fisk, R. (2006) 'Another brick in the wall'. <i>Independent on Sunday</i>. 2 April, p.33a.</p>
<b>Reports</b>	<p>Add the report series and number(s) at the end. For example: Matthews, G. (1996) <i>Disaster management in British libraries: project report with guideline for library managers</i>. London: British Library (Library and Information Research Report 109).</p>
<b>Thesis</b>	<p>After the title, add the award and the institution. For example: Reid, F. (2005) <i>Have you forgotten yet?: shellshock, trauma and the memory of the Great War in Britain, 1914-1930</i>. PhD. thesis. Bristol: University of the West of England.</p>

### 3.3 Internet Sources

<b>Websites</b>	<p>Author(s)/editor(s) if given — if this is not given, enter the title. (The 'author' may be an organisation if no personal author is given.) (Year of publication or creation, if given) <i>Site name</i> [Online] Publisher or organisation, if any. Available from: full URL address [Accessed — give actual date you visited the site].</p> <p>The World Court of Justice (2001) <i>The World Court of Justice: the alternative to wars, terrorism and politics</i> [Online] available from: <a href="http://www.worldjustice.org/">http://www.worldjustice.org/</a> [Accessed 3.4.2006].</p>
<b>Online journal article</b>	<p>If you read the article online add to the normal journal reference shown in 3.2: [Online] Available from: full URL (site address) [Accessed — give actual date you visited the site] or — if the article has been accessed through a database of articles (e.g. <i>Academic Search Elite</i>) — [online]</p> <p>Available from: the database name (article number in round brackets), or, if one, the stable URL.</p> <p>Friedman, M. J. (1999) 'Congress, the president and the battle of ideas: Vietnam policy 1965-1969'. <i>Essays in History</i>, 41 (2) [Online] Available from: <a href="http://etext.lib.virginia.edu/Journals/EH/EH41/Friedman41.html">http://etext.lib.virginia.edu/Journals/EH/EH41/Friedman41.html</a> [Accessed 3.4.2006].</p>

<b>e-books</b>	<p>Author(s). (Year of publication) <i>Title: subtitle</i>. Edition — if a first edition. City of publication: Publisher and/or Host. (Series — if necessary) Available from: URL [e- book accessed date of access].</p> <p>McNair, B. (2003) <i>News and journalism in the UK</i>. 4th ed. London: Routledge. Available from: <a href="http://oldsite.bathspa.ac.uk/departments/library/ebooks/default.asp">http://oldsite.bathspa.ac.uk/departments/library/ebooks/default.asp</a> [e-book accessed 2. 5.2006].</p>
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## 2.8 Film, DVD, video and live performances

<b>Film, DVD or Video</b>	<p><i>Title: subtitle, if any</i>. (Year of first release) Medium (video, DVD or film); choreographer and/or director. Length in minutes. Place of first release: Originating organisation/publisher (DVD release date in round brackets).</p> <p><i>Jean de Florette</i>. (1986) DVD; directed by Claude Berri. 116 minutes. France: AMLF (2001).</p>
<b>Live performances</b>	<p><i>Title</i> (year the piece was first choreographed), choreographer, place and date of the performance</p> <p><i>Spiegel</i> (2007) Vandekeybus, V. performed at the Gardner Arts Centre, Sussex on 6<sup>th</sup> March 2007</p>

## 3.4 Personal communications

<b>Interview</b>	<p>Interviewee. (Year) <i>name of interviewer</i>. Date.</p> <p>Sandbrook, M. (2006) <i>Interview with Nick Drew</i>. 22.5.2006.</p>
<b>Telephone conversation</b>	<p>Author. (Year) '<i>Telephone conversation with</i>' <i>name of interviewee</i>. Date.</p> <p>Sandbrook, M. (2006) <i>Telephone conversation with Nick Drew</i>. 22.5.2006.</p>
<b>Email</b>	<p>Author. (Year) Email address of sender. <i>Subject</i>. 'Email to' name of recipient, date sent. Email address of recipient</p> <p>Sandbrook, M. (2006) <a href="mailto:m.sandbrook@bathspa.ac.uk">m.sandbrook@bathspa.ac.uk</a> <i>Library induction</i>. Email to Nick Drew, 22.5.2006. <a href="mailto:n.drew@bathspa.ac.uk">n.drew@bathspa.ac.uk</a></p>

## Notes on Writing

### Plan your coursework

It is a good idea to start by brainstorming all the possible contents, maybe making a list or a spidergram with arrows to the various parts of the title that you have identified. However your mind works, there is probably a diagram or visual way of noting down all the likely contents that is helpful for you. After this preliminary survey of what should go in, make a proper plan. Such use of time always pays off. Do not start until you have headings telling you what you are going to write in the

introductory section, the main body of the work, and the conclusion. If it is an essay, remember you are going to develop an argument, and present evidence for it, bringing in background literature, different ideas and so on. An essay is a structured argument rather than a list of ideas or references.

### **A well-structured essay**

You would be pleased to have this as a comment on your feedback sheet. You can, if you have an introductory paragraph that discusses the question and says how you will proceed to answer it, a middle section that really does what you say you will, and a conclusion that sums up the important points, referring back to the question. In some logical order you will need to introduce and discuss the various possible positions and their pros and cons, including evidence for them or against them (using references for each, and making it clear whether a view is yours or the author's).

Your paragraphs in this middle section should be linked. Do not write an essay that goes 'X said such and such. Y said such and such. Z said such and such.' This is not all bad, if you report their views well, but nevertheless such an approach would lack any argument of your own. Instead, try this approach: 'Dance educators have generally taken one of two broad approaches on this issue. The first group, the Xs, believe that... They offer as evidence research carried out by Y.... etc.' The next paragraph could then go 'In complete contrast, the Ys take the view that... They are unimpressed by the evidence on which the Xs put such stress, because ... Instead, they emphasise...' Or maybe it could go 'In partial agreement, the Ys admit that... but claim the Xs exaggerate this aspect of the case... etc.' The point is to link the paragraphs so the reader is led from one to another. At the end of the essay summarise your main points, relating them to the original question. Check that you have done what you said you would in the first paragraph!

### **Critical analysis**

Too often, student assignments simply describe or summarise background reading. It is fine to do this, but you need also to evaluate critically what you have read, so that your references support your argument, and your coursework is more than a mere list of other people's opinions.

But how are you to critically evaluate something that you may not know much about? One way of doing this is to ask yourself if the position in question is internally consistent, and to discuss how it relates to the views of other educators. What sort of evidence is offered to back up the position you are considering, and is it adequate? Compare different views and perspectives, even if you yourself are not yet ready or qualified to take a position. When looking at reports of research, read the description of the methodology. Is it sound? Can the authors really draw their conclusions on that basis?

### **Developing your own academic style**

When you have written your essay in draft, you should then read it aloud. This will help you discover whether it makes sense and whether the punctuation is right. You would be surprised at how many essays contain sentences that do not make sense, or have no verbs, or that go on forever, rather like this one but even worse. Do not have very short paragraphs like the tabloids; it is inappropriate for academic writing. Each paragraph should be making a point. Paragraphs should be linked. You can have headings in an essay if it helps you and the reader. Use long words when you need them - learn and use the appropriate language. But when short words will do,

use those; otherwise your writing may be rather pretentious and unnecessarily hard to read. The best way to learn the trick of academic writing is to read, and analyse what other writers do and how they do it. Think about which ones are good and which not so good and consciously develop your own style.

### **Use of anecdotes and personal experience**

Just as there is a place for the first person in educational writing so there is a place for personal experience. However, it can only illustrate a concept or a point, it cannot be evidence. An example of an appropriate use of anecdote might be: 'As a result of teacher expectation, pupils can often be wrongly labelled. A friend of mine was diagnosed as a slow learner and so then decided to 'go slow' at school.' You are not using this to make an argument but to illustrate a point. An inappropriate example would be 'Unemployed people are often prone to depression. I have known quite a few who were all depressed.'

### **Which references?**

More is better as long as they are relevant. It will be clear from your references if you have read widely and appropriately. Summaries of other people's work can sometimes be useful but do go to the original source and check it out for yourself. Spend time getting to know what books are available in the library. Also look through the journals and find relevant up to date references there - you will gain marks by having consulted journals because they often contain the most recent information on a topic.

### **Tips when submitting essays:**

- Make sure they are edited and proof read
- Word process all your submitted work
- Submit one copy electronically
- Submit a second copy, in **one** plastic folder, to the module tutor
- Make sure you submit the essay with a cover sheet
- Utilise the handouts provided but do not rely on these alone

### **For full details on the university's referencing protocols please visit:**

<http://www.bathspa.ac.uk/services/library/using-the-library/how-cite-references-harvard-04-2007.pdf>

### **Plagiarism and unfair practice**

Plagiarism/unfair practice is taken very seriously. For details on the university's policy on this please visit:

<http://www.bathspa.ac.uk/services/academic-office/plagiarism-detection/unfair-practice.asp>

#### Unfair Practice

Unacceptable academic practice, particularly in assessment, is known as Unfair Practice. Unfair Practice may take a variety of forms, which cannot all be covered in detail here, but the most common are cheating in formal examinations and the plagiarism of coursework. Others include collusion with other students for the production of written work, impersonation in examinations, or submission of fraudulent mitigating circumstances evidence. The penalties for unfair practice are severe, and if students are in any doubt about what constitutes acceptable academic practice they must consult their tutors for advice.

## Plagiarism

Plagiarism is defined in the Oxford English Dictionary as 'the taking and using as one's own of the thoughts, writing or inventions of another'. It does not matter whether the source was an original document, a book or article, or a fellow student.

Plagiarism can take a variety of forms:

- kk) **Copying** sections from one or more books or articles without acknowledgement of the source(s). Note the phrase 'one or more'. It is still plagiarism if you reproduce sections from several sources rather than one, in a 'cut and paste' approach.
- ll) **Excessive dependence** upon one or a limited number of sources is plagiarism if the sources are inadequately referenced, even if the exact wording used by the original author(s) has been modified.
- mm) **Collusion** with other students. Students should be aware of the distinction between 'collaboration' and 'collusion'. Some assignments encourage or require students to collaborate with fellow students and submit joint work. The majority, however, assess individual work, and do not permit collusion. Students should never submit joint work unless it is clearly required by the module's written documentation, and in such cases students should always seek clarification from their tutors as to the level of collaboration that is acceptable.

**You should ensure that your work (whether paper-based or on computer disk) is not made available to other students. Failure to secure work adequately can mean that you may be implicated in an accusation of plagiarism.**

You are expected to present your own words, your own analysis and your own argument. It is acceptable to use the work of others to support arguments and analysis, and tutors will be able to inform you as to what constitutes good practice and to give help with subjects such as referencing and the provision of footnotes. If you are in any doubt about what constitutes good practice rather than plagiarism, you must consult your tutors for advice.

It is not acceptable to submit the same piece of work for different assessments or modules, nor may you re-use work originally submitted at another institution for which credit has already been obtained. This constitutes 'double counting'. You may legitimately draw on the same body of material for more than one assignment, but it is never acceptable to submit the same work. If in any doubt about acceptable practice, you should consult your tutors for advice before submission.

**Students should be in no doubt that plagiarism is CHEATING, and is a very serious offence in higher education. Pleas that a student was not aware of the offence or its consequences, or did not understand what constitutes plagiarism, will not be accepted under any circumstances. Plagiarism will result in a penalty even when it is unintended or unwitting.**

The University is concerned that you get proper credit for your work. This means making sure that you are properly assessed in relation to the learning outcomes specified for your modules, and also in relation to other students. Proper assessment is compromised when students engage in unfair practice, in particular when they plagiarize, or otherwise present others' work as their own.

To help prevent this practice, the University subscribes to a Plagiarism Detection Service (PDS). This compares work submitted to it with millions of pages of internet-based material -- including work uploaded to the service by other students at BSU and in other universities. For every module, the University submits to the PDS any work where copying is suspected, and also a random selection of other work.

## **Equality of Opportunity**

**We want to ensure that your needs are met. If you require this information in any other format, please contact:**

### **Student Support Services**

**Tel: 01225 876215**

**Email: [stusupportadmin@bathspa.ac.uk](mailto:stusupportadmin@bathspa.ac.uk)**

Bath Spa University welcomes diversity amongst its students, staff and visitors, recognizing the contributions that can be made by individuals from a wide range of backgrounds and experiences.

Our aim is that all staff and students, both existing and potential, should receive equal and fair treatment in all aspects of University life. The University seeks to ensure that a suitable working and studying environment is provided which is free from discrimination and where all members of the University community are treated with dignity and respect and are valued as individuals.

This Student Handbook is designed to provide you with a central point of reference, containing detailed information concerning your course. We want to ensure that the needs of all students are met in every aspect of every course that we offer. A key way in which we ensure this is to monitor student feedback on each academic module undertaken. The results of this provide us with essential information on our progress to ensuring equality of access and opportunity for all students.

Should you have any concerns at any time regarding your course, any of the information contained within this Handbook, or any other aspect of University life, you should discuss this in the first instance with the Subject Leader for dance [c.lewis-smith@bathspa.ac.uk](mailto:c.lewis-smith@bathspa.ac.uk) (01225 876121) who will assist you in identifying the types of support available to you. Examples of these types of support are:-

- Arranging appropriate teaching and examination arrangements;
- Assisting with the provision of scribes, readers, note takers or interpreters;
- Assisting you with applications for financial assistance;
- Assisting you with any concerns you may have regarding any work experience you may undertake;
- Helping you to identify technology and other support appropriate to individual needs;
- Advising on study and arranging loan of equipment;
- Liaising with members of academic staff in relation to access to the curricula.

There are also a range of support mechanisms offered by Bath Spa University, such as Student Welfare Services and Careers Advice. Details of how to access these services can be found at [www.bathspa.ac.uk/services/student%2Dsupport/](http://www.bathspa.ac.uk/services/student%2Dsupport/)

## **Equal Opportunities Policy**

The following provides information concerning the Bath Spa University Equal Opportunities Policy. Please take the time to familiarise yourself with it as it is relevant to everybody.

### **Bath Spa University Equal Opportunities Policy Statement**

Bath Spa University is fully committed to being an equal opportunities employer and providing equality of opportunity for all its staff and students, applicants and visitors. The University will not tolerate unfair or unlawful discrimination on the grounds of gender, ethnicity, colour, disability, religion, nationality, age, occupation, marital status or sexual orientation or any distinction which is not relevant to the employee/employer relationship or its student body.

### **Responsibilities**

Promoting and maintaining equal opportunities is the responsibility of everyone, although it is recognised that management have additional responsibilities to ensure that the policy is carried out.

The University Management will ensure that:

- All staff and students are aware of the equal opportunities policy and our procedures for making a complaint;
- The implementation of equal opportunities is effectively monitored;
- An Equal Opportunities Strategy and Action Plan is produced and reviewed; Staff, Students and Union representatives are provided with appropriate forums to discuss and deal with equal opportunities issues;
- All staff are provided with appropriate equal opportunities training;
- A network of trained Harassment Advisors is available to provide advice and guidance;
- Procedures are in place for the fair appointment, promotion and development of staff, the fair selection and teaching of students, free from unjustifiable discrimination.

All staff and students are expected to:

- Support and implement the equal opportunities policy; and
- Ensure that their behaviour and/or actions do not amount to discrimination or harassment.

Staff and students of the University are expected to comply with this policy and are expected to promote a culture free of unfair discrimination, prejudice and all forms of harassment and bullying. Any incidents of discrimination, harassment or bullying will be investigated and may be grounds for dismissal or expulsion.

### **Staff in the Department of Dance**

**Chris Lewis-Smith** is a Senior Lecturer and the Subject Leader for Dance. He joined the dance department in 2001. He holds a first class BA (Hons) degree in Dance, and a Masters degree in Creative Writing from Bath Spa University. Chris is an ex-performer and has many years experience as a choreographer, often in collaboration with writers, filmmakers and composers. He is currently engaged in his PhD research entitled 'Inside the Looking Glass' in which he is exploring relationships between the dancer and the camera.

Chris' main teaching areas include Collaborative and Interdisciplinary Practice, Dance on Camera, and Dance in Alternative Spaces. He also oversees student employability, both before and after graduation. In addition to this he is researching teaching and learning in the developing genre of Screendance in Higher Education



through theoretical investigations and the creative act of making video. His own film work has been screened nationally and internationally and includes devised short film, video installation and creative documentaries.

[c.lewis-smith@bathspa.ac.uk](mailto:c.lewis-smith@bathspa.ac.uk)

<http://chrislewis-smith.com/>

(01225) 876121

**Paul Clayden** is a Senior Lecturer in Dance who joined the dance department in 2004. He has worked as a performer with numerous companies including Mantis, DV8 Physical Theatre, Siobhan Davies Dance Company, Yolande Snaith Theatre Dance, Extemporary Dance Theatre, Motionhouse and Rosemary Butcher. He has 30 years experience in a range of techniques including the codified dance techniques of Cunningham, Graham and Classical, the experiential techniques of Release and Contact Improvisation. He is currently researching into the development of the teaching and learning of Contact Improvisation, the investigation into the teaching of codified technique with specific reference to the students understanding of codified and non-codified approaches to learning. Paul continues to explore approaches to Performance and Improvisation development both as a practitioner and tutor. He is engaged in an MA that principally explores the pedagogy of Dance Theatre and Performance training that includes research into the line and balance between spontaneity and analysis, source and impulse, association and transformation and safe methods of self-investigation as a performer. He is a principal movement tutor on the Foundation Degree at Circomedia, a Physical Theatre and Circus Skills Institution in Bristol.

[p.clayden@bathspa.ac.uk](mailto:p.clayden@bathspa.ac.uk)

Tel: (01225) 876233

**Karin Rugman** is a Senior Lecturer in Dance who has worked in the dance department at Bath Spa University since 1993. She is an accomplished performer, choreographer and teacher who has worked extensively in education and the local community for over 25 years. Karin has a background in contemporary dance and is an experienced somatic movement educator in Shin Somatics®, with additional experience in Alexander Technique, Tai Chi, Ideokinesis, Feldenkrais Technique and Land to Water Yoga. As a freelance performer/choreographer, Karin has initiated and created many performance projects for local and wider audiences in a variety of contexts, including schools, colleges and theatre groups within the local community and youth dance productions in Prague. She has also devised and performed her own dance works funded by South West Arts and Bristol City Council. Karin's current research is concerned with the potential of somatic practices in Dance Education. In particular, she is interested in somatic application in dance technique and performance and is exploring choreographic possibilities through somatic research. She has established an advanced program of somatic studies in the Dance Department and her research feeds directly into undergraduate study at all levels. Karin has a BA (Hons) degree in Performing Arts and a Post Graduate Certificate in Education. She is a fellow of the HE Academy, a member of ESN (Eastwest Somatic Network) and a registered somatic movement educator with ISMETA (International Movement Education and Therapy Association).

[k.rugman@bathspa.ac.uk](mailto:k.rugman@bathspa.ac.uk)

Tel: (01225) 876154

**Lex Rooney** trained at Swindon Dance and London Contemporary Dance School, before going on to complete a BA(hons) in Dance at Bath Spa University and a Master's Degree at Laban, specializing in European Dance Theatre Practice. She was Co-Founder of Train of Thought, an Arts-based educational co-operative; developing and delivering a series of free-thinking, multidisciplinary creative workshops to young people across the South West, and in addition to her role at Bath Spa University, is Head of Movement at Circomedia in Bristol. Lex is an experienced performer/practitioner working in dance, theatre and film and currently performs with The Bureau of Random Acts (Bristol), Swerve Dance Theatre Company (associate company of Swindon Dance). Following on from her MA research, Lex is interested in the Semiotics of the Theatre. In particular, the ways in which the creator is able to draw upon and manipulate the audience's understanding and interpretation of language to suggest and create layers of possible meaning within the work.

Lex is currently investigating these ideas through collaborative explorations in music, costume and video. She is also studying Bikram Yoga and Traditional Pan African Dance

[a.rooney@bathspa.ac.uk](mailto:a.rooney@bathspa.ac.uk)

**Shantel Ehrenberg** is a Senior Lecturer in Dance who joined the department in 2012. She is completing her practice-led PhD, *The Dancing Self/Other: kinaesthesia and visual self-reflection in three dance styles*, with Professor Dee Reynolds at The University of Manchester, sponsored by an ORSAS Award. She holds an MFA in Dance from the University of California, Irvine and an MSc in Dance Science from Trinity Laban. Her current research is focused on dancer self-reflection via various technologies, such as mirrors and video, intersecting ideas from dance practice and scholarship, cognitive science and philosophy. She presents her research at international conferences and is published in a number of peer-reviewed journals and books, such as *Dance Research Journal* and *Theatre, Dance and Performance Training Journal*. She works in a variety of educational contexts and currently also lectures and supervises Master's students at Trinity Laban. She is an experienced dance artist, working most extensively in New York City and Southern California, before moving to the UK. She has trained and performed in a variety of styles, in particular (Hanya) Holm, Graham, release, improvisation and hip hop and her screendance work has been shown internationally.

[s.ehrenberg@bathspa.ac.uk](mailto:s.ehrenberg@bathspa.ac.uk)

**Marina Collard** has worked for many independent choreographers including Kim Brandstrup and theatre director Deborah Warner, Dog Kennel Hill Project, Gary Lambert, Gill Clarke, Siobhan Davies Dance Company, (Bank Project and Birdsong), Carol Brown Dances 2004-2008. CandoCo Dance Company, Jonathan Burrows (Choreodrome) among others. She is continuing to work as a dancer with choreographer Joe Moran and has been a long term collaborator over several years.

As a dance maker, Marina is committed to collaborating with composers and visual artists. She took part in PAL Choreographers Lab at Bore Place with artist Anna Best and composer Paul Whitty and also collaborated with these artists in residency at Beaconsfield, Vauxhall. She was recently movement director for 'Everything and Nothing', an Opera composed by Dorothy Kerr with who she continues to maintain a creative partnership

Marina has extensive teaching experience in professional and educational settings. She has taught professional classes and company classes both nationally and internationally. Marina has been teaching technique and choreography at Laban for 10 years and teaches on the MA Choreography, and undergraduate programme. She has worked with Transitions Dance Company. At London Contemporary Dance School, she has taught technique and performance project, and externally assesses Edge in performance. Work in other institutions include Central Saint Martin's (Design for Dance Module), Centre National de Dance Contemporaine (Angers, France) Attakkalari Centre for Movement Arts, Bangalore India. Marina is a member of IDOCDE – International Documentation of Contemporary Dance Education Pilot project funded by the EU – UK teacher Team member.

Marina is also a registered member of the Craniosacral Therapy Association and has been practicing Biodynamic Craniosacral Therapy at Laban Health Clinic for the past 3 years as well as her own private practice.

[m.collard@bathspa.ac.uk](mailto:m.collard@bathspa.ac.uk)

## **Associate Artist**

**Dr. Karla Shacklock** is a performer, choreographer, and teacher. She gained her PhD in 2006 focusing on the dance consciousness. Karla has taught technique, choreography and performance at Bretton Hall to both dancers and actors. She has also taught at University Centre Doncaster delivering choreography, performance, dance philosophy and interdisciplinary performance modules. Karla was the artistic director of 'Precarious', an award-winning physical theatre and multimedia performance company which creates and tours new experimental work throughout England and abroad. She acted as both choreographer and performer within the company and collaborates with actors, directors, electro-acoustic composers, film-makers and designers. Karla has also worked/performed with other performance companies/artists such as Paradance Theatre Company (Copenhagen), Kevin Finnan (Motionhouse Dance Theatre), Avanti Display, Future State Virtual Dance Theatre Ensemble and Altitude North Theatre Company, Fleur Darkin..

[k.shacklock@bathspa.ac.uk](mailto:k.shacklock@bathspa.ac.uk)

## **Artists in Residence, Commissions and Performances 2005-12**

Jasmin Vardimon Dance Company

Bedlam Dance Company

Earthfall Dance

Gill Clarke

Siobhan Davies and Company

Mafalda Deville

Gaynor Coward  
Wendy Houston  
Nigel Charnock  
Silesian Dance Theatre  
Karen Smith  
Liam Steel (Stan Won't Dance)  
Yael Flexer  
Protein Dance  
Jessica Cohen  
Sean King  
Arthur Pitta  
Helen Bagget  
Stuart Lynch  
Jean Abreu  
Karla Shacklock  
Beth Powesland

## **PART 4**

### **YEAR 1 (Level 4) MODULE DESCRIPTIONS**

#### **DA4001-40**

Code	DA4001-40
Title	Choreography 1: Constructing the Body
Subject area	Dance
Pathway	Compulsory for BA (Hons) Dance. BA/BSc Combined

	Studies, BA Creative Arts, BA/BSc in Education, Dip HE.
Level	4
Credits	40
Contact time	104
Pre-requisites	N/A
Acceptable for	N/A
Excluded combinations	N/A
Core/Optional	Core
Module Leader	Lex Rooney
<b>Description &amp; Aims</b>	
<p>This module introduces you to a range of choreographic methodologies through practical studio based tasks and investigations and through the analysis of the work of 20<sup>th</sup> and 21<sup>st</sup> century practitioners. In addition to this, it is designed to develop your understanding of the historical, cultural and social context in which we dance and view dance and how this might inform the construction of choreography. A series of lecture/seminars are designed to introduce you to the historical and cultural study of dance and to engage your thinking in key issues relating to the body. These will focus on the major developments in 20<sup>th</sup> and 21<sup>st</sup> century dance and, for example, issues around semiotics, constructions of gender, postmodernism, cultural identity and environment.</p> <p>During the course of the module, regular practical sessions will develop your choreographic, performance and critical skills through the making of both solo, duet and/or trio performance material. Specific emphasis will be placed on the manipulation and development of movement material and on the choreographic devices employed in the construction of work. Alongside the emphasis on constructing work, you will develop your performance skills through movement intention, projection and presence.</p> <p>In addition to this, a series of key seminars, focusing on writing, employment, and documentation are aimed at supporting your undergraduate studies and you will be encouraged to look ahead to an area of dance related work in which you might take a placement in your third year.</p> <p>You will also be introduced to basic digital technology through the capturing of movement on camera in order to assist in the analysis of your choreographic practice and, beyond timetabled sessions, dialogues will be set up via a blog to facilitate discussion. In addition you will investigate the significance of sound in the making and performing of work.</p> <p>Practical work will be assessed in performance and selected work may be performed as part of the Signals (Winter) and Fused (Spring) dance platforms in the University Theatre. You will also be encouraged to seek opportunities to perform your work in other venues.</p>	
<b>Outline Syllabus &amp; Teaching &amp; Learning Methods</b>	
<p>Each week you will attend a 2 hour lecture/seminar and 2 x 1.5 hour practical sessions. Creative choreographic explorations will be supported and disseminated</p>	

by regular group discussion and you will be offered tutorial support on a 1 to 1 basis with your tutor. The lecture series and study skills sessions, which run the course of the whole module, are integral to the studio based practical work that runs alongside it.

Choreographic investigations and performance work will initially focus on the construction of solo material. As the module progresses, this focus will evolve to include duet and/or trio work with an enhanced emphasis on professionalism.

Self directed study, both in practical and theoretical work, will be a constant companion to your timetabled sessions and you will be expected to enrich your study experience through attending as many student and professional performances as possible.

At this early stage in your degree studies you will be encouraged to consider possible employment options and/or post-graduate study as the first steps to forming an exit strategy for when you graduate.

Intended Learning Outcomes	How assessed*
<p>By the end of the module, you will have:</p> <ol style="list-style-type: none"> <li>1. Developed confidence and competence in devising, constructing, and performing choreography.</li> <li>2. Understood and developed your choreographic skills and the related concepts of movement, form and structure, dynamics and spatial design.</li> <li>3. Developed your understanding of the implications of sound in performance.</li> <li>4. Developed your practical and theoretical knowledge of specific components of the metaphorical and the physical/visual approach to choreography.</li> <li>5. Developed your practical and theoretical knowledge and understanding of a range of devices such as abstraction, theme and variation, collage, restriction and distortion.</li> <li>6. Reflected on your crafting and performance processes and skills through a knowledge and experience of the role of technology in analysing and directing work.</li> <li>7. Critically analysed and interpreted selected dance works, and excerpts thereof, identifying choreographic devices, contexts, and key choreographic content that contribute to meaning</li> <li>8. Explored a range of topics related to contemporary debates in choreography</li> <li>9. Developed your research and writing skills through selected approaches and framework</li> <li>10. A clear understanding of the library services and online learning environments including books, journals, electronic databases, e-books and Minerva</li> </ol>	<p>Process: (LO: 1, 2, 3, 4, 5, 6)</p> <p>Practical work (LO: 1, 2, 3, 4, 5, 6)</p> <p>Written Essays: (LO: 3, 4, 6, 7, 8, 9, 10)</p>
Assessment Scheme	Weighting %
1. Process	30%

2. Practical work	30%
3. Written essay	40%
<b>Reading Lists/Key Texts &amp; Websites</b>	
<p>Adshead, J. (1988) <i>Dance Analysis</i>, London: Dance.</p> <p>Anderson, J. (1997) <i>Art Without Boundaries</i>, London: Dance Books.</p> <p>Au, S. (1988) <i>Ballet and Modern Dance</i>, London: Thames and Hudson.</p> <p>Banes, S. (2003) <i>Reinventing Dance in the 1960's</i>, London: The University of Wisconsin Press.</p> <p>Blom, L. A. &amp; Chaplin, L. (1979) <i>The Intimate Act of Choreography</i>, London: Dance Books.</p> <p>Blom, L.A. &amp; Chaplin, L. (1979) <i>The Moment of Movement</i>, London: Dance Books.</p> <p>Brown, M.J., Mindin, N. &amp; Woodford, C. H. (1998) <i>The Vision of Modern Dance</i>, London: Dance Books.</p> <p>Carter, A. (2004) <i>Rethinking Dance History</i>, London: Routledge.</p> <p>Carter, A. (1998) <i>Dance Studies Reader</i>, London: Routledge.</p> <p>Copeland, R. (2004) <i>Merce Cunningham</i>, London: Routledge.</p> <p>Cohen, S.J. (1992) <i>Dance as a Theatre Art</i>. (2<sup>nd</sup> Ed.), Pennington, New Jersey: Princetown Book Company.</p> <p>Ellfeldt, L. (1988) <i>A Primer for Choreographers</i>, (2<sup>nd</sup> Ed.), Illinois: Waveland Press.</p> <p>Mackrell, J. (1997) <i>Reading Dance</i>, London: Michael Joseph Ltd.</p> <p>Jordan, S (1992) <i>Striding Out</i>, London: Dance Books</p> <p>Hewitt, A. (2005) <i>Social Choreography: Ideology as Performance in Dance and Everyday Movement</i>, London: Duke University Press</p> <p>Hutera, D. (2004) <i>The Rough Guide to Choreography</i>, UK: Rough Guides</p> <p>Kostelanetz, R. (1998) <i>Merce Cunningham: Dancing in Space and Time</i>, De Capo Press</p> <p>Morgenroth, J. (2004) <i>Speaking of Dance: Twelve Contemporary Choreographers on their Craft</i>, London: Routledge</p> <p>Mackrell, J (1992) <i>Out of Line</i>, London: Dance Books</p> <p>Novak, C. J. (1990) <i>Sharing the Dance (Contact Improvisation and American Culture)</i>, University of Wisconsin Press.</p> <p>Manning, E. (2005) <i>Dance Companies</i>, UK: Dance Europe</p> <p>Minton, S.C. (1997) <i>Choreography: a basic approach using improvisation</i>, Leeds: Human Kinetics.</p> <p>Sofras, P.A. (2006) <i>Dance Composition Basics: Capturing the Choreographer's Craft</i>, UK: Human Kinetics Europe Ltd.Books.</p> <p>Steinman, L. (1995) <i>The Knowing Body: The Artist as Storyteller in Contemporary Performance</i>, Berkeley: North Atlantic Press.</p> <p>Reynolds, N &amp; McCormick, M. (2003) <i>No Fixed Points</i>, New Haven &amp; London: Yale University Press.</p>	

## Learning Resources

Lecture theatres, dance studios and the virtual environment of Minerva form the basis of the teaching and rehearsing spaces for this module. Theoretical and practical work is supported by the university library, digital video resources, and the knowledge and experience of tutors and the student cohort.

## DA4002-20

Code	DA4002-20
Title	Movement Techniques: Codified Practice
Subject area	Dance
Pathway	Compulsory for BA (Hons) Dance.
Level	4
Credits	20
Contact time	84 hours
Pre-requisites	N/A
Acceptable for	N/A
Excluded combinations	N/A
Core/Optional	Core
Module Leader	Paul Clayden
<b>Description &amp; Aims</b>	
<p>This module is the initial component of the Dance Techniques: Codified Practice strand, which runs through the 3 years of the BA Dance course. The emphasis in all of these modules is on the development of your skill and understanding of the body as an expressive and physical instrument in process of creating movement and performing. The development of your practical performance skills will contribute to and underpin your learning across the Dance programme and inform your learning and development as a choreographer.</p> <p>DA4002-20, in tandem with DA4003-20 specifically addresses issues related to body awareness, physical dynamics and the development of flexibility, strength and stamina. You will become increasingly cognizant of your physical capabilities and potential through the investigation of a codified movement vocabulary. A further aim is for you to develop a confident approach to your learning and understanding that will create a positive body concept.</p>	
<b>Outline Syllabus &amp; Teaching &amp; Learning Methods</b>	
<p>The module aims, through a careful and guided process, to introduce you to safe studio-based movement practice that includes issues related to body preparation and</p>	



recovery. The acquisition and development of self-discipline and focus will provide the basis for future learning and progress through implicit and explicit transferable skills. The viewing of the work of selected key performers will contribute to the development of your analytical skills and provide you with a context for study

### Teaching and Learning methods

The module is taught through practical sessions of two x 1.5 hours. Teaching and learning will continue to be progressive and differentiated. You will have regular tutorials based on a continual assessment of progress to enable individual and diagnostic feedback. You will be expected to view, analyse and evaluate your own work and the work of others on video.

Directed study will include the practice and application of the course content to a range of formative and summative assessment procedures.

Intended Learning Outcomes (LO)	How assessed*
<p>By the end of the module you will have:</p> <ol style="list-style-type: none"> <li>1. Understood the requirements of safe studio practice, etiquette and behaviour.</li> <li>2. Built stamina, strength and flexibility so as to work safely and efficiently.</li> <li>3. Developed your understanding of the working relationship between inherent body weight and muscular activity.</li> <li>4. Developed an understanding of personal space and kinesphere in relation to the environment and other students.</li> <li>5. Become proficient with the learning of movement material.</li> <li>6. Understood the practical significance and application of rhythm and musical phrasing.</li> <li>7. Understood the core areas of anatomical and muscular activity pertinent to specific movement qualities and exercises.</li> <li>8. Applied the focus and discipline necessary for your continuing development.</li> <li>9. Developed their understanding of the control of muscular tensions and adrenalin under performance duress.</li> </ol>	<p>Continual Assessment (LO: 1, 2, 3, 4, 5, 6, 7 &amp; 8)</p> <p>Practical Presentation (LO: 1, 3, 4, 5, 6, 7, 8 &amp; 9)</p>
Assessment Scheme	Weighting %
<ol style="list-style-type: none"> <li>1. Continual Assessment</li> <li>2. Practical Presentation</li> </ol>	<p>60%</p> <p>40%</p>
Reading Lists/Key Texts & Websites	
<p>Caldwell, C. (2001) <i>Dance and Dancers Injuries</i>, London: Dance Books.</p>	
<p>Franklin, E. (1996) <i>Dance Imagery for Technique and Performance</i>,</p>	

USA: Human Kinetics.

West, C. (1997) *The Energy Source*, London: Prion Books.

Rowett, H.G.Q. (1990) *Basic Anatomy & Physiology*, England: Hazell Books.

Brooks, P. (1972) *The Empty Space*, UK: Penguin.

Climenhaga, R. (2009) *Pina Bausch*, Uk: Routledge.

#### **Audio/Visual Resources**

Cunningham, M. (1998) *Duets*, BBC2.

Ek, Mats, (1995) *Carmen*, BBC2 (Summer Dance)

Larrieu, D. (1986) *Waterproof*, Channel 4

Davies, S. (1987) *White Man Sleeps*, Channel 4

Snaith, Y. (1995) *Tablecloth Garden*, BBC2

Forsythe, W. (1990) *Just Dancing Around*, BBC2

Newson, L. (1995) *Enter Achilles*, BBC2

Bausch, P. (1977) *Café Muller*, BBC2.

Dance studios and the virtual environment of Minerva form the basis of the teaching and rehearsing spaces for this module. Theoretical and practical work is supported by the university library, digital video resources, and the knowledge and experience of tutors and the student cohort.

### **DA4003-20**

Code	DA4003-20
Title	Movement Technique & Improvisation : Somatic Practice
Subject area	Dance
Pathway	Compulsory for BA(Hons) Dance. Optional for: BA/BSc Combined Studies, BA Creative Arts, BA/BSC in Education, Dip HE.
Level	4
Credits	20
Contact time	84
Pre-requisites	N/A
Acceptable for	N/A

Excluded combinations	N/A
Core/Optional	Optional
Module Leader	Karin Rugman
<b>Description &amp; Aims</b>	
<p>Through the study of anatomy and somatic practice this module aims to develop an enhanced movement awareness and an understanding of a range of issues related to health and safe practice.</p> <p>The module focuses on how movement can be sourced and developed from its internal to external locations. The body, in terms of its form, structure and function, and lived experience of the world, will be explored through an anatomical, physiological and kinaesthetic approach.</p> <p>The study of recognised somatic practices such as, the Alexander Technique, Ideokinesis and Shin Somatics, will be combined with a study of the neuro-muscular-skeletal systems and their application to human movement. This will encourage the consideration of issues regarding training and performance with a view to developing a more holistic perception of the body.</p> <p>A further consideration of the physiological basis of performance will include an identification of the major systems of the body that impact on performance and the specific regulatory mechanisms that affect physiological responses during exercise. Issues related to nutrition and body maintenance will also feature in the course content.</p>	
<b>Outline Syllabus &amp; Teaching &amp; Learning Methods</b>	
<p>Practical sessions will focus on the way we inhabit our body and explore methods of whole body consciousness in order to enhance our knowledge and performance. The concept of viewing the body internally will be explored through experientially developing awareness of our anatomical self, as well as developing skills of concentration, focus and movement improvisation. Theoretical underpinning will directly inform and support the practice. Recommended weekly readings will relate to each session.</p> <p>The module will be taught through a weekly 1 x 2 hour somatic/performance skills session and 1 x 1 hour theory session. Teaching and learning will be both progressive and reflective, encouraging evaluation of individual performance, as well as ensuring differentiation. You will be expected to participate in directed study in order to continue to develop your skills. This will include a weekly Pilates session as an additional practical class. Tutorial support will be offered for written work &amp; for monitoring practical progress.</p>	
<b>Intended Learning Outcomes</b>	<b>How assessed*</b>
<p>By the end of the module you will have:</p> <ol style="list-style-type: none"> <li>1. Gained knowledge and understanding of the body as an expressive and technical instrument.</li> <li>2. Appreciated the effectiveness of the application of internal body knowledge</li> </ol>	<p>Practical assessment (LO: 1, 2, 3, 4, 5, 6)</p>

<ol style="list-style-type: none"> <li>3. Have an understanding of a selection of somatic techniques and their significance in performance studies.</li> <li>4. Increased your knowledge concerning safe working practice in class, rehearsal and performance through an appreciation of: <ul style="list-style-type: none"> <li>• Anatomy.</li> <li>• The physiological basis of performance.</li> <li>• Issues of health and nutrition.</li> </ul> </li> <li>5. Performed Dance movements with an increasing understanding of the body as a thinking and feeling unit.</li> <li>6. Monitored, analysed and evaluated your own progress through reflective practice.</li> </ol>	<p>Written Assignment (LO: 1, 2, 3, 4, 6)</p>
<p>Assessment Scheme</p>	<p>Weighting %</p>
<ol style="list-style-type: none"> <li>1. Written Assignment (2000 words)</li> <li>2. Practical Assessment</li> </ol>	<p>40% 60%</p>
<p>Reading Lists/Key Texts &amp; Websites</p>	
<p>Bernard, A.(1997) <i>Ideokinesis and Creative Body Alignment</i>. Contact Quarterly: Summer/Fall.</p> <p>Bernard, A., Steinmuller, W. &amp; Stricker, U. (2006) <i>Ideokinesis : A creative approach to human movement &amp; body alignment</i>. Berkeley, California : North Atlantic Books.</p> <p>Blakey, P. (1998 – revised edition) <i>The Muscle Book</i>, Stafford UK: Biblestek Books Ltd.</p> <p>Calais-Germain, B. (1993) <i>Anatomy of Movement</i>, Great Britain: Eastland Press.</p> <p>Caldwell, C.(2001) <i>Dance and Dancers' Injuries</i>. Chichester : Corpus Publishing.</p> <p>Franklin, E. (1996) <i>Dynamic Alignment Through Imagery</i>, USA: Human Kinetics.</p> <p>Franklin, E (1996) <i>Dance Imagery for Technique and Performance</i>. USA: Human Kinetics.</p> <p>Hanna, T. (1990) <i>Somatics: Reawakening the mind's control of movement, flexibility and health</i>, New York, England: Addison-Wesley Pub. Comp. Inc.</p> <p>Howse, J. (2005) <i>Dance Technique &amp; Injury Prevention</i>. 3<sup>rd</sup> Ed, London: A &amp; C Black Publishers Ltd.</p> <p>Johnson, D.H. (1995) <i>Bone, Breath and Gesture: Practices of Embodiment</i>, Berkeley: North Atlantic Books.</p> <p>Koutedakis, Y. &amp; Sharp, C. (1999) <i>The Fit and Healthy Dancer</i>. Chichester, New York : John Wiley &amp; Sons.</p> <p>Matt, P. ((1993) <i>A Kinesthetic Legacy: The Life and Works of Barbara Clark</i>, USA: CMT Press.</p> <p>Menezes, A (2000) <i>The complete Guide to Joseph H Pilates Techniques of Body Conditioning</i>, Australia, Canada, US: Hunter House Press.</p> <p>Olsen, A. (1997) <i>Bodystories: A Guide to Experiential Anatomy</i>, New York: Statin Hill Press.</p>	

Park, G (1997) *The Art of Changing: A new approach to Alexander Technique*, Bath : Ashgrove Press Ltd.

Rolland, J. (1996) 2<sup>nd</sup> Ed. *Inside Motion: An Ideokinetic Basis for Movement Education*, Urbana, Illinois: Rolland String Research Associates.

Sweigard, Lulu E. (1988) *Human Movement Potential: Its Ideokinetic Facilitation*, New York Harper & Row. Publishers.

Todd, M (1997) *The Thinking Body*, London: Dance Books.

Tucker, L. (2000) *An Introductory Guide to Anatomy and Physiology*, Cambridge: Ruben Publishing Ltd.

#### Learning Resources

Lecture theatres, dance studios and the virtual environment of Minerva form the basis of the teaching and learning spaces for this module. Theoretical and practical work is supported by the university library and the knowledge and experience of tutors, visiting lecturers and the student cohort.

### DA4004-20

Code	DA4004-20
Title	New Media and Performance Practice
Subject area	Dance
Pathway	Compulsory for BA (Hons) Dance.
Level	4
Credits	20
Contact time	52 hours
Pre-requisites	N/A
Acceptable for	N/A
Excluded combinations	N/A
Core/Optional	Single Hons
Module Leader	Dan Shorten
Description & Aims	

This module is an introductory investigation into the performance potential of digital media. It provides a practical understanding of a variety of digital media including video, sound and software programmes. These will be used to create pre-recorded and real-time digital material to enhance live and recorded performance.

DA4004-20 is the basis for the practical, technological requirements of subsequent modules DA5004-20, DA6001-40, and 6004.40.

Initially the module will provide you with an understanding of how to use a digital video camera, including the capture and editing of recorded material as well as building a real-time interface with projectors and/or computers. There will be an introduction to specific software applications that are relevant to the editing of digital video and the composition and arranging of sound.

An overview of the Apple filing system and understanding of administrative and presentational software, such as Word and PowerPoint will be addressed.

You will be involved in a reflective and analytical approach to your learning so that you develop your level of understanding of the different technologies and their application in a performance context. In addition to this, theoretical and practical issues concerning the documentation of work will be addressed and you will be expected to apply your skills in this area to begin recording your own work in preparation for your Professional Portfolio in your final year.

Reference to key practitioners in the field of interdisciplinary performance will further inform your learning.

#### Outline Syllabus & Teaching & Learning Methods

The module is taught through a weekly 2 hour practical session. Teaching and learning will continue to be progressive and differentiated. You will have regular tutorials to enable individual and diagnostic feedback.

You will be expected to create a group presentation towards the end of the module to evidence your learning of the theoretical aspects outlined below in the learning outcomes. Practical tasks will include the capturing and re-presenting of choreography made in DA4001-20 through digital video, and the construction of a soundscape for an identified performance. Video work will be assessed via YouTube.

Intended Learning Outcomes	How assessed*
1. Developed and demonstrated an understanding of the aesthetic, social, cultural and practical aspects of contemporary performance that utilise digital media	Group Presentation (LO: 1, 2, 3, 8)
2. Developed your practical awareness of digital media in relation to choreography and performance	
3. Developed your understanding of digital media in a live performance context through researching its application in professional performance	Practical Video Presentation (LO: 2, 4, 5, 6, 7)
4. Understood a variety of camera techniques and their practical application	
5. Experimented with editing software to explore the manipulation of video and sound in both live and pre-recorded contexts	Practical Audio Presentation (LO: 2, 5, 6, 7)
6. The necessary skills to use Apple systems and various	

software and hardware 7. Developed key IT skills 8. Considered the relationships between the corporeal and the virtual	
Assessment Scheme	Weighting %
1. Group presentation	30%
2. Practical	70%
Reading Lists/Key Texts & Websites	
<p>Auslander, P. (1999) <i>Liveness: Performance in A Mediatized Culture</i>, London: Routledge</p> <p>Baugh, C. (2005) <i>Theatre Performance and Technology - The Development of Scenography in the Twentieth Century (Theatre &amp; Performance Practices)</i>, Basingstoke: Palgrave Macmillan</p> <p>Berghaus, G. (2005) <i>Avant-garde Performance: Live Events and Electronic Technologies</i>, Hampshire and New York: Palgrave Macmillan</p> <p>Birringer, J. (1998) <i>Media and Performance: Along the Border</i>, Baltimore and London: The Johns Hopkins University Press.</p> <p>Bolter, J. D. and Grusin, R. (2000) <i>Remediation</i>, Cambridge, London: The MIT Press</p> <p>Broadhurst, S. M. and Machon, J. (Eds.) (2006) <i>Performance and Technology: Practices of Virtual Embodiment and Interactivity</i>, UK: Palgrave Macmillan</p> <p>Broadhurst, S. M. (2007) <i>Digital Practices: Aesthetic and Neuroesthetic approaches to performance and technology</i>, UK: Palgrave Macmillan</p> <p>Carver, G. and Beardon, C. (2004) <i>New visions in performance the impact of digital technologies</i>, Lisse: Swets &amp; Zeitlinger,</p> <p>Chapple, F. and Kattenbelt, C. (Eds.) (2006) <i>Interdisciplinarity in Theatre and Performance (Themes in Theatre: Collective Approaches to Theatre &amp; Performance)</i>, Amsterdam: Editions Rodopi B.V.</p> <p>Dixon, S. (2007) <i>Digital Performance: A History of New Media in Theatre, Dance, Performance Art and Installation</i>, Cambridge: The MIT Press</p> <p>Dodds, S. (2004) <i>Dance on Screen</i>, Basingstoke: Palgrave Macmillan</p> <p>Giannachi, G. (2004) <i>Virtual Theatres</i>, Routledge</p> <p>Hill, L. (2001), <i>Guerrilla Performance and Multimedia</i>, Continuum International Publishing Group</p> <p>Kaye, N. (2006) <i>Multi-media: Video - Installation - Performance</i>, Oxon: Routledge</p> <p>McPherson, K. (2006) <i>Making Video Dance, A Step-by-Step Guide to Creating Dance for the Screen</i>, Oxon: Routledge</p> <p>Mirzoeff, N. (1999) <i>Visual Culture</i>, London and New York: Routledge</p> <p>Mitoma, J. (Ed.) (2002) <i>Envisioning Dance on Film and Video</i>, London and New York: Routledge</p> <p>Rush, M. (1999) <i>New Media in Late 20th Century</i>, New York: Thames and Hudson</p> <p>Smith, B. (2002) <i>Creating Digital Performance Resources</i>, Oxford: Oxbow Books</p>	

Zengotita, T. (2005) *Mediated: How the Media Shape Your World*, London: Bloomsbury publishing

#### Learning Resources

This module is supported by practical studio space, Apple Mac Computers, the BSU Library, site-specific spaces as appropriate, and the virtual learning and communication spaces of Minerva, You Tube, Face Book and Blogs.

### DA4005-20

Code	DA4005-20
Title	Collaborative Practice 1
Subject area	Dance
Pathway	Compulsory for BA (Hons) Dance
Level	4
Credits	20
Contact time	52
Pre-requisites	N/A
Acceptable for	N/A
Excluded combinations	N/A
Core/Optional	Optional
Module Leader	Michelle Kennedy
Description & Aims	
This module provides you with the opportunity to explore relationships between choreography and other disciplines. The module will encourage you to play, improvise and explore, and to generate a range of choreographic material in a variety	



of contexts. You will investigate the boundaries that currently exist between dance and other forms and will engage in ongoing practical research that will allow you to experiment with the ways in which choreography can inter-relate with other disciplines such as, for example, architecture, theatre and sound. You will also build the skills that are needed for working alongside other dancers within a collaborative group context.

The module will require you to develop the capacity to analyse and engage in concepts from a range of discourses and to investigate the interplay between practice and theory. You will challenge the concept of artistic disciplines as fixed and distinct and explore the way in which dance can inter-relate with other forms in order to generate new, dynamic practices. The experimental nature of the module is designed to ensure that you are able to develop the skills that are necessary for working in a variety of contexts.

#### Outline Syllabus & Teaching & Learning Methods

Weekly practical sessions will give you the opportunity to engage in a range of choreographic activities over the course of the modules. Regular reading material, group discussions and online forums will encourage you to engage with the theoretical debates being explored.

The module is delivered through practical classes, directed rehearsal tasks and tutorials. Students will attend 1 x 2 hour weekly sessions which will combine theory and practice. Students will also be expected, as part of directed learning, to take part in a range of extra-curricular activities, such as practicing and performing, theatre visits and attending additional dance rehearsals in the evenings. You will be required to keep a choreographic notebook that will be an essential aspect of researching, recording and reflecting on your ideas. There will also be recommended readings and practical assignments related to each session. Guidance for the development of research, writing skills and ICT skills will be given during the practical and theoretical sessions. Communication skills will be explored and developed through the presentation of research material in both written and oral form.

You will be assessed on the continual practical processes. At the end of the module you will participate in a 10-minute group seminar presentation. The presentation will give you an opportunity to present your research from the module and to reflect on the range of processes you have undertaken.

#### Intended Learning Outcomes

#### How assessed\*

By the end of the module you will have:

1. Explored a range of choreographic approaches and concepts that explore the relationship between choreography and other disciplines
2. Generated a range of choreographic material which demonstrates experimentation with the boundaries between choreography and other disciplines
3. Engaged conceptually with key concepts and contemporary debates about interdisciplinary performance
4. Developed the ability to work co-operatively and collaboratively in a variety of contexts
5. Synthesised information from a variety of sources through

Continual practical assessment  
(LO 1, 2, 3, 4, 5, 6)  
Presentation  
(LO 1, 3, 4, 5, 6)

the processes of research, reflection and evaluation	
6. Presented your theoretical and practical findings to your peers and tutors	
Assessment Scheme	Weighting %
1. Practical Continual Assessment	60%
2. Seminar Presentation	40%
Reading Lists/Key Texts & Websites	
<p>Bannerman, C., Sofaer, J. &amp; Watt, J. (2006) <i>Navigating the Unknown</i>. London: Middlesex University Press</p> <p>Bial, H. 2004 <i>The Performance Studies Reader</i>, Oxon: Routledge</p> <p>Butterworth, J. &amp; Wildschut, L. (2009) <i>Contemporary Choreography: A Critical Reader</i> Routledge: Oxon</p> <p>Campbell, P. 1996 <i>Analyzing Performance: A Critical Reader</i>, Manchester: Manchester University Press</p> <p>Counsell, C. and Wolf, L. 2001 <i>Performance Analysis: An Introductory Coursebook</i>, London: Routledge</p> <p>Goldberg, R. 1988 <i>Performance Art: From Futurism to the Present</i>, Yugoslavia: World of Art</p> <p>Huxley, M. &amp; Witts, N. 1996 <i>The Twentieth Century Performance Reader</i>, London: Routledge</p> <p>Pavis, P. 2003 <i>Analyzing Performance: Theatre, Dance and Film</i>, Michigan: Michigan University Press</p> <p>Preston-Dunlop, V. 1998 <i>Looking at Dances</i>, London: Verve Publishing</p> <p>Preston-Dunlop, V. and Sanchez-Colberg, A., 2002 <i>Dance and the Performative</i>, London: Verve Publishing</p> <p>Schechner, R. 1988 <i>Performance Theory</i>, New York: Routledge</p> <p>Schechner, R. 2006 <i>Performance Studies: An Introduction</i>, Oxon: Routledge</p>	

## YEAR 2 (Level 5) MODULE DESCRIPTIONS

### DA5001-40

Code	DA5001-40
Title	Choreography: Body as a Conscious Site
Subject area	Dance
Pathway	BA Hons Dance
Level	5
Credits	40
Contact time	90 hours
Pre-requisites	N/A
Acceptable for	BA Dance
Excluded combinations	None
Core/Optional	Core
Module Leaders	Paul Clayden & Michelle Elliott
<b>Description &amp; Aims</b>	
This module is concerned with explorations into the body as a conscious and cultural site for both choreography and performance. The transformation of ideas and the representation of individual and collective experiences will be investigated through both solo and group choreography. The module will encourage you to explore and	

engage with the intellectual processes and practices of choreography in your own work and the work of others. The module builds on the experiential understanding of the body gained in DA4003-20 and on the methods of choreography introduced in DA4001-40 and requires you to apply these skills in a range of contexts. In addition it will prepare you for the independent learning that is required for DA6001-40 and DA6005.

### **Outline Syllabus & Teaching & Learning Methods**

Practical workshops will allow you to explore a range of approaches that can be used to translate ideas into choreographic forms. Working both individually and alongside other students you will construct solo and group dance work that uses the cultural and conscious self as a starting point for investigation. The practical sessions are designed to encourage a climate of creative experimentation, interrogation and discovery.

The course is taught through lectures, practical classes, seminars and tutorials. You will attend two x two-hour sessions per week. The sessions will combine theory and practice and will encourage you to explore and articulate key concepts and theories. Digital technology will be used to enable you to capture, frame, analyse and reflect on your work from a performance and choreographic perspective. Developing a self-reflective practice and using peer and tutor feedback will also play a valuable role in helping you to prepare for practical assessments.

You will be expected, as part of directed learning, to take part in a range of extra-curricular activities, such as practising and performing, theatre visits and attending additional dance classes. You will be expected to actively utilise the bibliography in the module handbook and to contribute to discussions related to the recommended readings. You are encouraged to use the video loan library and to attend dance performances in order to widen your knowledge and understanding of 20<sup>th</sup> and 21<sup>st</sup> century choreography. Guidance for the development of research, writing skills and ICT skills will be given during the sessions. Communication skills will be explored and developed through the presentation of research material in both written and oral form. There will be recommended readings and practical assignments related to each session.

<b>Intended Learning Outcomes (LO)</b>	<b>How assessed*</b>
<p>By the end of the module, you will be able to:</p> <ol style="list-style-type: none"> <li>1. Use advanced skills to generate choreographic material by using the body as a conscious and/or cultural site.</li> <li>2. Articulate and critically reflect upon creative practices, demonstrating analysis and multi-layered understanding.</li> <li>3. Demonstrate choreographic knowledge through the interrogation and experimentation of theatrical devices in both solo and group performance.</li> </ol>	<p>Assessment (LO 1, 3, 4)</p> <p>Written Assessment (LO 2 )</p>

<p>4. Demonstrate effective interpersonal and communication skills in the context of working with others and/or effective self-management skills in the context of independent study.</p> <p>1.</p>	
<b>Assessment Scheme</b>	<b>Weighting %</b>
<p>1. Practical Assessments</p> <p>2. Written Assessments</p>	<p>1. 60%</p> <p>2. 40%</p>
<b>Reading Lists/Key Texts &amp; Websites</b>	
<p><b>Key Texts</b></p> <p>Bannerman, C., Sofaer, J. and Watt, J. (2006) <i>Navigating the Unknown: The Creative Process in Contemporary Performing Arts</i>. London: Middlesex University Press.</p> <p>Barba, E. &amp; Savarese, N. (2005) <i>A Dictionary of Theatre Anthropology : The Secret Art of the Performer</i>, Routledge.</p> <p>Blom, L. and Chaplin, L. (2000) <i>The Moment of Movement: Dance Improvisation</i>. London: Dancebooks.</p> <p>Campbell, P. (1996) ed. <i>Analysing Performance: A Critical Reader</i>. Manchester. Manchester University Press.</p> <p>Climenhaga, Royd. (2008) <i>Pina Bausch</i>, UK Routledge.</p> <p>Fernandes, C. (2001) <i>Pina Bausch and the Wuppertal Dance Theatre: The Aesthetics of Repetition and Transformation</i>, Peter Lang.</p> <p>Foster, S. (2011) <i>Choreographing Empathy: Kinesthesia in Performance</i>. Oxon: Routledge.</p> <p>Milling, J. &amp; Ley, G. (2001) <i>Modern Theories of Performance</i>, Palgrave.</p> <p>Roose-Evans, J. (1989) <i>Experimental Theatre</i>, Routledge.</p> <p>Servos, Norbert. (2008) <i>Pina Bausch : Dance Theatre</i>, K. Kieser</p> <p>Tharp, T. (2003) <i>The Creative Habit</i>. New York: Simon and Schuster.</p> <p><b>Recommended Reading</b></p> <p>Chaiken, J. (1997) <i>The Presence of the Actor</i>, Atheneum.</p>	

Desmond, J.C. (1997) *Meaning in Motion*, Duke UP.

Richards, T. (1995) *At Work with Grotowski*, Routledge.

Schechner, R. (2002) *Performance Studies: An Introduction*, UK:Routledge.

Zaporah, R. (1995) *Action Theatre – the Improvisation of Presence*, USA: North Atlantic Books.

### **Audio/Visual Resources**

Bausch, P. *Bluebeard - While Listening To A Taped Recording Of Bela Bartok's 'Bluebeard's Castle'*

Bausch, P. *Café Muller*

Blok, S. (2002) *Tus Ojos Negros (Your Dark Eyes)*, BBC

Khan, A and Larbi, S *Zero Degrees (DVD)*

Newson, L. (1994) *Strange Fish* BBC2

Vandekeybus , W. (1987) *Roseland*, BBC

Vandekeybus , W. *La Mentira*, Ch.4

Zanotti, M. *Pace (private DVD)*

Prejoleaf, A. *Duet and Chair (private DVD)*

Dance studios and the virtual environment of Minerva form the basis of the teaching of tutors and the student cohort.

### **DA5002-20**

Code	DA5002-20
Title	Movement Techniques: Codified Practice
Subject area	Dance

Pathway	Compulsory for BA (Hons) Dance.
Level	5
Credits	20
Contact time	84 hours
Pre-requisites	DA4002-20
Acceptable for	N/A
Excluded combinations	N/A
Core/Optional	Core
Module Leader	Paul Clayden

### **Description & Aims**

This module builds on the content of DA4002-20 and focuses, in particular, on the further development of codified practice that will enable a more rigorous performance and interpretation of choreographic material.

DA4002-20 is concerned with a more detailed exploration of the body as a physical and thinking instrument. Your understanding of qualitative and dynamic content alongside the development of flexibility, strength and stamina is further challenged through a focus on momentum and inertia as aspects of physical competence. There will be an expectation of you to perform with more precision and accuracy and a greater ability to grasp movement material quickly and efficiently. A more self motivated discipline and rhythmic interpretation of the work is expected. Development of individual 'style' within the requirements of the technique will be explored.

Furthermore, you will be involved in a reflective and analytical approach to your own learning so that you increasingly extend and deepen your level of performance. Reference to the techniques and styles of selected known performers will further inform your learning.

### **Outline Syllabus & Teaching & Learning Methods**

The module will include a greater emphasis on your understanding and development of the five key features of movement. Muscular activity, skeletal release, the impact of gravity, body weight (both inherent and dynamic) and momentum are the ingredients of movement that will inform your codified and non-codified practice. You will further investigate ways in which the five features can be combined and applied to a range of specific codified tasks in order to create exciting performance outcomes. The understanding of 'force' as a result of the key features will inform both practice and analysis of movement and creativity.

DA5002-20 will include a more detailed consideration and exploration of body alignment, anatomical co-ordination and the application of imagery based impulse and source that was initiated in DA4003-20 (Experiential Anatomy) and then developed through improvisation in DA5003-20 Contact Improvisation.

#### **Teaching and Learning Methods**

The module is taught through two practical sessions of x 1.5 hours. Teaching and

learning will continue to be progressive and differentiated. You will have regular tutorials to enable individual and diagnostic feedback. You will be expected to view, analyse and evaluate your own work and the work of others on video.

Directed study will include the practice and application of the course content to a range of formative and summative assessment procedures.

<b>Intended Learning Outcomes (LO)</b>	<b>How assessed*</b>
<p>By the end of the module you will have:</p> <ol style="list-style-type: none"> <li>1. Developed an improved level of competence and stamina.</li> <li>2. Further developed your movement vocabulary.</li> <li>3. Developed your understanding of the mechanics of the body in motion and stillness for greater movement efficiency.</li> <li>4. Explored the relationship of a released skeletal frame allied to soft tissue dynamics for a refined ease of movement and increased sense of 'line'.</li> <li>5. Developed your understanding of the dialogue between musicality, rhythmic clarity and physical dynamic action.</li> <li>6. Developed an understanding of physical expression, form and style.</li> <li>7. Further refined the essential dialogue between the floor and the body</li> <li>8. Explored the sourcing of movement impulse.</li> <li>9. Further developed and refined the connections between the thinking and doing</li> <li>10. Perform with understanding of the control of muscular tensions and adrenalin under performance duress.</li> </ol>	<p>Continual Assessment (LO: 1, 2, 3, 4, 5, 6, 7, 8 &amp; 9)</p> <p>Practical Presentation (LO: 3, 4, 5, 6, 7, 9 &amp; 10)</p>
<b>Assessment Scheme</b>	<b>Weighting %</b>
<ol style="list-style-type: none"> <li>1. Continual Assessment</li> <li>2. Practical Presentation</li> </ol>	<p>50%</p> <p>50%</p>
<b>Reading Lists/Key Texts &amp; Websites</b>	
<p>Banes, S. (2003) <i>Reinventing dance in the 60's</i>, USA: Wisconsin UP</p> <p>Bernard, A. (1997) <i>Idokenesis and the Creative Body Alignment</i>, Contact Quarterly: Summer/Fall</p> <p>Blakely, P. (1998) <i>The Muscle Book</i>, Stafford UK: Biblestek Books LTD</p> <p>Calais-Germain, N (1993) <i>Anatomy of Movement</i>, UK: Eastland Press</p> <p>Cheney, G. (1989) <i>Basic Concepts in Modern Dance</i>,</p>	



New Jersey: Princeton Book Co.

**Audio/Visual Resources**

Maliphant, R. (1998) *Critical Mass*, Ch.4

Kelly, G. (1987) *That's Dancing*, Ch.4

Armitage, K. (1987) *Ex-Romance*, Ch.4

Lock, E. (1984) *Dex Duo*, CH.4

All Visual Resources are appropriate for this module. Please refer to all other module Visual sources.

Dance studios and the virtual environment of Minerva form the basis of the teaching and rehearsing spaces for this module. Theoretical and practical work is supported by the university library, digital video resources, and the knowledge and experience of tutors and the student cohort.

**DA5003-20**

Code	DA5003-20
Title	Movement Techniques: Contact Improvisation
Subject area	Dance
Pathway	Compulsory for BA (Hons) Dance. Optional for: BA/BSc Combined Studies, BA Creative Arts, BA/BSc in Education, Dip HE.
Level	5
Credits	20
Contact time	56 hours
Pre-requisites	DA4003-20
Acceptable for	N/A
Excluded combinations	N/A
Core/Optional	Core
Module Leader	Paul Clayden
<b>Description &amp; Aims</b>	
DA5003-20, Contact Improvisation, is introduced in the second year in order to develop and build on the work introduced in DA4003-20 (Experiential Anatomy). DA5003-20 is an example of how the codified practice of DA4002-20 can inform non-	

codified work and vice versa.

You will develop further your knowledge through a rigorous exploration of the body as a communicative instrument and extend your experience through physical and verbal interaction with other practitioners. The programme will continue to demand an increasingly flexible, versatile and strong body from you that will facilitate a higher level of performance, interpretation and expression.

The module will include a greater emphasis on the students' understanding and development of the five key features of movement: muscular activity, skeletal release, gravity, body weight (both inherent and dynamic) and momentum that will inform your non-codified practice. The students will further investigate ways in which these five elements can be combined and applied to a range of specific codified and non-codified tasks in order to create exciting creative and performance outcomes.

There will be a continuation of the somatic research begun in DA4003-20 and an exploration into the application of increased, and alternative body awareness and movement practice, with emphasis on developing the study of partner work introduced in DA4005-20. You will develop the skills of shared weight and force while exploring the intuitive and responsive elements that are explicit within the module.

### **Outline Syllabus & Teaching & Learning Methods**

These elements will underpin your learning and investigation, with an emphasis on the body's placement in space. In particular, you will be encouraged to consider the potential interactions through, for example, negotiating and sharing body weight and energy, space, time and movement ideas and how these can be applied in a choreographic devising or performance process.

You will have the opportunity to develop your skills within a different set of structures. A more open-ended approach to learning will be developed through investigation and experimentation. At the same time there will be raised expectations of your physical and mental discipline. A study of the socio-historical contexts of contact improvisation and its relationship and impact on other approaches to technique, performance and choreography will inform your learning.

#### **Teaching and Learning methods**

The module is taught through two practical sessions of x 2 hours. Teaching and learning will continue to be progressive and differentiated. You will have regular tutorials with the module tutor to enable individual feedback. You will be expected to view and analyse your own work and the work of others on video.

You as assessors of your own performance and progress will be an increasing feature on the programme.

<b>Intended Learning Outcomes (LO)</b>	<b>How assessed*</b>
<p>By the end of the module you will have:</p> <ol style="list-style-type: none"> <li>1. Developed an understanding of weight transference in relation to another practitioner.</li> <li>2. Developed an increased level of spontaneity and speed of decision-making.</li> <li>3. Developed an awareness of spatial orientation in relation to another's kinesphere.</li> <li>4. Demonstrated an ability to delineate between internal and external focus within a collaborative context.</li> <li>5. Developed appreciation of improvisation as a</li> </ol>	<p>Continual Assessment (LO: 1, 2, 3, 4, 5, 6, 7, 8 &amp; 9)</p> <p>Practical Presentation (LO: 1, 2, 3, 4, 5, 6, 7, 8 &amp; 9)</p>

<p>devising tool.</p> <p>6. Explored further the vocabulary of partner work.</p> <p>7. Applied anatomical knowledge to performance practice and implemented the skills of safe practice.</p> <p>8. Understood the role of the floor in the performing of economic movement and in the fluid sequencing of material.</p> <p>9. Developed analytical and reflective skills through the use of digital technology to inform their performance and choreographic practice.</p>	
<b>Assessment Scheme</b>	<b>Weighting %</b>
3. Continual Assessment	70%
4. Presentation	30%
<b>Reading Lists/Key Texts &amp; Websites</b>	
<p>Kaltenbrunner, T. (1998) Contact Improvisation, Germany: Meyer &amp; Meyer.</p> <p>Nagrin, D. (1994) Dance &amp; the Specific Image: Improvisation, USA: Pittsburgh UP.</p> <p>Olsen, A. (1991) Bodystories: A Guide to Experiential Anatomy, Statin Hill Press, New York.</p> <p>Rainer, Y. (1973) Nova Scotia College of Art &amp; Design, New York UP.</p> <p>Tufnell, M. Crickmay, C. (1993) Body, Space, Image, Alton Hants Dance Books.</p> <p>Reynolds, N &amp; McCormick, M. (2003) No Fixed Points, New Haven &amp; London: Yale UP.</p> <p>Banes, S. (1987) Terpsichore in Sneakers, Wesleyan Press.</p> <p>Berger, J. (1972) Ways of Seeing, Penguin.</p> <p><b>Audio/Visual Resources</b></p> <p>Booth, L. (1986) In Slow Motion, BBC2</p> <p>Rogie, P.(?) Tragic Torso, Tutors copy</p> <p>Snaith, Y. (1997) Blind Faith, Performers copy</p> <p>Maliphant, R. (1998) Critical Mass, Ch. 4</p> <p>Finnan, K. &amp; Richards, L. The House of Bones,</p> <p>Locke, E. (1994) Sex Duo No. 1, BBC</p> <p>Newson, L. (1995) Enter Achilles, BBC</p> <p>Paxton, S. (?) Contact Improvisation, CH4</p>	
Dance studios and the virtual environment of Minerva form the basis of the teaching	

and rehearsing spaces for this module. Theoretical and practical work is supported by the university library, digital video resources, and the knowledge and experience of tutors and the student cohort.

## DA5004-20

Code	DA5004-20
Title	Dance on Camera
Subject area	Dance
Pathway	Compulsory for BA (Hons) Dance
Level	5
Credits	20
Contact time	52 hours
Pre-requisites	All level 4 modules
Acceptable for	BA Hons Dance
Excluded combinations	N/A
Core/Optional	Single Hons
Module Leader	Chris Lewis-Smith
<b>Description &amp; Aims</b>	
<p>The module is designed to introduce you to digital video as a medium for choreography and will consider issues around the viewing of the body on screen in a historical and contemporary context. It will examine visual qualities such as texture, contrast, light, distance, colour and framing, and also investigate the relationship between the filmed image and sound and that of copyright.</p> <p>The module will explore the developing genre of Dance on Screen (Dance Film) and examine a variety of work by selected artists working in this area. It will also examine screening and audience potential via digital technology.</p> <p>You will develop choreographic and performance techniques that are relevant to the two dimensional framed moving image and to the additional creative layer of editing. Skills associated with the other side of the lens, including those of technical and creative camera use, directing, lighting and continuity, will be developed followed by editing and other post production skills, technical and administrative.</p> <p>The module culminates with you producing a short Dance Video with soundtrack, The creative element of this module will be underpinned by critical, contextual and analytical studies in order to produce informed practical work that helps prepare you for third year modules DA6001-40 and DA6004-40.</p> <p><b>The intentions are for students to:</b></p>	

- 1) Develop an understanding of basic film theory in relation to the genre of 'Dance Film'.
- 2) Continue to develop choreographic skills with an emphasis on the 'screen as stage'.
- 3) Explore issues related to performer-audience connections through the medium of Digital Video.
- 4) Develop skills in basic practical camera techniques and in editing.
- 5) Develop specific key skills through project management, the use of technical equipment etc.
- 6) Utilise and extend soundscape building skills developed in year 1.

#### Outline Syllabus & Teaching & Learning Methods

The course is taught through lectures, practical classes, seminars, tutorials and Minerva. You will attend a three hour session each week where the emphasis will be on the interplay between theory and practice. There will be opportunities for you to work with and observe the practice of visiting specialists in order to gain an experience and overview of this area of work. There will be recommended readings and regular screenings of selected film works for analysis.

You will be expected to engage in self-directed theoretical research, practical work on location and in the edit suite.

Initially you will build on some of the skills learned in DA4005-20, completing 2 short films by the early weeks of the new year. You will then engage on your major project, using the peer and tutor reviews offered in a series of 'Rough Cut' sessions to refine your work before submission. Your filmmaking skills will be informed by both theory and a series of practical tasks.

Intended Learning Outcomes	How assessed*
<p>By the end of the module, you will have:</p> <ol style="list-style-type: none"> <li>1. Developed choreographic skills with particular relevance to the camera and screen.</li> <li>2. Developed further the technical skill related to digital camera use.</li> <li>3. Extended skills in planning, directing and editing of digital video developed in DA1006</li> <li>4. Investigated 'framing' in the context of visual construction, de-contextualisation/re-contextualisation and viewpoint.</li> <li>5. Developed their understanding of the dialogues between sound and filmed image.</li> <li>6. Explored issues concerning cultural and critical film theory.</li> <li>7. Developed film analysis skills in relation to their own work and to that of peers and established filmmakers.</li> <li>8. Explored a range of opportunities for screening work beyond BSU.</li> </ol>	<p>Film Submission(LO 1,2,3,4,5)</p> <p>Written analysis (LO 5,6,7)</p>

Assessment Scheme	Weighting %
1) Practical	75%
2) Written essay	25%
Reading Lists/Key Texts & Websites	
<p>Carroll, N. 1996. <i>Theorizing The Moving Image</i>. Cambridge. Cambridge University Press.</p> <p>Mulvey, L. (2005) <i>Death 24 x A Second</i>, London: Reaktion Books.</p> <p>Stam, R. (2000) <i>Film Theory, an Introduction</i>, Oxford: Blackwell.</p> <p>Mast, G. (2004) <i>Film Theory and Criticism: Introductory Readings</i>, USA: Oxford University Press.</p> <p>Nelmes, J. (2004) <i>An Introduction to Film Studies</i>: London: Routledge.</p> <p>Sonnenschein, D. (2001) <i>Sound Design</i>. USA: Micheal Wiese Productions.</p> <p>Mitoma, J. (2003) <i>Envisioning Dance on Film and Video</i>, London: Routledge.</p> <p>Sider, L. Freeman, D. Sider, J. (2003) <i>Soundscape</i>, London: Wallflower.</p> <p>McPherson, K. (2006) <i>Making Dance Video</i>, London: Routledge.</p> <p>Carroll, N. (1996) <i>Theorizing the Moving Image</i>. Cambridge University Press.</p> <p>McPherson, K. (2006) <a href="http://www.makingvideodance.com">www.makingvideodance.com</a></p> <p>Film &amp; Video 2001-2007 (2007) Dir. Miranda Penell. Lux</p> <p>Five Video Dances (2006) Film. Dir. Katrina McPherson. Goat Media.</p> <p>Watergate Bay (2008) Film. Dir. Chris Lewis-Smith. Turned Out Nice.</p> <p>Bodies of Text (2005) Film. Dir. Chris Lewis-Smith. Skinflix Productions.</p> <p>Bodmin (2009) Film. Dir. Chris Lewis-Smith. Turned Out Nice.</p> <p>Rosas Danst Rosas (1996) Film. Dir: Thierry de Mey.</p> <p>Amelia (2002) Film. Dir: Eduard Lock. Opus Arte.</p> <p>One Flat Thing Reproduced (2006) Film. Dir: Thierry de Mey. MK2 TV-Arte</p> <p>Jonathan Burrows Group (2005) Film. Dir: Adam Roberts. London Dance</p> <p>Dodds, S. (2004) <i>Dance on Screen</i>. Basingstoke, Palgrave Macmillan.</p> <p>Williams, L. (1994) <i>Viewing Positions</i>. New Brunswick, Rutgers University Press.</p> <p>Hill, J &amp; Gibson, C. (2000) <i>Film Studies</i>. Oxford, Oxford University Press.</p> <p>Weightless (2007) Film. Dir; Erika Janunger.  <a href="http://www.youtube.com/results?search_query=weightless+erika+janunger&amp;search_type=&amp;aq=f">http://www.youtube.com/results?search_query=weightless+erika+janunger&amp;search_type=&amp;aq=f</a></p>	
Learning Resources	
<p>DV Cameras, Tripods, tracking equipment, lighting, Apple Mac computers installed with I movie and Final Cut.</p>	

**DA5005-20**

Code	DA5005-20
Title	Collaborative Practice 2 Sound and Site
Subject area	Dance
Pathway	Compulsory for BA (Hons) Dance. Optional for: BA/BSc Combined Studies, BA Creative Arts, BA/BSc in Education, Dip HE.
Level	5
Credits	20
Contact time	52 hours
Pre-requisites	DA4001-40 DA4005-20
Acceptable for	N/A
Excluded combinations	None
Core/Optional	Optional
Module Leader	Chris Lewis-Smith
<b>Description &amp; Aims</b>	
<p>This module aims to explore the potential dialogues that can exist between movement, sound and site. The module builds on the collaborative working methods and choreographic skills developed in DA4005-20 and DA4003-20.</p> <p>You will be required to work collaboratively, as both a performer and a choreographer, alongside sound artists/composers from the School of Music to create performance work. Movement material will be investigated that interacts with live and/or digitally created sound through a focus on, for example, the temporal and spatial features that influence the quality, form and structure of work. Particular reference will be made to the work of known artists who collaborate to make work that combines dance and sound.</p> <p>You will also participate, as an assessed work based learning experience, in a professionally directed site specific performance that will allow you to explore ways in which the body can relate and respond to a selected performance environment. Environmental characteristics relating to, for example, history, geography, architecture, and the work of other artists, will form the basis of a research project that will inform the making of a public performance. Collaboration with another/other artist(s) will form a further experiential element of this project.</p> <p>In addition to the practical elements of the module you will continue to broaden your critical understanding through the analysis of the work of professional choreographers who explore the interrelationships between movement, sound and/or site. Throughout the module students will be encouraged to explore the interplay</p>	

between theory and practice.	
Outline Syllabus & Teaching & Learning Methods	
<p>During this interdisciplinary module you will need to take the risk of entering unknown artistic grounds and experiment with possible art practices, art forms, art practitioners and artistic media in order to devise and/or perform your envisioned work. Within this context you will be expected to investigate unfamiliar methods of constructing choreographic work and to enhance your understanding of the selected media and their impact on your dance practise. This module requires you to realise work that can only be achieved at the intersect of 2 or more creative media, e.g. digital media, text, costume, light, fine arts etc.</p> <p>Most importantly you are expected to start with an artistic vision for your project and subsequently research which media/skills/collaborators you will need to employ in order to make your vision become reality.</p> <p>It is highly desirable for this module to engage with other departments across Bath Spa.</p>	
Intended Learning Outcomes	How assessed*
<p>By the end of the module you will have:</p> <ol style="list-style-type: none"> <li>1. Developed your ability to design and realise artistic concepts that are well informed and creative.</li> <li>2. Developed your ability to deal successfully with all issues relating to the production of performance work in a confident and creative manner.</li> <li>3. Extended your ability to work co-operatively and collaboratively in the construction of choreographic material in an interdisciplinary context.</li> <li>4. Gained an awareness of wider artistic practice in dance and related fields.</li> <li>1. 5. Developed your critical and analytical skills through investigating the work of professional choreographers who have worked within a collaborative context.</li> </ol>	<p>Practical (1, 2, 3, 4, 5)</p> <p>Written (4, 5)</p>
Assessment Scheme	Weighting %
1. Practical	70%
2. Written essay	30%
Reading Lists/Key Texts & Websites	
<p>Aggiss, L &amp; Cowie, B 2006. <i>Anarchic Dance</i>. London. Routledge</p> <p>Bachelard, G. (1994) <i>The Poetics of Space</i>, Malaysia: Beacon Press.</p>	



Birringer, J. (1998) *Media and Performance: Along the Border*, Baltimore and London: The Johns Hopkins University Press.

Davies, S. 2004. Bird Song. [DVD]  
 Davies, S. 2004. In Plain Clothes. [DVD]

Dixon, S. (2007) *Digital Performance: A History of New Media in Theatre, Dance, Performance Art and Installation*, Cambridge: The MIT Press .

Dodds, S. (2004) *Dance on Screen*, Basingstoke: Palgrave Macmillan.

Forsythe; W. (2008) *Suspense*, [DVD] JRP Ringier.

Forsythe, W. 2007. From a Classical Position. [DVD] Euphoria Films.

Hannah, D., & Harslof, O. (2008) *Performance Design*, City: Museum Tusculanum Press.

Johansson, O., (2008) *Performance and Philosophy - Interdisciplinary Approaches to the Performing Arts*, VDM Verlag.

Kaye, N. (2000) *Site-Specific Art: Performance, Place and Documentation*, London and New York: Routledge.

Kylian, J. 1995 Black and White Ballets [DVD] Germany, Arthaus.

Keefe, J. (2007) *Physical Theatres: A Critical Reader*, London and New York: Routledge.

Koss, J. (2010) *Modernism after Wagner*, Minneapolis: University of Minnesota Press.

Laban, R. (1966) *Choreutics*, Macd. & E.

Lefebvre, H. (1992) *The Production of Space*, Oxford: Blackwell.

Mitoma, J. (Ed.) (2003) *Envisioning Dance on Film and Video*, London and New York: Routledge.

Motionhouse. 2005. Perfect [DVD] London, Opus Arte/Royal Opera House.

Netherlands Dance Theatre celebrates Jiri Kylian. 2004. [DVD] Germany, Arthaus Music.

Murray, S. (2007) *Physical Theatres: A Critical Introduction*, London and New York: Routledge.

Oddey, A., & White, C. (2006) *The Potentials of Spaces - International Scenography and Performance for the 21st Century*, Chicago: Chicago University Press.

Oddey, A., & White, C. (2009) *Modes of Spectating*, Chicago: Chicago University Press.

O'reilly, S., (2009). *The Body in Contemporary Art*. London: Thames & Hudson.

Packer, R. (2002) *Multimedia: From Wagner to Virtual Reality*, New York: Norton.

Rosas Shorts. 2007 [DVD] Editions a Voir.

Rosas Fase. 2002 [DVD] Editions a Voir.

Rosas. Rosas Danst Rosas. 1995 [DVD] Editions a Voir.  
 Smith, B. (2002) *Creating Digital Performance Resources*, Oxford: Oxbow Books.  
 Smith, M., (2007) *The Total Work of Art*, New York: Routledge.  
 Tuffnell, M. and Crickmay, C. (1993) *Body, Space, Image*, Dance Books. Vardimon, J. 2007. Justitia . 2009 [DVD]  
 Whybrow, N., (2010) *Performance and the Contemporary City*, Basingstoke: Palgrave Macmillan.  
 Collins, J. and Nisbet, A. (2010) *Theatre and Performance Design: A Reader in Scenography*, London and New York: Routledge.

#### Learning Resources

Studios, rehearsal spaces, selected 'sites', the virtual environment of Minerva and the module specific website form the basis of the teaching and rehearsing spaces for this module. Theoretical and practical work is supported by the university library, digital video resources, and the knowledge and experience of tutors, visiting artists and the student cohort.

## YEAR 3 (Level 6) MODULE DESCRIPTIONS

### DA6001-40

Code	DA6001-40
Title	Choreography 3
Subject area	Dance
Pathway	Compulsory for BA (Hons) Dance. Compulsory for: BA/BSc Combined Studies, BA Creative Arts, BA/BSc in Education, Dip HE.
Level	6
Credits	40
Contact time	78 hours
Pre-requisites	Core modules at level 4 and 5.
Acceptable for	N/A
Excluded combinations	N/A
Core/Optional	Optional

Module Leader	Michelle Kennedy	
Description & Aims		
<p><b>Dissertation 100%</b></p> <p>The dissertation strand is concerned with an in-depth investigation into an aspect of choreography associated with the core content of the three-year programme. Working from an initial idea or concept, DA6001 is an opportunity for you to explore a topic area through a process of investigation and interrogation, and to manifest a final piece of work (written or practical/written) that draws on and reflects the body of skill and knowledge accumulated over the three years of study. You may choose from a variety of approaches that could, for example, be located in practice, or on a more theoretical basis.</p> <p>You can opt to work on an individual project or, for practical research, as a group (maximum 4) with clearly defined and negotiated roles. You will design a hypothesis, procedure or project objective that requires an appropriate level of intellectual investigation and interrogation and that will result in a substantial piece of work. You will analyse and present your findings in a form that is appropriate for your chosen area of choreographic research. The research focus of this element of the module requires you to be able to work with a high degree of independence and to utilise and refine the key skills developed over the three years of study.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>This module will be delivered through three x two hour sessions per week which will take the form of lectures, seminars, choreographic laboratories, and self-directed study. These will be supported by tutorials, and on-going communication with your tutors and peers via virtual environments such as Minerva and blogs. Independent study will form a substantial part of the strategy for this module and as a result you will be expected to self-manage your research activities. Regular presentations and interrogations that involve self, peer and tutor evaluation and ongoing critique will also play an important role.</p> <p>The dissertation will require you to design, manage, create and evaluate a substantial piece of research. You will also need to identify your methodology and devise a project outline that will demonstrate how you intend to achieve your objectives within the timescale available. Written projects must be completed individually but practical projects may be undertaken alone or with others. In the case of group work, individuals will need to identify an individual aspect of the project that is their own self-contained contribution to the work as a whole. Individual roles, and how they form part of the 'whole', must be clearly identified in the early stages of your research process. At the end of the module you will present your findings in a format that is appropriate to your research area. Students who have undertaken a practical piece of research will also be required to take part in a viva.</p>		
Intended Learning Outcomes	How assessed*	
<p>By the end of the module you will have:</p> <ol style="list-style-type: none"> <li>1. Demonstrated an understanding of, and an ability to, design an appropriate research question</li> <li>2. Designed and carried out a theoretical and/or practical choreographic investigation using appropriate research methodologies</li> </ol>	<p>Dissertation outcome (LO 1,2,3,4,5)</p>	

<ol style="list-style-type: none"> <li>3. Developed an understanding of how information can be collected, synthesised, analysed and evaluated</li> <li>4. Challenged and advanced your knowledge and critical understanding of the chosen area of research from a theoretical and, where appropriate, practical perspective</li> <li>5. Documented and presented your findings in a form that is appropriate to the investigation</li> </ol>	Profile
Assessment Scheme	Weighting %
<ul style="list-style-type: none"> <li>• Dissertation Outcome</li> </ul>	100%
Reading Lists/Key Texts & Websites	
<p>Allegue, L., Jones, S., Kershaw, B. and Piccini, A. eds. (2009) <i>Practice-as-Research</i>. London: Palgrave MacMillan</p> <p>Barrett, E. and Bolt, B. (2007) <i>Practice as Research: Approaches to Creative Arts Enquiry</i>. London: I.B.Tauris</p> <p>Bell, J (1991) <i>Doing your Research Project</i>. Milton Keynes: UP.</p> <p>Butterworth, J. and Wildschut, L. (2009) <i>Contemporary Choreography: A Critical Reader</i> Oxon: Routledge.</p> <p>Dunbar-Odum, D. (2001) <i>Working with Ideas: Reading, Writing and Researching Experience</i>. Houghton: Mifflin Company</p> <p>Fraleigh, S. H. &amp; Hanstein, P. (1999) <i>Researching Dance, Evolving Modes Of Enquiry</i>. London: Dance Books.</p> <p>Gray, C. &amp; Malins, J. (2004) <i>Visualising Research: A Guide to the Research Process in Art and Design</i> Ashgate Publishing</p> <p>Sullivan, G. (2004) <i>Art Practice as Research: Inquiry in the Visual Arts</i>. Sage Publications.</p> <p>McNiff, J &amp; Lomax, P (2003). <i>You and Your Action Research Project</i>. London, Routledge Falmer.</p> <p>Walsh, M (2001) <i>Research Made Real, A guide for students</i>. U.K. Thornes Ltd.</p> <p>Walliman, N (2005) <i>Your Research Project</i>. London. Sage Publications.</p> <p>Gillam, B (2000) <i>Developing a Questionnaire</i>. London. Continuum.</p> <p>Other books, journals and web sites as appropriate to chosen subject matter.</p> <p>Lecture theatres, dance studios, the workplace, and the virtual environment of Minerva form the basis of the teaching and rehearsing spaces for this module. Theoretical and practical work is supported by the university library, digital video resources, and the knowledge and experience of tutors and the student cohort.</p>	

## DA6002-20

Code	DA6002-20
Title	Movement Techniques: Codified Practice
Subject area	Dance
Pathway	Compulsory for BA (Hons) Dance.
Level	6
Credits	20
Contact time	84 hours
Pre-requisites	DA4002-20 & DA5002-20
Acceptable for	N/A
Excluded combinations	N/A
Core/Optional	Core
Module Leader	Paul Clayden
<b>Description &amp; Aims</b>	
<p>DA6002-20 demands a more refined, detailed and rigorous investigation into movement material and into the sourcing and source of multiple and concurrent impulses prior to, and within, a movement or movement sequence.</p> <p>In addition there is a greater exploration of the dynamics of energy through an exploration of the relationship of containment and release of energy. You will develop the skills related to the deconstruction and reconstruction of an action or actions in order to extend your technical practice.</p> <p>There is increasing emphasis on the dialogue between the Somatic approach and understanding of the body in DA6003-20 and the Codified practice of this module.</p>	
<b>Outline Syllabus &amp; Teaching &amp; Learning Methods</b>	
<p>The intention is for you to perform with increased physical skill that is guided and informed by reflective analytical clarity and forethought. The module will further challenge your ability to perform task-based class work that combines technical, expressive and interpretive skills. This process will provide the necessary skills and preparation for the choreographic work of DA6001-40 and DA6004-40.</p> <p>Furthermore, DA6002-20 contributes to the Enterprising Artist elements of DA6001-40 that aims to prepare you for the physical expectations of the professional arena and post-graduate study.</p>	
<b>Teaching and Learning Methods</b>	
The module is taught through two practical sessions of 1.5 hours and individual	

tutorials. Directed study will include research into video and literature. Video recording will provide evidence of your investigation. Directed study will include the practice and application of the course content to a range of formative and summative assessment procedures.

Intended Learning Outcomes (LO)	How assessed*
<p>By the end of the module you will have:</p> <ol style="list-style-type: none"> <li>1. Researched into a variety of sources of physical action.</li> <li>2. Explored the 'densities' and 'weight' of physical action and movement sequencing.</li> <li>3. Explored and developed the initiation of impulse.</li> <li>4. Considered the inter-play between release and tension in the making of an organic physicality.</li> <li>5. Developed the use of momentum for efficient performance.</li> <li>6. Explore the inter-dependence between breath and action.</li> <li>7. Considered the relationship between performance expression and interpretation within specific technical and stylistic conventions.</li> <li>8. Refined your skills of movement analysis and investigation.</li> <li>9. Performed, under pressure, with clarity and precision.</li> <li>10. Performed with stylistic verve and appropriate interpretation of musical phrasing.</li> <li>11. Performed with control of muscular tensions, breath and adrenalin under performance duress.</li> </ol>	<p>Continual Assessment (LO: 1, 2, 3, 4, 5, 6, 7 &amp; 8)</p> <p>Practical Presentation (LO: 5, 6, 7, 9, 10 &amp; 11)</p>
Assessment Scheme	Weighting %
<ul style="list-style-type: none"> <li>• Continual Assessment</li> <li>• Practical Presentation</li> </ul>	<p>50%</p> <p>50%</p>
Reading Lists/Key Texts & Websites	
<p>Adshead, J. (1988) <i>Dance Analysis</i>, London: Dance Books.</p> <p>Blom, L.A. &amp; Chaplin, L. (1979) <i>The Moment of Movement</i>, London: Dance Books.</p> <p>Laban, R. (1971) (Ullman, L. Ed) <i>The Mastery of Movement</i>, London: MacDonald &amp; Evans.</p> <p>Lewis, D. (1971) <i>The Illustrated Technique of Jose Limon</i>, USA: Harpers &amp; Row.</p> <p>Reynolds, N &amp; McCormick, M. (2003) <i>No Fixed Points</i>,</p>	

New Haven & London: Yale UP.

McFee, G. (1992) *Understanding Dance*, London: Routledge.

All Visual Resources are appropriate for this module. Please refer to all other module Visual sources.

Dance studios and the virtual environment of Minerva form the basis of the teaching and rehearsing spaces for this module. Theoretical and practical work is supported by the university library, digital video resources, and the knowledge and experience of tutors and the student cohort.

## DA6003-20

Code	DA6003-20
Title	Movement Technique & Improvisation : Somatic Research
Subject area	Dance
Pathway	Compulsory for BA(Hons) Dance. Optional for: BA/BSc Combined Studies, BA Creative Arts, BA/BSC in Education, Dip HE.
Level	6
Credits	20
Contact time	56
Pre-requisites	DA4003-20
Acceptable for	N/A
Excluded combinations	N/A
Core/Optional	Optional
Module Leader	Karin Rugman
Description & Aims	
<p>This module is concerned with the continuation of exploration into somatic practices as a basis for body knowledge, skills and creativity. It builds on issues of consciousness, presence and improvisation that were considered in DA4003-20, DA5001-40 &amp; DA5003-20.</p> <p>The course will enable a deeper understanding of somatic philosophy, encouraging a greater awareness of the body as a living, moving, creative entity &amp; challenging issues of phenomenological approaches to performance. Further development of the intelligence of the body, through the study of Eastern &amp; Western somatic techniques such as experiential anatomy, authentic movement (termed 'Movement in Depth' by</p>	

Mary Whitehouse who originated the form), Butoh as metamorphic dance and Shin Somatics, will continue to facilitate focus, freedom and ease of movement, promoting an increased anatomical and kinaesthetic understanding of the body, as well as tapping into new dimensions of creativity. Somatic principles will be used in improvisational contexts, exploring the potential of the body as an origin of inspiration and demonstrating the ability to use learned skills in performance. The investigation in to the use of somatic ideology and evaluation of the body in practice and performance will inform and support others areas of your practical and theoretical study on the dance course.

#### Outline Syllabus & Teaching & Learning Methods

This course will continue to build on and extend existing somatic skills through a 2 hour weekly practical session, which will investigate more thoroughly the potential of whole body consciousness in both technique and performance. The application of skills will inform and develop your own practice, culminating in the performance of a short improvisation, which will be self evaluated. Theoretical underpinning will support your practical studies and enable a more sophisticated interrogation of issues such as phenomenology, kinaesthetics and cultural construction of the body, giving substance to your written research assignment.

Theory and practice are integral to the course. Teaching and learning will be both progressive and reflective, encouraging evaluation of individual performance, as well as ensuring differentiation. You will be expected to participate in directed study in order to continue to develop your skills and inform your practice. Continual assessment will be monitored and informed through a reflective journal, observations, discussions and tutorials. These elements will require you to reflect on, analyse and evaluate your own practice giving clear indication of individual progression.

#### Intended Learning Outcomes

#### How assessed\*

By the end of the module, you will have:

1. Developed an increased understanding of whole body consciousness and how this plays an integral role in facilitating greater awareness of the body as a living, moving being.
2. Further developed and refined practical skills in proprioception & somatic application e.g. experiential anatomy, kinaesthetic sensitivity, hands-on bodywork, movement in depth.
3. Developed a greater awareness of the internal and external perspectives of the body.
4. Developed an increased understanding of how somatic work facilitates new creativity through improvisation.
5. Developed an increased understanding of presence in performance and the value of somatic work in facilitating this.
6. Continued to develop the ability to reflect on and analyse your own practice, as well as the practice of others.

Continual Practical Assessment  
(LO 1, 2, 3, 4, 5, 6, 7)

Practical Presentation  
(LO 1, 2, 3, 4, 5, 6, 7)

Written Assignment  
(LO 1, 3, 4, 5, 6, 7)



7. Underpinned your studies through theoretical research in to issues such as phenomenology, kinaesthetics and cultural construction of the body.	
Assessment Scheme	Weighting %
1. Practical Assessment 2. Written Assignment	60% 40%
Reading Lists/Key Texts & Websites	
<p>Bainbridge Cohen, Bonnie. (2008) Sensing, feeling, and action : the experiential anatomy of body-mind centering. Contact Editions.</p> <p>Cooper-Albright, Ann &amp; Gere, David (Ed) (2003) Taken By Surprise : A dance improvisation reader. USA: Wesleyan University Press.</p> <p>Damasio, A. (2000) The Feeling of What Happens. London : Vintage Books.</p> <p>Dillon, M.C. (1998) (2<sup>nd</sup> Revised Ed.) Merleau-Ponty's Ontology (Studies in Phenomenology and Existential Philosophy). US: Northwestern University Press.</p> <p>Dils, A &amp; Albright Ann Cooper (2001) Moving History, Dancing Cultures : a dance history reader. Middletown, Conneticut : Wesleyan University Press.</p> <p>Desmond, Jane, C. (1997) Meaning in Motion : new cultural studies of dance. Durham &amp; London : Duke University Press.</p> <p>Fraleigh, Sondra. (2004) Dancing Identity : metaphysics in motion. USA: Univ Pittsburgh Press.</p> <p>Fraleigh, Sondra. (2006) Hijikata Tatsumi and Ohno Kazuo. London : Routledge.</p> <p>Fraliegh, Sondra. (2009) Land to Water Yoga: Shin Somatics Moving Way. USA: Global Authors Publishers.</p> <p>Gallagher, Shaun &amp; Zahavi, Dan (2008) The Phenomenological Mind: An introduction to philosophy of mind and cognitive science. London &amp; New York: Routledge.</p> <p>Hay, D (2000) My Body the Buddhist. Middletown, Conneticut: Wesleyan University Press.</p> <p>Horton Fraleigh, Sondra. (1987) Dance and the Lived Body : A descriptive Aesthetics. USA : Univ Pittsburgh Press.</p> <p>Johnson, D.H. (1995) Bone, Breath and Gesture, Practices of Embodiment. Berkeley: North Atlantic Books.</p> <p>Juhan, Deane. (2003) Touched by the Goddess: The physical, psychological &amp; spiritual powers of bodywork. US: Barrytown Ltd.</p> <p>Lepecki Andre. (Ed) (2004) Of the Presence of the Body : Essays on dance and performance theory. Middletown, Conneticut : Wesleyan University Press.</p> <p>McHose, C. &amp; Frank, K. (2006) How Life Moves : Explorations in meaning and body awareness. Berkeley, CA : North Atlantic Books.</p> <p>Pallaro, Patrizia. (Ed) (1999) Authentic Movement : Essays by Mary Starks Whitehouse, Janet Adler &amp; Joan Chodorow. London : Jessica Kingsley Publishers.</p> <p>Pallaro, Patrizia. (ed) (2006) Authentic Movement : Moving the body, moving the self, being moved : A collection of essays. Volume 2. London : Jessica Kingsley.</p> <p>Press, Carol. (2002) The Dancing Self : Creativity, Modern Dance, Self Psychology</p>	

and Transformative Education (Perspectives on Creativity Research). Hampton Press.

Shapiro, Sherry.B. (2008) Dance in a World of Change : Reflections on globalization & cultural difference. Human Kinetics

Sheets-Johnstone, M. (1966) The phenomenology of Dance. Madison & Milwaukee: The University of Wisconsin Press.

Todd, M. (1997) The Thinking Body (2<sup>nd</sup>. Ed) London: Dance Books

Tufnell, Miranda. (2004) A widening field : Journeys in body and imagination. UK: Dance Books.

Varela, F. & Shear J. (Ed) (1999) The View From Within : First-person approaches to the study of consciousness. UK : Imprint Academic

**Journals:**

Stark-Smith, N. (Ed) Contact Quarterly. Northampton, USA.

S. Whatley (Ed) Journal of Dance & Somatic Practices. Coventry: Intellect books.

Performance Research. UK: Taylor & Francis Ltd. Routledge.

**Learning Resources**

Dance studios and the virtual environment of Minerva form the basis of the teaching and learning spaces for this module. Theory and practice is supported by the university library and the knowledge and experience of tutors, visiting lecturers and the student cohort.

**DA6005-20**

Code	DA6005-20
Title	The Enterprising Artist
Subject area	Dance
Pathway	Compulsory for BA (Hons) Dance. Optional for: BA/BSc Combined Studies, BA Creative Arts, BA/BSc in Education, Dip HE.
Level	6
Credits	20
Contact time	112 hours
Pre-requisites	N/A
Acceptable for	N/A
Excluded combinations	N/A
Core/Optional	Core

Module Leader	Chris Lewis-Smith
<b>Description &amp; Aims</b>	
<p>This module is designed to assist you in your transition from the university to the workplace. In particular, the intention is for the teaching and learning within this module to interface where possible with other projects and areas of interest. The focus is on you as an active participant in your learning and on your development as a potentially successful and enterprising artist within the creative industries. Equally your identification of transferable skills, within and beyond the discipline of dance, will be considered in the light of future employment opportunities and challenges.</p> <p>This module has been designed to enable and facilitate both integrated and layered learning opportunities. We hope to encourage an environment of exchange of knowledge and skills, from one learning situation to the other, be it between modules or between the workplace and the university, so that you start to perceive yourself as an entrepreneur in preparation for the realities of the workplace.</p> <p>A programme of lectures, seminars and practical workshops will offer an overview of the possible work routes available for graduating students, funding in the Arts, and a range of issues relating to the dance related workplace.</p> <p>Research, investigation, organisation, communication and self-promotion are some of the key elements of this module. You will be expected to participate and contribute to the industry through a work placement and simultaneously prepare for your personal professional future. You will be required to build a personal portfolio, which focuses on the construction of a DVD, based on documentation of your creative work.</p>	
<b>Outline Syllabus &amp; Teaching &amp; Learning Methods</b>	
<p>This module is also designed to place an increasing emphasis on the development of self directed organisation and study. You are encouraged to make connections within the workplace through your placement, and to look for opportunities to develop your work outside of the university. Furthermore, you will be expected to explore opportunities to take performance material, such as work from your dissertation, to outside venues and to organise this into a professional level package that may include, for example, appropriate marketing material, a workshop and/or talk.</p> <p><b>Teaching and Learning methods</b></p> <p>The course is taught through lectures, practical classes, seminars and tutorials. You will attend one x two-hour session per week. The sessions will combine theory and practice. You will also be expected, as part of directed learning, to take part in a range of extra-curricular activities, including your work placement.</p>	
<b>Intended Learning Outcomes (LO)</b>	<b>How assessed*</b>
<p>By the end of the module you will have:</p> <ol style="list-style-type: none"> <li>1. Developed an awareness of the context and requirements of selected creative industries and a sound understanding of some key employment possibilities.</li> <li>2. Become increasingly aware of a range of work opportunities available in the Dance industry.</li> <li>3. Interfaced with the professional sector in an active manner</li> </ol>	<p>Portfolio: 1, 3, 5, 6.</p> <p>Presentation: 2, 3, 4.</p>

<p>through applying for, organizing and undertaking a work placement.</p> <p>4. Developed professional level evaluation and presentation skills through findings of your placement disseminated within a seminar context.</p> <p>5. Understood current marketing strategies through constructing a CV and other marketing material that targets a specific work opportunity.</p> <p>6. Developed audition and marketing skills through documented examples of your work video.</p>	
<b>Assessment Scheme</b>	<b>Weighting %</b>
1. Professional Portfolio	1. 50%
2. Presentation on your Work placement	2. 50%
<b>Reading Lists/Key Texts &amp; Websites</b>	
<p>Brinson, P (1991) <i>Dance as an Education, Towards a National Dance Culture</i>. London: Falmer Press.</p> <p>Dyke, S (1999), <i>The Dancers' Survival guide, Essential Information for Students, Dancers, Teachers and Choreographers</i>. London: Dance UK</p> <p>Fay, M. &amp; Hedges, C (1997) <i>Mind over Body, the Development of the Dancer, the Role of the Teacher</i>, London: A&amp;C Black</p> <p>Freakley, V &amp; Sutton, R. (1996) <i>Essential guide to business in the performing arts</i>, London: Hodder &amp; Stoughton.</p> <p>Graessle, I.&amp; Mcquade, P. (1990) <i>Making the Most of Work Experience</i>, Cambridge University Press.</p> <p>Harrington, C (1987) <i>The Potential of a Dance Work in Primary Education</i> in Glaister, I.K. (Ed) (1989) <i>Young People Dancing, An International Perspective</i>. Vols 1,11, &amp; 111. Oxford: Dance and the Child International.</p> <p>Jasper, L. &amp; Siddall, .J (1999) <i>Managing Dance</i>, Northcote House Publishers Ltd.</p> <p>Peppiatt, A&amp; Venner, K (1993) <i>Community Dance: a Progress Report</i>. London: Arts Council of Great Britain.</p> <p>Beal &amp; Berryman (eds) (1998) <i>Dance for the Older Adult</i>. Reston, Va: American Alliance for Health and P.E., Recreation and Dance.</p>	

Arts Council of England (1993) Marketing The Arts \*

Arts Council of England. *Fundraising*. (Fact sheet) \*

Arts Council of England. *Careers in the Arts*. (Fact sheet) \*

Access Arts Council information on <<http://www.artscouncil.org.uk>>

### Journals

*Dance Theatre Journal*

*Animated* (Journal of the Foundation for Community Dance)

### Opportunities

[www.theplace.org.uk/juice](http://www.theplace.org.uk/juice)

[www.communitydance.org.uk](http://www.communitydance.org.uk)

[www.dancesouthwest.org.uk](http://www.dancesouthwest.org.uk)

[www.dancesouthwest.org.uk/network/dance-in-devon](http://www.dancesouthwest.org.uk/network/dance-in-devon)

[www.communitydancewales.com](http://www.communitydancewales.com)

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

[www.danceuk.org](http://www.danceuk.org)

[www.independentdance.co.uk](http://www.independentdance.co.uk)

Lecture theatres, dance studios and the virtual environment of Minerva form the basis of the teaching for this module. Theoretical and practical work is supported by the university library, digital and other technical resources, and the knowledge and experience of tutors and the student cohort.

## DA6006

Code	DA6006-20
Title	The Company
Subject area	Dance
Pathway	BA (Hons) Dance
Level	6
Credits	20

Contact time	50 hours
Acceptable for	BA Hons Dance
Excluded combinations	None
Core/Optional	Optional
Module Co-ordinator	Christopher Lewis-Smith

### Description & Aims

**Description:** This module provides you with the opportunity to work as a performer within a semi-professional dance company. It is designed to assist you in your transition from the university to a career in dance performance.

Together with other company members, digital video and sound artists, and an artistic director, you will devise and perform choreographic works for public audiences. *Your practice as a performer within this setting builds on all previous choreographic and somatic modules as well as your movement technique classes.*

During this module you are expected to follow the practical routine and studio etiquette of a professional dancer through participation in technique classes, rehearsals, scratch presentations and performances. The module allows the experimentation and manipulation of movement material and performance content under the artistic direction of your tutor.

Working with a group of your peers you will engage in the development and construction of original interdisciplinary dance material based on the creative practice of contemporary choreographers. DA6004-20 encourages you to strengthen, develop and apply your technical dance skills and to explore your individuality as an artist and performer within devising processes and on stage.

Discipline and a mature approach to collaborative devising are seen as crucial aspects of this module, as is an on-going creative dialogue between yourself, your artistic director and your company colleagues.

### Outline Syllabus & Teaching & Learning Methods

The intention for you is to develop and refine your skills as a performer and to accustom yourself to the studio etiquette and the protocol of a professional performance company. The module will challenge your ability to collaborate with your peers and your tutors in a rehearsal environment that fosters your creative, technical, expressive and interpretive skills. You will experiment with and apply your knowledge and experience of all previous collaborative, choreographic and dance technique modules to shared choreographic processes and the resulting performances.

Furthermore, DA6004-20 contributes to the Enterprising Artist module DA6005-20 that aims to prepare you for the physical expectations of the professional arena and post-

graduate study.

### Teaching and Learning methods

The module is taught through a series of weekly practical session of 3 hours, an intensive performance making project, and individual tutorials. The sessions will include codified dance technique classes and company rehearsals. You will furthermore be expected, as part of self-directed learning, to showcase work in semi-public presentations and participate in extracurricular performances and events. Directed study will also include research into video and literature.

Intended Learning Outcomes	How assessed*
<p>By the end of the module you will have:</p> <ol style="list-style-type: none"> <li>1. Developed an advanced ability to explore, interrogate and reflect upon your practice as a performer.</li> <li>2. Developed your ability to communicate practical and theoretical knowledge in an assured manner during tasks and discussions.</li> <li>3. Developed an understanding of discipline and commitment in a professional context.</li> <li>4. Refined your ability to detect and solve problems regarding your dance and performance techniques based on a constructive approach to feedback.</li> <li>5. Developed an increasingly sophisticated understanding of presence, whole body consciousness, and physical communication in performance.</li> </ol>	<p>Continual Assessment (1, 2, 3, 4)</p> <p>Group Performance (4, 5)</p>
Assessment Scheme	Weighting %
<ol style="list-style-type: none"> <li>5. Continual Assessment</li> <li>6. Group Performance</li> </ol>	<ol style="list-style-type: none"> <li>1. 50%</li> <li>2. 50%</li> </ol>
Reading Lists/Key Texts & Websites	
<p>Aggiss, L &amp; Cowie, B 2006. Anarchic Dance. London. Routledge</p> <p>Davies, S. 2004. Bird Song. [DVD]</p> <p>Davies, S. 2004. In Plain Clothes. [DVD]</p> <p>Forsythe, W. 2007. From a Classical Position. [DVD] Euphoria Films.</p> <p>Motionhouse. 2005. Perfect [DVD] London, Opus Arte/Royal Opera House.</p> <p>Vardimon, J. 2007. Justitia . 2009 [DVD]</p>	

Kylian, J. 1995 Black and White Ballets [DVD] Germany, Arthaus.  
Netherlands Dance Theatre celebrates Jiri Kylian. 2004. [DVD] Germany, Arthaus Music.  
Rosas Shorts. 2007 [DVD] Editions a Voir.  
Rosas Fase. 2002 [DVD] Editions a Voir.  
Rosas. Rosas Danst Rosas. 1995 [DVD] Editions a Voir.

### **Learning Resources**

Dance studios, performance sites, and the virtual environment of Minerva form the basis of the teaching and rehearsing spaces for this module. Theoretical and practical work is supported by the university library, digital video resources, and the knowledge and experience of tutors and the student cohort.

## **PART 5**

### **Additional Information**



## **Planning Practical Choreographic and Performance Projects**

You will need to have a very clear programme before embarking on the practical projects. If you are choreographing on a group of people, careful planning and consideration is required for the following:

- Your selection of dancers in relation to the choreographic/performance idea and vice versa.
- The group and the inter-personal relationships within it.
- The times available and suitable for rehearsals and meetings.
- The availability of spaces for rehearsals.
- The use of video in order for you and your dancers to analyse and reflect on the choreography and the way in which it is performed.
- The time required developing your ideas.
- The time required adjusting and responding to changes within the choreographic process.
- The preparation that is necessary for the presentation of the final product.

## **Advice on Presentations**

Every one of us has been nervous about speaking in public and all of us (tutors too) empathise with the person giving the presentation. As you have more experience it does get easier. Speaking and explaining to an audience is a crucial transferable skill and one that people make use of in a wide variety of occupations. Here are some tips to help you make your presentations more enjoyable for yourself and your audience:

- Do not read verbatim. It is fine to use notes but only as a prompt for your explanation
- Make sure the story line is clear. You should try to have a beginning, middle and an end! People will only take in a small part of what you have said so keep it straightforward. A good rule is 'tell them what you're going to tell them, tell them, then tell them what you've told them; then sit down.'
- Rehearse to friends beforehand. The most relaxed presenters are people who have spent some time perfecting their style
- Stand up to speak. You will find it less tempting to speak from notes, you'll speak more clearly, you will look your audience in the eyes, and they are more likely to pay attention.
- Keep to the time allotted. Work out in advance where you should be at certain stages in the presentation.
- Do not turn your back on the audience
- If the overhead projector is on it should have a transparency on it. The image should relate to what you are saying. If you are not using the projector - switch it off.
- Speak slowly, clearly and loud enough to be heard by all. There may be people with hearing difficulties, or for whom English is not their first language.
- Use audio-visual aids. The better the materials you prepare, the more confident you will feel about speaking without notes.

- Handouts are good – they are simple and effective but they can disrupt your presentation. Unless they are essential to the presentation, it may be best to have them available to give out after the session. If you have to give them out at the beginning, make sure you have enough for everyone and they are collated and stapled.
- Slides, OHP transparencies or power-point presentations are easy to use and allow you to keep eye contact with your audience, but the skill here is in preparation. The first rule is that they must be legible. You should never have more than 20 words of text on any slide. You should only have between four to six lines of text. Use a large font size.
- Remember that even the most eminent speakers were all as nervous as you at some time.

## **Expectations**

### ***What we expect from you***

Dance staff are keen for you to succeed. Consequently, we expect regular attendance and for you to be punctual arriving for classes. Tutors will keep a register of attendance and you will be contacted if you miss three classes without good reason.

The regular review and monitoring of all the modules depends upon your full participation in the evaluation process. There will be many opportunities both formal and informal for you to evaluate and comment on all aspects of the course. Whether you choose to study full-time or part-time, as a combined or Specialised Award student, you have an important part to play in developing a quality course.

Assignment details and dates are given to you at the start of each module so we expect you to submit coursework promptly and this work should be word-processed. Practical assignments should also be presented on time. If there are mitigating circumstances, (such as illness, injury or personal problems) and you need an extension, we expect you to tell us about this before the due date and to give us evidence where appropriate. This evidence needs to be submitted to the Student Programmes Office. Evidence of any difficulties that you encounter through the year will be confidential and can only be used in your favour.

The success of each lecture, seminar or practical workshop depends not only on your attendance but also on your participation. We want you there in spirit and in body. This means that you need to prepare for each class by reading through lecture notes and the minimum reading so that you can ask questions and participate in the discussion. You also need to prepare yourself physically for practical classes and use directed study time to practise and perfect your work.

When submitting coursework you must beware of plagiarism, i.e. copying someone else's work and pretending it is your own. If you use the ideas of others - and you will need to do this as a basis for your work - then the sources must be acknowledged. If you actually use their words then the section must be set in quotation marks and properly referenced. Plagiarism is a serious offence in the academic world and it is tantamount to theft! Tutors will penalise plagiarised work and report serious cases to the Board of Examiners. Students have been denied degrees when plagiarism has been proven. The only way to guarantee that you will not be accused of plagiarism is to learn how to reference and cite sources properly.

### ***What you can expect from us***

Having told you what we expect of students studying dance, it is only fair to tell you what you can reasonably expect from us, as your tutors and lecturers. We undertake to keep our commitments - to be in the right place at the right time, and to keep to appointments we make with you. We will provide handbooks for all modules, which include a lecture programme, a reading list and details of assessment. We are committed to creating exciting teaching and learning environments and we are interested in discovering the most effective methods possible, with you. We encourage and value open and accessible lines of communication between staff and students. Our aim is to teach and support you in your discovery and learning about dance.

## **Some Key Points To Assist You And Your Dance Studies**

### ***Staff and Students***

If you need further help or clarification, or if things start to go wrong, it is really important that you talk about it with someone. Even if you think that the issue is nothing major it is always important to let someone know about your concerns. Do not suffer in silence! The following sections explain who can help.

### ***Personal Tutors***

Your tutor's overall role is to ensure that you receive adequate guidance. He or she acts as a first point of contact and responsible person within the University from whom you can obtain general academic and pastoral support. Personal Tutors encounter a wide range of issues, including problems with study skills, anxiety about exams or finances, the need for guidance on progress and achievement, advice on changing programmes, career issues, and key personal issues which impact on learning. Sometimes this support will take the form of direct personal support or advice; sometimes it may involve helping you to access appropriate services.

All undergraduate students are allocated a Personal Tutor at the beginning of their first year. Your tutor will normally be a member of academic staff who is from the School in which your degree/diploma programme is based. You will be asked to attend a meeting in Induction week where the personal tutor system will be explained to you. You will receive a Personal and Academic Development folder which contains the information and guidance you will need to get the most out of the meetings you will have with your tutor throughout the academic year. You will also have the opportunity to have an initial short meeting with your tutor. Your personal Tutor will normally make arrangements to see you either individually or in a small group, three times a year. You can also arrange to see your personal tutor at other times if the need arises. Tutors will inform you of their 'office hours', when they are normally available to see students. Tutors can also be contacted by email or by leaving a note at Reception or School Offices. There are internal telephones in the foyers of most buildings with an internal directory. The Students Union Office also has an internal directory. Please check your pigeon holes/email account regularly for messages. It is your responsibility to attend meetings arranged with your tutor. If for any reason you cannot attend, you should let your tutor know in advance so that alternative arrangements can be made. You may ask to change your personal tutor if you feel that the process is not working for you. You do not need to state a reason. To do this you should obtain the appropriate form from Registry.

### ***Illness Procedure***

It is courteous to explain to or contact your tutors if you are likely to be absent or if you have been ill. They may want to talk to you about the sessions that you missed. In addition, it is always useful to talk to fellow students about the missed lecture material. If you have an injury, for example, you are still expected to attend practical sessions, if possible. You will be able to observe and take notes and so keep in touch with the progress of your course.

### ***Late Assignments***

The schedule for the submission of assignments is rigorously adhered to and all assignments need to be presented by the due date and time.

If you think you cannot get an assignment in by the due date it is crucial that you talk to or write to the relevant tutor in advance of the due date. Only in exceptional circumstances are tutors allowed to agree late submission. These include

- Illness
- Injury
- Personal problems

N.B. Students will require a valid medical certificate or appropriate evidence, which must be handed in to the Student Programmes Office in Main House, with a copy to the Dance Department.

Late submission without permission will be penalised, except in extreme circumstances, which made it impossible to contact the tutor. Work handed in after the submission date, but before the cut-off date ( i.e. one week after the submission date) will be marked and up to a maximum of 40% will be awarded for the assignment. Any work handed in after the cut-off date or failure to submit will receive a mark of zero.

### ***Appeals***

Full details of the procedures governing assessment, appeals, and examination procedures are included in the College Regulations a copy of which is lodged in the library. (See Appeals and Complaints, page 30, in the Undergraduate Modular Scheme Guide for Students).

### ***Alterations to Award***

Talk to your personal tutor and complete an Application for Transfer form obtainable from Registry. They will arrange the necessary interviews.

### ***Support Network***

If you are upset about something, distressed or need support there are various options available. It is important to address small problems before they get bigger. In

addition to any help you may seek from your tutor, you may also go to Student Support Services. The information below sets out the BSU student Support System.

### ***Student Support Services: What's on Offer?***

The department and your individual personal tutor work closely with Student Support Services. We encourage students to use the expertise and information provided. Together we encourage students to share their problems. Student Support Services will take your issues seriously and address them in a constructive and sensitive manner.

“Our Student Support Services Department provides support, guidance, information and advice on a whole range of issues, comprising Welfare and Counseling, Disabled Student Support, Careers and the Job Shop. Each section of the department offers drop-in sessions and appointments on both the Newton Park and Sion Hill campuses. These services are available to all students – full-time and part-time, young and mature, UK and international. Help is available in the form of professional advice, practical and financial assistance, emotional support, and access to a wide range of useful organizations and contacts. You will be sure of a friendly reception and useful advice from specialist staff, no matter how large or small your concern may be. All members of Student Support Services will deal with you on the basis of total confidentiality and will not disclose information to others without your express agreement.

### ***Student Welfare and Financial Advice***

Almost everyone dealing with the packed life and hectic pace of a student could do with a bit of help on occasions. If you go to the Welfare Office you will be seen promptly, and if your situation needs additional sessions, you will be given an appointment with the specialist most suited to your needs. Typical concerns include balancing study and personal issues, being away from home, friends and relationship difficulties, health or loneliness.

The Student Money Adviser can guide you through the intricacies of student finance. Advice is available on student loans and other forms of student funding, as well as on budgeting and how to handle and negotiate debt. The Welfare Office administers the loans and grants, which are available in special circumstances to students suffering particular hardship. One-to-one appointments and money advice surgeries are available.

### ***Counseling***

Students having unexpected problems that may take a little longer to resolve and which make it difficult to concentrate on studying, may have up to six counseling sessions with a professional counselor to help them get back on track. The counselling takes place in a completely confidential environment, and all discussions are treated with respect and discretion.

Website: <http://www.bathspa.ac.uk/departments/student-support/counselling>

### ***Students with Disabilities***

Bath Spa welcomes applications from students with disabilities.

The Disability Support Office is continually working with all university departments to improve facilities for disabled students. We recognize the importance of addressing

each individual person's particular needs within an inclusive learning and teaching environment

You will be given help with applying for and implementing your Disabled Student Allowance, if applicable, and the Disability Officer will work with staff to make any necessary, reasonable adjustments to help you get the most out of your studies.

If you are disabled you are encouraged to visit the Disability Support Office as soon as possible to ensure that you enjoy your life and studies to the full.

For further information see website: <http://www.bathspa.ac.uk/departments/student-support/disabilities/>

### **Careers**

The Careers Service provides advice and guidance to all students and will help you to identify achievable professional and career goals. You can see a Careers Advisor either through a drop in session or via a more formal appointment. A full range of information on all aspects of Careers is available in hard copy in the Careers Service (in Newton Park Library) and on-line.

### **Job Shop**

The Job Shop has a wide range of jobs (none exceeding 16 hours per week) on campus and in the Bath area, for students who need to generate some additional income during their studies. Employers are usually flexible and understanding of the needs of our students and welcome the commitment, the creativity and the thoughtful approach that students provide. Working will also help you develop your skills and give a boost to your CV and your longer-term employment prospects.

### **Job Shop Registration is on-line via the website**

#### **Volunteer Challenge**

You can put your skills and creativity to work by becoming a volunteer – you don't have to commit to a long-term or regular slot; you may prefer to try a one-off. Whatever you do, you will be improving your own profile and CV, gaining new skills, sharing your expertise and contributing to the community. Students regularly get involved in arts projects, conservation and environmental activities, caring work with children and the elderly to name but a few examples. Volunteering can give you both relaxation and satisfaction in your busy study schedule.

### **Mature Students**

We welcome mature students, and in looking at your application we assess prior learning (APL) and experiential learning (APEL) as a foundation for higher education. We consider applicants with non-traditional qualifications and/or relevant experience positively. We encourage applicants from Access courses and offer a linked place scheme with local Access courses in FE colleges. If you are considering joining Bath Spa as a mature student you will be in very good company as over a third of our student population are mature students. You will find that with motivation and commitment you will be a very successful student. Indeed, mature students often achieve higher degree classifications than school leavers. Mature students are invited to summer schools to help them prepare for university life.

### **Medical Services**

All students are encouraged to register with our medical service, which is provided by

a local GP practice. Surgeries are held twice a week at Newton Park Campus and once a week at Sion Hill. You can make an appointment to be seen on campus by going to reception in main house or at Sion Hill. At all other times, students are able to attend appointments at the surgery health centre, phone number: 01225-331616.

## **A Multi-Faith Environment**

We welcome students of all faiths and none. Members of Bath Spa's Chaplaincy team visit the campus each week for a drop-in session, and special events are organized from time to time. We maintain contacts with other faiths and can provide comprehensive information on request to Student Support Services.

## **More Information**

For further information about Student Support Services contact us on:

E-mail: [welfare@bathspa.ac.uk](mailto:welfare@bathspa.ac.uk).

E-mail: [counselling@bathspa.ac.uk](mailto:counselling@bathspa.ac.uk).

E-mail: [disability@bathspa.ac.uk](mailto:disability@bathspa.ac.uk).

E-mail: [careers@bathspa.ac.uk](mailto:careers@bathspa.ac.uk).

E-mail: [jobs@bathspa.ac.uk](mailto:jobs@bathspa.ac.uk).

## **Health and Safety**

The following statement is taken from the BSU website.

### **Staff and Student Responsibilities**

"All employees of the University are legally obliged to take reasonable care for the health and safety of themselves and others who may be affected by their acts or omissions. They need to cooperate with management as regards any duty or requirements imposed on the University.

Students are non-employees of the University but are expected to fulfill the same obligations as that of employees.

All persons are legally required to not intentionally or recklessly interfere with or misuse anything provided in the interests of health, safety or welfare. For example, it is a legal offence to move a fire extinguisher away from its fire point. Such interference or misuse is a disciplinary matter".

## **Health and Safety in the Dance Department**

The Head of the Department of Dance takes responsibility for ensuring that staff and students are able to work in a safe and inclusive environment that will allow differentiated participation for all students. The teaching spaces and equipment are regularly assessed against the risk possibilities. These include:

Access and escape points

Ventilation

Room temperature

Light

Water

Floor surfaces

Glass surfaces

Electrical equipment, cabling, plug sockets etc.

Objects intruding into the practical work areas

Freestanding/moveable objects

Fire hazards and retardant materials

Rubbish

Wall fixings

**On a more personal level, the Dance student needs to be aware of their responsibilities regarding:**

- Safe practice in the teaching/learning spaces, including safe warming-up and cooling down.
- Personal hygiene; including changing for practical sessions and using shower facilities.
- Suitable clothing is to be worn; all practical work is done in bare feet.
- No jewellery and watches to be worn during practical class.
- Long hair tied back during practical class.
- Appropriate nutrition and rest.

Module handbooks include more detailed information regarding health and safety.