



UNIVERSITY
CENTRE
WESTON

Student Course Handbook

BA (Hons) Dance for Commercial
Performance

University Centre Weston

in partnership with

Bath Spa University

This handbook is published for students studying at UCW on the above programme and is available in a range of alternative formats on request.

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1. Introduction

Welcome

Welcome to the BA (Hons) Dance for Commercial Performance Degree. This course is offered in partnership between Bath Spa University and University Centre Weston.

We hope you have an enjoyable and successful time.

Purpose of Handbook

This handbook gives you essential background information that will be of help in your studies on the BA (Hons) Dance for Commercial Performance programme. It provides links to the definitive data sources wherever possible. The handbook can be accessed via the Virtual Learning Environment (VLE).

Please note that the electronic version will be kept up to date and you will be notified of any significant changes. If you have taken a hard copy of any information please remember to refer back to the electronic version to ensure that you are working with the most up to date information.

For **module information** please see the respective Module Handbook.

For staff information, please refer to the Virtual Learning Environment.

2. Course content

Major, Joint, Minor or Specialised	Specialised
Delivered at	University Centre Weston
Faculty	Creative Arts
Campus	Knightstone Campus
Final award	BA (Hons) Dance for Commercial Performance
Intermediate awards available	Certificate of Higher Education Diploma of Higher Education
Details of professional body accreditation	Not applicable
Relevant QAA Benchmark statements	Drama, Dance and Performance (2015)
Date specification last updated	July 2018

Course Distinctiveness

BA (Hons) Dance for Commercial Performance is an intensive practical training programme that encourages you to be a versatile, imaginative and employable dance artist for the commercial dance industry and its allied industries. You develop a broad spectrum of popular and professional dance skills and genres. This challenging programme requires considerable stamina and continued application and it prepares you for both a professional dance career and postgraduate study.

Level 4 introduces key dance practitioners and rehearsal processes appropriate for the musical theatre and commercial dance market. You develop a strong foundation of technique across (but not limited to) Ballet, Jazz Dance and Tap. You also develop singing, acting and choreography skills. You explore current performance trends for working effectively within the dance industry and we initiate the academic principles of practice as research, analysis and critique at this level.

Level 5 builds your knowledge of technique, genre and styles of dance. As a dance artist you develop an understanding and application of a range of choreographic approaches and performance techniques to make meaningful and imaginative work. Critical theory develops your academic and cognitive skills. In addition to ongoing technical classes, and in preparation for level 6, performance projects, partner work, contact and improvisation expand your skills as a versatile dance artist.

Your final year, level 6, hones the skills and knowledge that you have developed during Level 5 and applies it to a range of production scenarios that mirror the professional 'West End' market. Strategically selected projects and public performances throughout the year, with industry specialists in public venues, encourage professional working relationships and networking skills vital for future employment.

Professional preparation includes advanced skills training, inviting practitioners and graduates to share their knowledge and experience of the workplace. Your professional training is complemented by advice on developing an online presence and portfolio.

At its core of this programme focuses on rigorous technical training. This includes workshops and productions led by external professionals, who develop your creative skills so that you are ready to enter the professional/commercial sector. Within this context you will become an independent thinker, a self-motivated artist and a freelance practitioner.

Course team

Programme Coordinator

The Programme Coordinator is responsible for the effective day to day delivery of the course. They have overall responsibility for the assessment of modules and the implementation of teaching and assessment procedures within the course. Please contact your Programme Coordinator if you have any questions regarding the delivery of the course.

Module Leader

Taught modules on the course have a designated module leader who has responsibility for the effective delivery of the module. Module Leaders are indicated on module handbooks.

Link Tutor

Each course has an identified link tutor from its validating partner University whose role it is to support the UCW team and students. The link tutor for your course is:

Name	Email
Karin Rugman	k.rugman@bathspa.ac.uk

Programme Structure

BA (Hons) Dance for Commercial Performance Single Honours Diagram

Level 4 (take 100 credits core modules only and 20 Credits of R*)	
Ballet 1 (C) 1 x 20 Credits	The Dancer's Body (C) 1 x 20 Credits
Jazz Dance 1 (C) 1 x 20 Credits	Performance and Creative Practice 1 (C) 1 x 20 Credits
Dance Skills 1 (C) 1 x 20 Credits	Commercial Dance Technique (Theory and Practice) 1 (R*) 1 x 20 Credits
Level 5 (take 100 credits core modules only and 20 Credits of R*)	
Ballet 2 (C) 1 x 20 Credits	Performance and Creative Practice 2 (C) 1 x 20 Credits
Jazz Dance 2 (C) 1 x 20 Credits	Professional Reflective Practice (C) 1 x 20 Credits
Dance Skills 2 (C) 1 x 20 Credits	Commercial Dance Technique (Theory and Practice) 2 (R*) 1 x 20 Credits
Level 6 (take 120 credits core)	
Dance Independent Study (C) 1 x 20 Credits	
The Professional Dancer (C) 1 x 40 Credits	
Professional Dance Projects (C) 1 x 60 Credits	

All HE programmes at University Centre Weston are delivered as a collection of modules, which build on each other to form a complete programme of study. Each module carries a credit rating, defining how much study time it takes to complete. Notionally, 1 credit equates to 10 hours study time (so 10 credits = 100 study hours). "Study hours" includes lectures, seminars, tutorials, group work, independent study and research – in fact, any time that contributes to your learning on the module.

3. Programme Aims

The aims of the programme are to:

1. Cultivate your practical aptitude across a range of musical theatre dance genres and other associated industry demands and dance styles.
2. Foster your contextual understanding of dance techniques, embodied knowledge, and cultures of dance styles and principles within the framework of musical theatre and other associated commercial dance practices
3. Enable you to analyse choreography and its application to a range of musical theatre and other performance contexts.
4. Advance your professional development through practical performance projects.
5. Develop your skills as a reflective practitioner to achieve an individualised pathway within the musical theatre industry and wider commercial market.
6. Offer you performance opportunities to foster professional/entrepreneurial and creative approaches to the way they engage in productions.

Programme Intended Learning Outcomes (ILOs)

A Subject-specific Skills and Knowledge

- A1 Analytical creative engagement with the range of musical theatre and other commercial dance forms and techniques required of professional dance performance practice
- A2 A systematic working knowledge of current developments in technical training surrounding dance performance physicality and style
- A3 Dance performance skills that reflect the synthesis of a range of creative, historical, cultural and professional contexts; including the analysis and interpretation of choreographic methodologies, principles and practitioners
- A4 The systematic understanding of the interaction of a range of specialist and transferable skills and knowledge that enable you to sustain a career across a range of employment scenarios in the dance performance industry or for postgraduate study
- A5 The ability to communicate a comprehensive understanding of dance practice and theories (global, professional and critical) to varied audiences and by using a range of technologies and media
- A6 Comprehensive working knowledge and analytical understanding of assessing and managing risk, health and safety issues and of the ethical working practices expected of the performance industry and its allied professions

B Cognitive and Intellectual Skills

- B1 The ability to interpret set repertoire and/or devised dance performance across a range of professional and commercial dance genres by drawing on the integration of creative analytical and critically reflective skills
- B2 The ability to formulate, conduct and evaluate the approaches required to effect the transition from stimulus to performance and to do so within the ethical frameworks defined by professional codes of conduct and their associated practices
- B3 Independent recognition of, and engagement with, the traditional and contemporary practices, cultural contexts and digital developments that

inform the practice and performance of dance in the current professional context

- B4 Identify and employ interpersonal strategies in collaborative scenarios that draw on critically evaluative self-reflection and the constructive and supportive evaluation and critique of others

C Skills for Life and Work

- C1 Autonomous learning¹ (including time management) that shows the exercise of initiative and personal responsibility and enables decision-making in complex and unpredictable contexts
- C2 Team working skills necessary to flourish in the global workplace, with an ability both to work in and lead teams effectively
- C3 Communication skills that ensure information, ideas, problems and solutions are communicated effectively and clearly to both specialist and non-specialist audiences
- C4 IT skills and digital literacy that demonstrate core competences and are commensurate with an ability to work at the interface of creativity and new technologies

¹ ie the ability to review, direct and manage one's own workload

Intermediate awards

Level 4 Intended Learning Outcomes (CertHE)

A Subject-specific Skills and Knowledge

- A1 Creative engagement with a range of musical theatre and other commercial dance forms and techniques
- A2 Practical engagement with current developments in technical training surrounding dance performance physicality and style
- A3 Dance practice informed by creative, historic, and cultural contexts; including practical engagement with choreographic methodologies, principles and practitioners associated to the musical theatre and allied industry contexts
- A4 Engagement of the range of specialist and transferable skills and knowledge appropriate for dance performers
- A5 An understanding of dance practice and theories and the range of technologies and media that can be used to communicate this understanding
- A6 Understanding of the core principles of assessing and managing risk, health and safety issues and of the ethics surrounding dance performance

B Cognitive and Intellectual Skills

- B1 The ability to interpret set repertoire and/or devised dance performance across a range of professional and commercial dance genres
- B2 The ability to effect the transition from stimulus to performance in line with recognised professional practice.
- B3 Engagement with the traditional and contemporary practices and digital developments that inform the practice and performance of dance
- B4 Employ evaluative self-reflection and the constructive and supportive evaluation and critique of others

C Skills for Life and Work

- C1 Autonomous learning (including time management) as would be necessary for employment requiring the exercise of some personal responsibility
- C2 Team work as would be necessary for employment requiring the exercise of some personal responsibility for effective work with others
- C3 Communication skills that demonstrate an ability to communicate outcomes accurately and reliably, and with structured and coherent arguments
- C4 IT skills and digital literacy that provide a platform from which further training can be undertaken to enable development of new skills within a structured and managed environment

Level 5 Intended Learning Outcomes (DipHE)

A Subject-specific Skills and Knowledge

- A1 Critical and creative engagement with a range of musical theatre and other commercial dance forms and techniques
- A2 Evaluative and practical engagement with current developments in technical training surrounding dance performance physicality and style
- A3 Dance performance skills that engage with creative, historic, cultural and professional contexts; including the interpretation of choreographic methodologies, principles and practitioners associated to the musical theatre and allied industry contexts
- A4 Engagement with the specialist and transferable skills and knowledge required across a range of dance performance industry and wider contexts
- A5 The ability to communicate an understanding of dance practice and theories (global, professional and critical) using a range of technologies and media

- A6 Comprehension of the principles of assessing and managing risk, health and safety issues and of the ethical working practices expected of the performance industry

B Cognitive and Intellectual Skills

- B1 The ability to interpret set repertoire and/or devised dance performance across a range of professional and commercial dance genres drawing on key creative analytical and critically reflective skills
- B2 The ability to conduct and evaluate the approaches required to effect the transition from stimulus to performance in line with the ethical frameworks and professional practice
- B3 Engagement with the traditional and contemporary practices, cultural contexts and digital developments that inform the practice and performance of dance
- B4 Employ critically evaluative self-reflection and the constructive and supportive evaluation and critique of others when working in collaborative scenarios

C Skills for Life and Work

- C1 Autonomous learning (including time management) as would be necessary for employment requiring the exercise of personal responsibility and decision-making such that significant responsibility within organisations could be assumed
- C2 Team work as would be necessary for employment requiring the exercise of personal responsibility and decision-making for effective work with others such that significant responsibility within organisations could be assumed
- C3 Communication skills commensurate with the effective communication of information, arguments and analysis in a variety of forms to specialist and non-specialist audiences in which key techniques of the discipline are deployed effectively

C4 IT skills and digital Literacy that demonstrate the development of existing skills and the acquisition of new competences

Graduate Attributes

	Bath Spa Graduates...	In Dance for Commercial Performance, we enable this...
1	Will be employable: equipped with the skills necessary to flourish in the global workplace, able to work in and lead teams	Because it offers intensive practical dance training to prepare graduates for direct entry into the musical theatre and other professional environments across the wider global context
2	Will be able to understand and manage complexity, diversity and change	By engaging you in the complex nature of the process of professional productions where the need to address change directly – whilst observing the needs of a diverse community of practitioners and practices – is an essential aspect of your practice.
3	Will be creative: able to innovate and to solve problems by working across disciplines as professional or artistic practitioners	Through your engagement in many collaborative projects that require you and your colleagues (within your discipline and associated ones) to define imaginative and innovative solutions to practical and conceptual problems
4	Will be digitally literate: able to work at the interface of creativity and technology	By encouraging you to become the new creators of dance performance in a 21 st century context, where the relationship between technology and performance reflect industry practice and underpin the development of skills transferable to other employment scenarios
5	Will be internationally networked: either by studying abroad for part of their programme, or studying alongside students from overseas	Through collaboration with international institutions, comprehension of the worldwide market place for dance performance and where possible the recruitment of non-UK students

	6 Will be creative thinkers, doers and makers	By demonstrating the importance of the relationship between theory and practice within an industry-focused environment and learning scenario and by encouraging you to consider how these skills are transferable to other processes
	7 Will be critical thinkers: able to express their ideas in written and oral form, and possessing information literacy	By developing your ability to critically evaluate your work and that of others, be that in a rehearsal situation where responses must be instant and responsive, or in reflective tasks where you present your understanding in a variety of oral and written forms
	8 Will be ethically aware: prepared for citizenship in a local, national and global context	Through your growing awareness of professional codes of conduct and practices, both at home and abroad, and your understanding of the need to work with a diverse range of practices and colleagues whose perspectives will challenge and enrich your own

4. Learning Environment

Learning and Teaching Methods

University Centre Weston has a Learning, Teaching and Assessment Strategy for Higher Education, which underpins our approach.

We intend that the learning programme should be both stimulating and demanding, and should lead you through progressive stages of development, towards increasingly complex and open-ended tasks, increasingly sophisticated application of intellectual/conceptual and personal (transferable) skills, and increasingly independent study.

A variety of learning methods will be used, which might include:

- Lectures
- Seminars
- Experiential learning
- Reflective learning
- Skills practice
- Group work and group discussions
- Workshops
- Fieldwork
- Supervised studio/lab-based activity
- Case studies
- Student presentations
- Information and communications technology (ICT) based activities
- Visiting speakers/expert practitioners will be used during the programme

University Centre Weston actively encourages the development of technology enhanced learning and you will find staff utilising new teaching methods to enhance your learning experience.

Work experience and placement opportunities

This programme is a professional practical training programme with a clear focus on graduate level employment in the theatre and its allied industries. Equity, the UK trade union for professional performers and creative practitioners, does not permit students to undertake any formal work experience or placement as a professional dancer before graduation. Instead, the programme replicates the professional workplace environment at all three levels, with level 6 focusing on live projects presented across a range of professional scenarios.

5. How Quality is assured

Quality monitoring and evaluation

The programme you are studying was approved by Bath Spa University. As part of the approval process it was assured that

- the content of the programme met national benchmark requirements;
- the programme met any professional/statutory body requirements; and
- 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 was done through a process of programme approval which involves consulting academic experts including subject specialists from other institutions and industry.

How we monitor the quality of the programme

The quality of this programme is monitored each year through evaluating:

- external examiner reports (considering quality and standards);
- statistical information (considering issues such as the pass rate); and
- student feedback including the National Student Survey (NSS).

Drawing on this, and other, information programme teams undertake an annual monitoring process, in accordance with the University's quality policy.

Once every six years an in-depth review of the subject 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.

The role of the Programme Committee

This course has a Programme Committee comprising all relevant teaching staff, student representatives and others who make a contribution towards its effective operation (e.g. library/technician staff). The Programme Committee has responsibilities for the quality of the programme and plays a critical role in the University's quality assurance procedures.

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; and
- To ensure fairness and equity.

The external examiner for your programme:

Name (including prefix e.g. Dr.)	Role in institution	Name of institution
Lise Uytterhoeven	Head of Learning and Teaching and Senior Lecturer	London Studio Centre

As part of their role, external examiners complete an annual report for the University commenting on the learning, teaching and assessment standards of the modules and the programme overall. The report will highlight areas of good practice and identify areas for development, as well as provide assurance that your programme is of an equable standard to similar HE provision nationally.

External examiner reports, and the University's response, are shared with students. They are normally discussed at Staff/Student Liaison Committees and made available online, via the VLE.

External References

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

- Feedback from former students;
- Employers.

6. Module Descriptors

Level 4 Module Descriptors

1	Module code	DPE4001-20			
2	Module title	Ballet 1			
3	Subject field	Dance for Commercial Performance			
4	Pathway(s)	BA (Hons) Dance for Commercial Performance			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	NA			
15	Main campus location	Balgreen & Westfield campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)			
16	Module co-ordinator	Jill Rennie (MGA) Stuart Dawes (TBA) Sylvia Lane (UCW)			
17	Additional costs involved	£250 approx for dance clothes/materials			
18	<p>Brief description and aims of module</p> <p>This module provides you with a thorough grounding in ballet technique by establishing a strong foundation and knowledge of appropriate vocabulary. This module aims to:</p> <ul style="list-style-type: none"> • Introduce and develop ballet techniques/skills. • Introduce appropriate ballet vocabulary and terminology. • Promote professional ballet working practice and conduct in terms of safe practice. 				
19	<p>Outline syllabus</p> <p>This module has a practical focus with emphasis placed on frequent repetition and practice. The module draws on traditional Classical ballet techniques and reflects your level and ability. Classes include Barre, Centre Practice including adage, turning sequences, allegro, travelling sequences and choreographic sequences.</p>				
20	<p>Teaching and learning activities</p> <p>The module combines weekly specialist skills classes. You are taught as a group but with your tutor you identify areas for personal exploration and development as you become a fully rounded dance performer. You take a full and active part in all aspects</p>				

	<p>of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through feedback given in response to in-class technical exercises and tests. The summative assessment is an individual ballet profile which draws on a series of performance and test activities to determine your overall grasp of and fluency with a range of ballet skills: practical and conceptual.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Working knowledge of ballet vocabulary, technique and safe practice. 2. Reflective evaluation of your ballet technique that identifies your practice and assesses key areas for growth and development. 3. Practical understanding of ballet as a core dance form and its importance in current dance training 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Ballet Profile</p>	<p>Weighting%</p> <p>100%</p>
23	<p>Learning resources <i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Brinson, P. and Dick, F., (1996). <i>Fit to Dance</i>, London: Calouste Gulbenkian Foundation.</p> <p>Franklin, E. (2004) <i>Conditioning for Dance: Training for Peak Performance in all Dance Forms</i>. Leeds: Human Kinetics.</p> <p>Galanti, M. L. A., Holland, G. J., Shafranski, P., Loy, S. F., Vincent, W. J. and Heng, M. K. (1993) Physiological effects of training for jazz dance performance, <i>Journal of Strength and Conditioning Research</i>, Vol. 7, Issue 4, pp. 206–210.</p> <p>Haas, J. G., (2010). <i>Dance Anatomy</i>, Champaign: Human Kinetics.</p> <p>Homans, J. (2013) <i>Apollo's Angels: A History of Ballet [ebook]</i>. New York: Random House Publishing.</p> <p>Koutedakis, Y. & Jamurtas, A. (2004) The Dancer as a Performing Athlete, <i>Sports Medicine</i>, Vol. 34, Issue 10, pp. 651-661.</p> <p>Koutedakis, Y. & Sharp, N. C. C. (1999) <i>The fit and healthy dancer</i>, Chichester: John Wiley and Sons.</p> <p>Nelson, A. G. (2014) <i>Stretching Anatomy</i>. Leeds: Human Kinetics.</p>	

	<p>Stalder, M. A., Noble, B. J. and Wilkinson, J. G. (1990) The effects of supplemental weight training for ballet dancers, <i>Journal of Applied Sport Science Research</i>, Vol. 4, Issue 3, pp. 95–102.</p> <p>Vaganova, A. (1969) <i>Basic Principals of Classical Ballet</i>. Dover Publications.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources: Studio spaces</i></p>
24	<p>Preparatory work</p> <p>Development of physical fitness and flexibility will benefit progress on this module. Taking fitness classes, using gym equipment and improving your cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.</p>

1	Module code	DPE4002-20			
2	Module title	Jazz Dance 1			
3	Subject field	Dance for Commercial Performance			
4	Pathway(s)	BA (Hons) Dance for Commercial Performance			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	NA			
15	Main campus location	Balgreen & Westfield campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)			
16	Module co-ordinator	Alex Risbridger (MGA) Kate Alexander & Emma Green (TBA) Sylvia Lane (UCW)			
17	Additional costs involved	None			
18	Brief description and aims of module				
	<p>This module provides you with a thorough grounding in jazz dance technique by establishing a strong foundation and knowledge of appropriate vocabulary. This module aims to:</p> <ul style="list-style-type: none"> • Introduce and develop jazz dance techniques/skills. • Introduce appropriate jazz dance vocabulary and terminology. • Promote professional jazz dance working practice and conduct in terms of safe practice 				
19	Outline syllabus				
	<p>This module has a practical focus with emphasis placed on frequent repetition and practice. The module draws on traditional jazz dance techniques and reflects your level and ability. Classes include adage, allegro, turning sequences, travelling sequences, floor sequences and choreographic combinations.</p>				
20	Teaching and learning activities				
	<p>The module combines weekly specialist skills classes. You are taught as a group but with your tutor you identify areas for personal exploration and development as you become a fully rounded dance performer. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p>				

	Formative assessment is through feedback given in response to in-class technical exercises and tests. The summative assessment is an individual jazz dance profile which draws on a series of performance and test activities to determine your overall grasp of and fluency with a range of jazz dance skills: practical and conceptual.	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Working knowledge of jazz dance vocabulary, technique and safe practice. 2. Reflective evaluation of your technical jazz dance ability that can identify your practice and assess key areas for growth and development. 3. Practical understanding of jazz dance as a core dance form and its importance in current dance training 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Jazz Dance Profile</p>	<p>Weighting%</p> <p>100%</p>
23	<p>Learning resources <i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Brinson, P. and Dick, F., (1996). <i>Fit to Dance</i>, London: Calouste Gulbenkian Foundation.</p> <p>Carter, A. (2003) <i>Rethinking Dance History: A Reader</i>. Oxon: Routledge.</p> <p>Carter, A. (2010) <i>The Routledge Dance Studies Reader</i>. London: Routledge.</p> <p>Franklin, E. (2004) <i>Conditioning for Dance: Training for Peak Performance in all Dance Forms</i>. Leeds: Human Kinetics.</p> <p>Haas, J. G., (2010). <i>Dance Anatomy</i>, Champaign: Human Kinetics.</p> <p>Koutedakis, Y. & Jamurtas, A. (2004) The Dancer as a Performing Athlete, <i>Sports Medicine</i>, Vol. 34, Issue 10, pp. 651-661.</p> <p>Koutedakis, Y. & Sharp, N. C. C. (1999) <i>The fit and healthy dancer</i>, Chichester: John Wiley and Sons.</p> <p>Galanti, M. L. A., Holland, G. J., Shafranski, P., Loy, S. F., Vincent, W. J. and Heng, M. K. (1993) Physiological effects of training for jazz dance performance, <i>Journal of Strength and Conditioning Research</i>, Vol. 7, Issue 4, pp. 206–210.</p> <p>McWaters, D. (2008) <i>The Fosse Style</i>. Florida: University Press of Florida.</p> <p>Revel Horwood, C. (2014) <i>Tales from the Dance Floor</i>. London: Michael O'Mara Books Ltd.</p>	

	<p>Shaffer, M. (2015) <i>So You Want to be a Dancer: Practical Advice and True Stories from a Working Professional</i>. Maryland: Taylor Trade Publishing.</p> <p>Stalder, M. A., Noble, B. J. and Wilkinson, J. G. (1990) The effects of supplemental weight training for ballet dancers, <i>Journal of Applied Sport Science Research</i>, Vol. 4, Issue 3, pp. 95–102.</p> <p>Winship, L. (2015) <i>Being a Dancer: Advice from Dancers and Choreographers</i>. London: Nick Hearn Books.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources: Studio spaces</i></p>
24	<p>Preparatory work</p> <p>Development of physical fitness and flexibility will benefit progress on this module. Taking fitness classes, using gym equipment and improving your cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.</p>

1	Module code	DPE4003-20			
2	Module title	Dance Skills 1			
3	Subject field	Dance for Commercial Performance			
4	Pathway(s)	BA (Hons) Dance for Commercial Performance			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	NA			
15	Main campus location	Balgreen & Westfield campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)			
16	Module co-ordinator	Sup Dhanasunthorn (MGA) Kate Alexander & Emma Green (TBA) Rachel Hickie (UCW)			
17	Additional costs involved	None			
18	Brief description and aims of module				
	<p>This module provides you with a thorough grounding in a variety of dance skills of different musical theatre genres by establishing a strong foundation and knowledge of appropriate vocabulary. This module aims to:</p> <ul style="list-style-type: none"> • Introduce and develop a variety of dance techniques/skills. • Introduce appropriate dance skills vocabulary and terminology. • Promote professional dance working practice and conduct in terms of safe practice 				
19	Outline syllabus				
	<p>This module has a practical focus with emphasis placed on frequent repetition and practice. It focuses on dance skills that support a broader range of skills, genres and techniques appropriate for (but not limited to) the musical theatre and commercial dance sector. The module explores the foundations of contemporary, tap and partnering techniques and reflects your level and ability. Classes include turning sequences, travelling sequences and choreographic combinations.</p>				
20	Teaching and learning activities				
	<p>The module combines weekly specialist skills classes in core dance skills. You are taught as a group but with your tutor you identify areas for personal exploration and development as you become a fully rounded dance performer. You take a full and</p>				

	<p>active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through feedback given in response to in-class technical exercises and tests. The summative assessment is an individual dance skills profile which draws on a series of performance and test activities to determine your overall grasp of and fluency with a range of dance skills: practical and conceptual.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate;</i></p> <ol style="list-style-type: none"> 1. Working knowledge of dance vocabulary, technique and safe practice. 2. Reflective evaluation of your technical dance ability that can identify your practice and assess key areas for growth and development. 3. Practical understanding of various dance forms and their importance in current dance training 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Dance Skills Profile</p>	<p>Weighting%</p> <p>100%</p>
23	<p>Learning resources <i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Brinson, P. and Dick, F., (1996). <i>Fit to Dance</i>, London: Calouste Gulbenkian Foundation.</p> <p>Burt, R. (2007) <i>The Male Dancer: Bodies, Spectacle, Sexualities</i>. New York: Routledge.</p> <p>Franklin, E. (2004) <i>Conditioning for Dance: Training for Peak Performance in all Dance Forms</i>. Leeds: Human Kinetics.</p> <p>Galanti, M. L. A., Holland, G. J., Shafranski, P., Loy, S. F., Vincent, W. J. and Heng, M. K. (1993) Physiological effects of training for jazz dance performance, <i>Journal of Strength and Conditioning Research</i>, Vol. 7, Issue 4, pp. 206–210.</p> <p>Haas, J. G., (2010). <i>Dance Anatomy</i>, Champaign: Human Kinetics.</p> <p>Koutedakis, Y. & Jamurtas, A. (2004) The Dancer as a Performing Athlete, <i>Sports Medicine</i>, Vol. 34, Issue 10, pp. 651-661.</p> <p>Koutedakis, Y. & Sharp, N. C. C. (1999) <i>The fit and healthy dancer</i>, Chichester: John Wiley and Sons.</p> <p>Lawson, J. and Serrebrenikov, N. (2013) <i>The Art of Pas De Deux</i>. London: The Noverre Press.</p>	

	<p>Revel Horwood, C. (2014) <i>Tales from the Dance Floor</i>. London: Michael O'Mara Books Ltd.</p> <p>Seibert, B. (2015) <i>What the Eye Hears: A History of Tap Dancing</i>. New York: Farrar, Straus and Giroux.</p> <p>Shaffer, M. (2015) <i>So You Want to be a Dancer: Practical Advice and True Stories from a Working Professional</i>. Maryland: Taylor Trade Publishing.</p> <p>Stalder, M. A., Noble, B. J. and Wilkinson, J. G. (1990) The effects of supplemental weight training for ballet dancers, <i>Journal of Applied Sport Science Research</i>, Vol. 4, Issue 3, pp. 95–102.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources: Studio spaces</i></p>
24	<p>Preparatory work</p> <p>Development of physical fitness and flexibility will benefit progress on this module. Taking fitness classes, using gym equipment and improving your cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.</p>

1	Module code	DPE4004-20			
2	Module title	The Dancer's Body			
3	Subject field	Dance for Commercial Performance			
4	Pathway(s)	BA (Hons) Dance for Commercial Performance			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	NA			
15	Main campus location	Balgreen & Westfield campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)			
16	Module co-ordinator	Rachel Barlow (MGA) Kate Alexander & Emma Green (TBA) Rachel Hickie (UCW)			
17	Additional costs involved	None			
18	Brief description and aims of module				
	<p>This module develops your understanding of physiology to promote a healthy attitude towards a dancer's body and the physical demands/techniques of the industry required to maintain longevity within a dance career. This module provides you with a thorough grounding in personal skills, physical alignment, anatomy and nutrition in relation to dance. This module aims to;</p> <ul style="list-style-type: none"> • Introduce you to basic physiology in relation to the physical demands of the industry • Offer a core knowledge in personal skills, physical alignment, anatomy and nutrition in relation to dance • Promote a healthy attitude towards the dancer's body. 				
19	Outline syllabus				
	<p>This module's practical and theoretical focus develops your reflective practice, through the exploration of personal skills, body conditioning, anatomy and nutrition. These are key aspects of a professional dance careers that encourage ongoing and consistent practice as a dance professional. Classes include exploration of the underpinning of the physicality of dance in a theoretical and practical context.</p>				
20	Teaching and learning activities				
	<p>The module combines weekly specialist classes, lectures and group seminars. You are taught as a group but with your tutor you identify areas for personal exploration and development as you become a fully rounded dance performer. You take a full and active</p>				

	<p>part in all aspects of the work to complete assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through in-class exercises and corrections, but also through discussions about your seminar presentations. The summative tasks consider your safe practice in a performance piece and a presentation that explores an aspect of your understanding of safe dance practice.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Practical understanding of safe dance practice in relation to the dancer's body. 2. Safe application of a range of skills and knowledge surrounding physical alignment, anatomy and nutrition to your dance practice 3. Working knowledge of the basic physiology of the dancer's body in relation to industry demands. 	<p><i>How assessed</i></p> <p>F1, F2, S1</p> <p>F1, F2, S2</p> <p>F1, F2, S2</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises F2. Guided seminar discussions</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Practical performance of technical skills regarding safe practice S2. Presentation of knowledge and understanding of the dancer's body</p>	<p>Weighting%</p> <p>30%</p> <p>70%</p>
23	<p>Learning resources <i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Brinson, P. and Dick, F., (1996). <i>Fit to Dance</i>, London: Calouste Gulbenkian Foundation. Buckroyd, J. (2000) <i>The Student Dancer: Emotional Aspects of the Teaching and Learning of Dance</i>. UK: Dance Books. Critchfield, B. (2012) <i>Stretching for Dancers</i>, IADMS, Available at https://www.iadms.org/page/353. Burt, R. (2007) <i>The Male Dancer: Bodies, Spectacle, Sexualities</i>. New York: Routledge. Fraleigh, S H. (1995) <i>Dance and the Lived Body</i>. Pittsburgh: University of Pittsburgh Press. Franklin, E. (2004) <i>Conditioning for Dance: Training for Peak Performance in all Dance Forms</i>. Leeds: Human Kinetics. Grossman, G. (2015) <i>IADMS Bulletin for Dancers and Teachers</i>, Vol. 6. Number 2, Available</p>	

	<p>at https://c.ymcdn.com/sites/www.iadms.org/resource/resmgr/Public/IADMS_Bulletin_DT_6-2.pdf</p> <p>Grossman, G and Wyon, M. (2014) IADMS Bulletin for Dancers and Teachers, Vol. 5. Number 1, Available at https://c.ymcdn.com/sites/www.iadms.org/resource/resmgr/Public/IADMS_Bulletin_DT_5-1.pdf</p> <p>Haas, J. G., (2010). <i>Dance Anatomy</i>, Champaign: Human Kinetics.</p> <p>Hass, J.G. (2018) <i>Dance Anatomy 2nd Edition</i>. Leeds: Human Kinetics.</p> <p>Irvine, S., Redding, E. and Rafferty, S. (2011) Dance Fitness, <i>IADMS</i>, Available at https://www.iadms.org/?303.</p> <p>Nelson, A. G. (2014) <i>Stretching Anatomy</i>. Leeds: Human Kinetics.</p> <p>Quin, E. Rafferty, S. and Tomlinson, C. (2015) <i>Safe Dance Practice</i>. Champaign: Human Kinetics.</p> <p>Robson, B. and Chertoff, A.(2010) Bone Health in Female Dancers, <i>IADMS</i>, Available at https://www.iadms.org/page/212</p> <p>Romita, N. and Romita, A. (2016) <i>Functional Awareness: Anatomy in action for dancers</i>, Oxford: Oxford University Press.</p> <p>Sefkovic, N. and Critchfield, B. (2010) First Aid for Dancers, <i>IADMS</i>, Available at https://www.iadms.org/page/290</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources: Studio spaces</i></p>
24	<p>Preparatory work</p> <p>Development of physical fitness and flexibility will benefit progress on this module. Taking fitness classes, using gym equipment and improving your cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.</p>

1	Module code	DPE4005-20			
2	Module title	Performance and Creative Practice 1			
3	Subject field	Dance for Commercial Performance			
4	Pathway(s)	BA (Hons) Dance for Commercial Performance			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	NA			
15	Main campus location	Balgreen & Westfield campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)			
16	Module co-ordinator	Sup Dhanasunthorn (MGA) Tim Newman (TBA) Abigail Green (UCW)			
17	Additional costs involved	None			
18	Brief description and aims of module				
	<p>This module provides you with a grounding in the singing and acting techniques and choreographic practices that you require to fully engage in a professional dance career in the musical theatre. This module aims to:</p> <ul style="list-style-type: none"> • Develop foundation singing technique, acting techniques and choreographic practices that reflect industry requirements. • Explore the wider context in which dance performance rests • Establish a working knowledge of creative processes within the performing arts 				
19	Outline syllabus				
	<p>This practical module covers the key ancillary skills of singing and acting, ensuring that as a dancer your work can rest in a broader performing arts context, such as musical theatre or other dramatic performance. The module also considers the application of choreographic techniques skills to ensure that you can maximise your engagement as a dancer in a rehearsal and performance context. The module encourages you to reflect on your practice and to apply techniques in a variety of settings.</p>				
20	Teaching and learning activities				
	<p>This module combines weekly practical sessions, group classes and rehearsals. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p>				

	Formative assessment is through feedback and corrections to in-class practical tasks across singing, acting and choreographic activities. Summative assessment is through three performance tasks.	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Practical understanding of singing, acting and choreography for the dance performer 2. Practical engagement with the interdisciplinary nature of performance concepts as an individual and ensemble performer. 3. Evaluative reflection of personal and group approaches to the creation of performance 	<p><i>How assessed</i></p> <p>F1, S1, S2, S3 F1, S1, S2, S3 F1, S1, S2, S3</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Singing performance S2. Acting performance S3. Choreographic performance</p>	<p>Weighting%</p> <p>20% 20% 60%</p>
23	<p>Learning resources <i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Adrian, B. (2008) <i>Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement</i>. New York: Allworth Press. Anderson Sofras, P. (2006) <i>Dance Composition Basics</i>. Leeds: Human Kinetics. Balavage, C. (2014) <i>How To Be a Successful Actor: Becoming an Actorpreneur</i>. Eastleigh: Frost Creative Media. Blom, L.A. (2010) <i>The Intimate Act of Choreography</i>. Pittsburgh: The University of Pittsburgh Press. Brinson, P. and Dick, F., (1996). <i>Fit to Dance</i>, London: Calouste Gulbenkian Foundation. Burrows, J. (2010) <i>A Choreographer's Handbook</i>. Oxon: Routledge. Preston-Dunlop, V. (2014) <i>Looking at Dances: A Choreological Perspective on Choreography</i>. London: The Noverre Press. Callaghan, J. (2014) <i>Singing and Science: Body, Brain and Voice</i>. Abington: Compton Publishing Ltd. Cooper, S. (2007) <i>Staging Dance</i>. London: Routledge. Franklin, E. (2004) <i>Conditioning for Dance: Training for Peak Performance in all Dance Forms</i>. Leeds: Human Kinetics.</p>	

	<p>Galanti, M. L. A., Holland, G. J., Shafranski, P., Loy, S. F., Vincent, W. J. and Heng, M. K. (1993) Physiological effects of training for jazz dance performance, <i>Journal of Strength and Conditioning Research</i>, Vol. 7, Issue 4, pp. 206–210.</p> <p>Haas, J. G., (2010). <i>Dance Anatomy</i>, Champaign: Human Kinetics.</p> <p>Hamady, J. (2016) <i>The Art of Singing on Stage and in the Studio: Understanding the Psychology, Relationships, and Technology in Recording and Live Performance</i>. New York: Applause Theatre Book Publishers.</p> <p>Houseman, B. (2002). <i>Finding Your Voice: A Complete Voice Training Manual for Actors</i>. London: Nick Hern Books.</p> <p>Kayes, G. (2004) <i>Singing and The Actor. Second Edition</i>. London: A&C Black Publishers Ltd.</p> <p>Koutedakis, Y. & Jamurtas, A. (2004) The Dancer as a Performing Athlete, <i>Sports Medicine</i>, Vol. 34, Issue 10, pp. 651-661.</p> <p>Koutedakis, Y. & Sharp, N. C. C. (1999) <i>The fit and healthy dancer</i>, Chichester: John Wiley and Sons.</p> <p>McPherson, K. (2006) <i>Making Video Dance</i>. Oxon: Routledge.</p> <p>Novak, E.A. (1996) <i>Staging Musical Theatre: A Complete Guide for Directors, Choreographers and Producers</i>. California: Betterway Books.</p> <p>Orti, P. (2014) <i>Your Handy Companion to Devising and Physical Theatre. 2nd Edition</i>. Singapore: Paper Play.</p> <p>Peckham, A. (2000) <i>The Contemporary Singer: Elements of Vocal Technique with CD (Audio)</i>. Boston: Berklee Press Publications.</p> <p>Smith-Autard, J. (2010) <i>Dance Composition: A Practical Guide to Creative Success in Dance Making</i>. London: A & C Black Publishers Ltd.</p> <p>Solomon, J. R. (2016) <i>East Meets West in Dance: Voices in the Cross-Cultural Dialogue (Choreography and Dance Studies Series)</i>. [ebook]. London: Routledge.</p> <p>Stalder, M. A., Noble, B. J. and Wilkinson, J. G. (1990) The effects of supplemental weight training for ballet dancers, <i>Journal of Applied Sport Science Research</i>, Vol. 4, Issue 3, pp. 95–102.</p> <p>Stanislavski, C. (1980) <i>An Actor Prepares</i>. London: Methuen Drama.</p> <p>Wilson, P. (1997) <i>The Singing Voice: An Owner's Manual</i>. Sydney: Currency Press.</p> <p>Winship, L. (2015) <i>Being a Dancer: Advice from Dancers and Choreographers</i>. London: Nick Hearn Books.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources: Studio spaces</i></p>
24	<p>Preparatory work</p> <p>Development of physical fitness and flexibility will benefit progress on this module. Taking fitness classes, using gym equipment and improving your cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.</p>

1	Module code	DPE4007-20			
2	Module title	Commercial Dance Technique (Theory and Practice) 1			
3	Subject field	Dance for Commercial Performance			
4	Pathway(s)	BA (Hons) Dance for Commercial Performance			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Required*			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	NA			
15	Main campus location	Knightstone Campus (UCW)			
16	Module co-ordinator	Rachel Hickie (UCW)			
17	Additional costs involved	None			
18	Brief description and aims of module				
	<p>This module provides you with a thorough grounding in techniques applicable to current industry requirements. Simultaneously, it places dance performance in a theoretical context, drawing together the skills tuition in other level 4 modules. This module aims to</p> <ul style="list-style-type: none"> • Develop a strong working knowledge of a range of current commercial dance techniques • Encourage guided evaluations allowing for progression, consolidation and reflection. • Place commercial dance practice into a contemporary theoretical context 				
19	Outline syllabus				
	<p>This practical module emphasises frequent repetition and practice. It explores approaches relevant to commercial dance. Practice based research includes the exploration of various dance styles such as, but not limited to, African Dance, Dancehall, Hip-Hop – Popping/Locking/Krumping, Vogue, Waacking, and House.</p> <p>The module covers various aspects of dance geography and explores how different dance styles develop in line with social, historical and cultural perspectives. You experience the practical aspects of these dance styles and learn how these techniques have influenced 21st century 'fusion' styles.</p> <p>Classes include turning sequences, travelling sequences and choreographic combinations as well as 'silks' and 'hoop' choreography within the aerial context. The expectation is that as industry trends emerge, the module content will adapt to reflect those trends.</p>				

	Alongside this practical engagement with dance styles and forms the module also considers how styles of dance relate to current dance performance from a theoretical perspective by placing the practice into a broader historical and industry context. Developing an understanding of how dance relates to the performance industry.	
20	<p>Teaching and learning activities</p> <p>The module combines specialist skills classes in each core discipline, as well as lectures and seminar groups. You are taught as a group but with your tutor you identify areas for personal exploration and development as you become a fully rounded dance performer. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment with through feedback and corrections given during in-class exercises and through discussions following group seminars. The summative assessment is a performance piece for the practical aspects of the module and a essay that considers an aspect of the current dance scene.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Practical knowledge of the current industry trends and skills and their application to performance 2. Comprehension of how industry adapts to changing trends in dance and uses these to articulate new approaches to performance 3. Clarity when expressing ideas or concepts in oral or written form 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, F2, S1, S2</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises F2. Guided seminar discussions</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Technical skills performance S2. Essay (1200 words)</p>	<p>Weighting%</p> <p>70% 30%</p>
23	<p>Learning resources <i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> Adheads, J. (1988) <i>Dance Analysis Theory and Practice</i>. Dance Books: London. Brinson, P. and Dick, F., (1996). <i>Fit to Dance</i>, London: Calouste Gulbenkian Foundation. 	

	<p>Buckland, T.J. (ed.) (2006) <i>Dancing from Past to Present: Nation, Culture, Identities</i>. Madison: University of Wisconsin Press.</p> <p>Carter, A. (2003) <i>Rethinking Dance History: A Reader</i>. Oxon: Routledge.</p> <p>Carter, A. (2010) <i>The Routledge Dance Studies Reader</i>. London: Routledge.</p> <p>Chang, J. (2005) <i>Can't Stop, Won't Stop; A History of the Hip-Hop Generation</i>. Ebury: London.</p> <p>Cupid, S. (2016) <i>Swing Dance: Fashion, music, culture and key moves</i>. Jacqui Small LLP: London.</p> <p>Desmond, J. (ed.) (1997) <i>Meaning in Motion: New Cultural Studies of Dance</i>. Durham and London: Duke University Press.</p> <p>Forman, M. and Neal, M.A. (eds) (2004) <i>That's The Joint. The Hip Hop Studies Reader</i>. London: Routledge.</p> <p>Haas, J. G., (2010). <i>Dance Anatomy</i>, Champaign: Human Kinetics.</p> <p>Maling, Julie (ed) (2009) <i>Ballroom, Boogie, Shimmy, Sham, Shake A Social and Popular Dance Reader</i>. Chicago: University of Illinois Press.</p> <p>Mitchell, T. (2001) <i>Global Noise: Rap and Hip-hop Outside the USA</i>. Middletown, Connecticut: Wesleyan University Press.</p> <p>Oliver, W. R. (2010) <i>Writing About Dance</i>. Leeds: Human Kinetics.</p> <p>Pugh, M. (2016) <i>America Dancing: From the Cakewalk to the Moonwalk</i>. New Haven: Yale University Press.</p> <p>Revel Horwood, C. (2014) <i>Tales from the Dance Floor</i>. London: Michael O'Mara Books Ltd.</p> <p>Shaffer, M. (2015) <i>So You Want to be a Dancer: Practical Advice and True Stories from a Working Professional</i>. Maryland: Taylor Trade Publishing.</p> <p>Sörgel, S. (2015) <i>Dance and the Body in Western Theatre: 1948 to Present</i>. London: Palgrave Macmillan.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Beyoncé: Life is But a Dream</i> (2013) Directed by Burke, E. Knowles, B. Benetar, I. [DVD] DMGI.</p> <p><i>Michael Jackson: Life, Death and Legacy</i> (2012) Directed by Goldthorpe, M. [DVD] EntertainME.</p> <p><i>Michael Jackson's This Is It</i> (2009) Directed by Ortega, K. [DVD] Columbia Pictures.</p> <p><i>Lady Gaga – Off The Record</i> (2015) Directed by Henderson, A. [DVD] US and Canada: United States of Distribution.</p> <p><i>Specialist resources: Studio spaces</i></p>
24	<p>Preparatory work</p> <p>Development of physical fitness and flexibility will benefit progress on this module. Taking fitness classes, using gym equipment, to improve cardiovascular fitness will help to strengthen the muscles and respiratory tract regardless of prior experience.</p>

Level 5 Module Descriptors

1	Module code	DPE5001-20
2	Module title	Ballet 2
3	Subject field	Dance for Commercial Performance
4	Pathway(s)	BA (Hons) Dance for Commercial Performance
5	Level	4 5 6 7
6	UK credits	20
7	ECTS credits	10
8	Core or Required or Optional	Core
9	Acceptable for	N/A
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time: total hours	Total Hours: 130
13	Independent study time: total hours	Total Hours: 70
14	Semester(s) of delivery	NA
15	Main campus location	Balgreen & Westfield campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)
16	Module co-ordinator	Jill Rennie (MGA) Stuart Dawes (TBA) Sylvia Lane (UCW)
17	Additional costs involved	None
18	<p>Brief description and aims of module</p> <p>This module continues your exploration of ballet technique, moving you beyond the foundational work of the level 4 Ballet 1 module and moving you towards greater competency and fluency with ballet techniques and performance. This module aims to:</p> <ul style="list-style-type: none"> • Extend your ballet technique and performance skills. • Consolidate your comprehension of appropriate ballet vocabulary and terminology. • Promote safe professional ballet working practice and conduct 	
19	<p>Outline syllabus</p> <p>This module has a practical focus with emphasis placed on frequent repetition and practice. The module draws on traditional Classical ballet techniques and reflects your level and ability. Classes include complex Barre and Centre Practice, including adage, turning sequences, allegro, travelling sequences and advancing choreographic combinations that reflect the increasing complexity expected of professional dance training.</p>	
20	<p>Teaching and learning activities</p> <p>The module combines weekly specialist skills classes. You are taught as a group but with your tutor you identify areas for personal exploration and development with the aim</p>	

	<p>of refining your skills and application. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through feedback given in response to in-class technical exercises and tests. The summative assessment is an individual ballet profile which draws on a series of performance and test activities to determine your overall grasp of and fluency with a range of ballet skills: practical and conceptual.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Comprehensive working knowledge of ballet vocabulary, technique and safe practice. 2. Analytical evaluation of your ballet technique that identifies targets for key areas for growth and actions their development. 3. Comprehensive practical understanding of ballet as a fundamental dance form and its application to a series of professional contexts 	<p><i>How assessed</i></p> <p>F1, S1 F1, S1 F1, S1</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Ballet Profile</p>	<p>Weighting%</p> <p>100%</p>
23	<p>Learning resources <i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> Brinson, P. and Dick, F., (1996). <i>Fit to Dance</i>, London: Calouste Gulbenkian Foundation. Franklin, E. (2004) <i>Conditioning for Dance: Training for Peak Performance in all Dance Forms</i>. Leeds: Human Kinetics. Galanti, M. L. A., Holland, G. J., Shafranski, P., Loy, S. F., Vincent, W. J. and Heng, M. K. (1993) Physiological effects of training for jazz dance performance, <i>Journal of Strength and Conditioning Research</i>, Vol. 7, Issue 4, pp. 206–210. Haas, J. G., (2010). <i>Dance Anatomy</i>, Champaign: Human Kinetics. Homans, J. (2013) <i>Apollo's Angels: A History of Ballet [ebook]</i>. New York: Random House Publishing. Koutedakis, Y. & Jamurtas, A. (2004) The Dancer as a Performing Athlete, <i>Sports Medicine</i>, Vol. 34, Issue 10, pp. 651-661. Koutedakis, Y. & Sharp, N. C. C. (1999) <i>The fit and healthy dancer</i>, Chichester: John Wiley and Sons. Nelson, A. G. (2014) <i>Stretching Anatomy</i>. Leeds: Human Kinetics. 	

	<p>Stalder, M. A., Noble, B. J. and Wilkinson, J. G. (1990) The effects of supplemental weight training for ballet dancers, <i>Journal of Applied Sport Science Research</i>, Vol. 4, Issue 3, pp. 95–102.</p> <p>Vaganova, A. (1969) <i>Basic Principals of Classical Ballet</i>. Dover Publications.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources: Studio spaces</i></p>
24	<p>Preparatory work</p> <p>Development of physical fitness and flexibility will benefit progress on this module. Taking fitness classes, using gym equipment and improving your cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.</p>

1	Module code	DPE5002-20			
2	Module title	Jazz Dance 2			
3	Subject field	Dance for Commercial Performance			
4	Pathway(s)	BA (Hons) Dance for Commercial Performance			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	NA			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	NA			
15	Main campus location	Balgreen & Westfield campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)			
16	Module co-ordinator	Alex Risbridger (MGA) Kate Alexander & Emma Green (TBA) Sylvia Lane (UCW)			
17	Additional costs involved	None			
18	Brief description and aims of module				
	<p>This module continues your exploration of jazz dance technique, moving you beyond the foundational work of the level 4 jazz dance 1 module and moving you towards greater competency and fluency with jazz dance techniques and performance. This module aims to:</p> <ul style="list-style-type: none"> • Extend your jazz dance technique and performance skills. • Consolidate your comprehension of appropriate jazz dance vocabulary and terminology. • Promote safe professional jazz dance working practice and conduct 				
19	Outline syllabus				
	<p>This module has a practical focus with emphasis placed on frequent repetition and practice. The module draws on traditional jazz dance techniques and reflects your level and ability. Classes will include adage, allegro, turning sequences, travelling sequences, floor sequences and choreographic combinations that reflect the increasing complexity expected of professional dance training.</p>				
20	Teaching and learning activities				
	<p>The module combines weekly specialist skills classes. You are taught as a group but with your tutor you identify areas for personal exploration and development with the aim of refining your skills and application. You take a full and active part in all aspects of the</p>				

	<p>work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through feedback given in response to in-class technical exercises and tests. The summative assessment is an individual jazz dance profile which draws on a series of performance and test activities to determine your overall grasp of and fluency with a range of jazz dance skills: practical and conceptual.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Comprehensive working knowledge of Jazz Dance vocabulary, technique and safe practice. 2. Analytical evaluation of your Jazz Dance technique that identifies targets for key areas for growth and actions their development. 3. Comprehensive practical understanding of Jazz Dance as a fundamental dance form and its application to a series of professional contexts 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Jazz Dance Profile</p>	<p>Weighting%</p> <p>100%</p>
23	<p>Learning resources <i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Brinson, P. and Dick, F., (1996). <i>Fit to Dance</i>, London: Calouste Gulbenkian Foundation.</p> <p>Carter, A. (2003) <i>Rethinking Dance History: A Reader</i>. Oxon: Routledge.</p> <p>Carter, A. (2010) <i>The Routledge Dance Studies Reader</i>. London: Routledge.</p> <p>Franklin, E. (2004) <i>Conditioning for Dance: Training for Peak Performance in all Dance Forms</i>. Leeds: Human Kinetics.</p> <p>Galanti, M. L. A., Holland, G. J., Shafranski, P., Loy, S. F., Vincent, W. J. and Heng, M. K. (1993) Physiological effects of training for jazz dance performance, <i>Journal of Strength and Conditioning Research</i>, Vol. 7, Issue 4, pp. 206–210.</p> <p>Haas, J. G., (2010). <i>Dance Anatomy</i>, Champaign: Human Kinetics.</p> <p>Koutedakis, Y. & Jamurtas, A. (2004) The Dancer as a Performing Athlete, <i>Sports Medicine</i>, Vol. 34, Issue 10, pp. 651-661.</p> <p>Koutedakis, Y. & Sharp, N. C. C. (1999) <i>The fit and healthy dancer</i>, Chichester: John Wiley and Sons.</p> <p>McWaters, D. (2008) <i>The Fosse Style</i>. Florida: University Press of Florida.</p>	

	<p>Revel Horwood, C. (2014) <i>Tales from the Dance Floor</i>. London: Michael O'Mara Books Ltd.</p> <p>Shaffer, M. (2015) <i>So You Want to be a Dancer: Practical Advice and True Stories from a Working Professional</i>. Maryland: Taylor Trade Publishing.</p> <p>Stalder, M. A., Noble, B. J. and Wilkinson, J. G. (1990) The effects of supplemental weight training for ballet dancers, <i>Journal of Applied Sport Science Research</i>, Vol. 4, Issue 3, pp. 95–102.</p> <p>Winship, L. (2015) <i>Being a Dancer: Advice from Dancers and Choreographers</i>. London: Nick Hearn Books.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources: Studio spaces</i></p>
24	<p>Preparatory work</p> <p>Development of physical fitness and flexibility will benefit progress on this module. Taking fitness classes, using gym equipment and improving your cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.</p>

1	Module code	DPE5003-20			
2	Module title	Dance Skills 2			
3	Subject field	Dance for Commercial Performance			
4	Pathway(s)	BA (Hons) Dance for Commercial Performance			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	NA			
15	Main campus location	Balgreen & Westfield campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)			
16	Module co-ordinator	Sup Dhanasunthorn (MGA) Kate Alexander & Emma Green (TBA) Rachel Hickie (UCW)			
17	Additional costs involved	None			
18	Brief description and aims of module				
	<p>This module continues your exploration of dance skills technique, moving you beyond the foundational work of the level 4 Dance Skills 1 module and moving you towards greater competency and fluency with dance skills techniques and performance. This module aims to:</p> <ul style="list-style-type: none"> • Extend your dance skills technique and performance skills. • Consolidate your comprehension of appropriate dance skills vocabulary and terminology. • Promote safe professional dance skills working practice and conduct 				
19	Outline syllabus				
	<p>This module has a practical focus with emphasis placed on frequent repetition and practice. The module draws on traditional dance skills techniques and reflects your level and ability. Classes include contemporary, tap and partnering techniques and include turning sequences, travelling sequences and choreographic combinations that reflect the increasing complexity expected of professional dance training.</p>				
20	Teaching and learning activities				
	<p>The module combines weekly specialist skills classes. You are taught as a group but with your tutor you identify areas for personal exploration and development with the aim of refining your skills and application. You take a full and active part in all aspects of the</p>				

	<p>work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through feedback given in response to in-class technical exercises and tests. The summative assessment is an individual dance skills profile which draws on a series of performance and test activities to determine your overall grasp of and fluency with a range of dance skills: practical and conceptual.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Comprehensive working knowledge of a range of broader dance skills vocabulary, technique and safe practice. 2. Analytical evaluation of your dance skills and technique that identifies targets for key areas for growth and actions their development. 3. Comprehensive practical understanding of a variety of dance skills as fundamental dance forms and its application to a series of professional contexts. 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Dance Skills Profile</p>	<p>Weighting%</p> <p>100%</p>
23	<p>Learning resources <i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Brinson, P. and Dick, F., (1996). <i>Fit to Dance</i>, London: Calouste Gulbenkian Foundation.</p> <p>Burt, R. (2007) <i>The Male Dancer: Bodies, Spectacle, Sexualities</i>. New York: Routledge.</p> <p>Franklin, E. (2004) <i>Conditioning for Dance: Training for Peak Performance in all Dance Forms</i>. Leeds: Human Kinetics.</p> <p>Galanti, M. L. A., Holland, G. J., Shafranski, P., Loy, S. F., Vincent, W. J. and Heng, M. K. (1993) Physiological effects of training for jazz dance performance, <i>Journal of Strength and Conditioning Research</i>, Vol. 7, Issue 4, pp. 206–210.</p> <p>Haas, J. G., (2010). <i>Dance Anatomy</i>, Champaign: Human Kinetics.</p> <p>Koutedakis, Y. & Jamurtas, A. (2004) The Dancer as a Performing Athlete, <i>Sports Medicine</i>, Vol. 34, Issue 10, pp. 651-661.</p> <p>Koutedakis, Y. & Sharp, N. C. C. (1999) <i>The fit and healthy dancer</i>, Chichester: John Wiley and Sons.</p> <p>Lawson, J. and Serrebrenikov, N. (2013) <i>The Art of Pas De Deux</i>. London: The Noverre Press.</p>	

	<p>Revel Horwood, C. (2014) <i>Tales from the Dance Floor</i>. London: Michael O'Mara Books Ltd.</p> <p>Seibert, B. (2015) <i>What the Eye Hears: A History of Tap Dancing</i>. New York: Farrar, Straus and Giroux.</p> <p>Shaffer, M. (2015) <i>So You Want to be a Dancer: Practical Advice and True Stories from a Working Professional</i>. Maryland: Taylor Trade Publishing.</p> <p>Stalder, M. A., Noble, B. J. and Wilkinson, J. G. (1990) The effects of supplemental weight training for ballet dancers, <i>Journal of Applied Sport Science Research</i>, Vol. 4, Issue 3, pp. 95–102.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources: Studio spaces</i></p>
24	<p>Preparatory work</p> <p>Development of physical fitness and flexibility will benefit progress on this module. Taking fitness classes, using gym equipment and improving your cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.</p>

1	Module code	DPE5004-20			
2	Module title	Performance and Creative Practice 2			
3	Subject field	Dance for Commercial Performance			
4	Pathway(s)	BA (Hons) Dance for Commercial Performance			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	NA			
15	Main campus location	Balgreen & Westfield campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)			
16	Module co-ordinator	Sup Dhanasunthorn (MGA) Tim Newman (TBA) Abigail Green (UCW)			
17	Additional costs involved	None			
18	Brief description and aims of module				
	<p>This module continues to develop your singing and acting techniques and choreographic practices in line with industry requirements. The module texts your knowledge of creative processes acquired at level 4 with repertoire of increased complexity as you move towards industry-standard practice. This module aims to:</p> <ul style="list-style-type: none"> • Extend your singing technique, acting techniques and choreographic practices through repertoire of increasing complexity and professional requirements • Explore the professional demand for dance to rest within a broader performance context • Foster fluent working practice across a range of performing arts processes 				
19	Outline syllabus				
	<p>This practical module focuses on singing, acting and choreographic techniques and the application of these skills in line with industry requirements. You explore the in-depth processes of creating dance that incorporates broader performance skills. The course encourages you to reflect on your performance practice, to refine those techniques and to apply them in a variety of settings.</p>				
20	Teaching and learning activities				
	<p>This module combines weekly practical sessions, group classes and rehearsals. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p>				

	Formative assessment is through feedback and corrections to in-class practical tasks across singing, acting and choreographic activities. Summative assessment is through three performance tasks.	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Practical understanding of the professional application of singing, acting and choreographic skill to dance performance 2. Practical and intellectual engagement with the interdisciplinary nature of performance to produce an integrated and industry standard performance 3. Critical evaluation of personal and ensemble practice to ensure that performances are of an industry standard 	<p><i>How assessed</i></p> <p>F1, S1, S2, S3 F1, S1, S2, S3 F1, S1, S2, S3</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Singing performance S2. Acting performance S3. Choreographic performance</p>	<p>Weighting%</p> <p>20% 20% 60%</p>
23	<p>Learning resources <i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Adrian, B. (2008) <i>Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement</i>. New York: Allworth Press. Anderson Sofras, P. (2006) <i>Dance Composition Basics</i>. Leeds: Human Kinetics. Balavage, C. (2014) <i>How To Be a Successful Actor: Becoming an Actorpreneur</i>. Eastleigh: Frost Creative Media. Blom, L.A. (2010) <i>The Intimate Act of Choreography</i>. Pittsburgh: The University of Pittsburgh Press. Brinson, P. and Dick, F., (1996). <i>Fit to Dance</i>, London: Calouste Gulbenkian Foundation. Burrows, J. (2010) <i>A Choreographer's Handbook</i>. Oxon: Routledge. Preston-Dunlop, V. (2014) <i>Looking at Dances: A Choreological Perspective on Choreography</i>. London: The Noverre Press. Callaghan, J. (2014) <i>Singing and Science: Body, Brain and Voice</i>. Abington: Compton Publishing Ltd. Cooper, S. (2007) <i>Staging Dance</i>. London: Routledge. Franklin, E. (2004) <i>Conditioning for Dance: Training for Peak Performance in all Dance Forms</i>. Leeds: Human Kinetics.</p>	

	<p>Galanti, M. L. A., Holland, G. J., Shafranski, P., Loy, S. F., Vincent, W. J. and Heng, M. K. (1993) Physiological effects of training for jazz dance performance, <i>Journal of Strength and Conditioning Research</i>, Vol. 7, Issue 4, pp. 206–210.</p> <p>Haas, J. G., (2010). <i>Dance Anatomy</i>, Champaign: Human Kinetics.</p> <p>Hamady, J. (2016) <i>The Art of Singing on Stage and in the Studio: Understanding the Psychology, Relationships, and Technology in Recording and Live Performance</i>. New York: Applause Theatre Book Publishers.</p> <p>Houseman, B. (2002). <i>Finding Your Voice: A Complete Voice Training Manual for Actors</i>. London: Nick Hern Books.</p> <p>Kayes, G. (2004) <i>Singing and The Actor. Second Edition</i>. London: A&C Black Publishers Ltd.</p> <p>Koutedakis, Y. & Jamurtas, A. (2004) The Dancer as a Performing Athlete, <i>Sports Medicine</i>, Vol. 34, Issue 10, pp. 651-661.</p> <p>Koutedakis, Y. & Sharp, N. C. C. (1999) <i>The fit and healthy dancer</i>, Chichester: John Wiley and Sons.</p> <p>McPherson, K. (2006) <i>Making Video Dance</i>. Oxon: Routledge.</p> <p>Novak, E.A. (1996) <i>Staging Musical Theatre: A Complete Guide for Directors, Choreographers and Producers</i>. California: Betterway Books.</p> <p>Orti, P. (2014) <i>Your Handy Companion to Devising and Physical Theatre. 2nd Edition</i>. Singapore: Paper Play.</p> <p>Peckham, A. (2000) <i>The Contemporary Singer: Elements of Vocal Technique with CD (Audio)</i>. Boston: Berklee Press Publications.</p> <p>Smith-Autard, J. (2010) <i>Dance Composition: A Practical Guide to Creative Success in Dance Making</i>. London: A & C Black Publishers Ltd.</p> <p>Solomon, J. R. (2016) <i>East Meets West in Dance: Voices in the Cross-Cultural Dialogue (Choreography and Dance Studies Series)</i>. [ebook]. London: Routledge.</p> <p>Stalder, M. A., Noble, B. J. and Wilkinson, J. G. (1990) The effects of supplemental weight training for ballet dancers, <i>Journal of Applied Sport Science Research</i>, Vol. 4, Issue 3, pp. 95–102.</p> <p>Stanislavski, C. (1980) <i>An Actor Prepares</i>. London: Methuen Drama.</p> <p>Wilson, P. (1997) <i>The Singing Voice: An Owner's Manual</i>. Sydney: Currency Press.</p> <p>Winship, L. (2015) <i>Being a Dancer: Advice from Dancers and Choreographers</i>. London: Nick Hearn Books.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources: Studio spaces</i></p>
24	<p>Preparatory work</p> <p>Development of physical fitness and flexibility will benefit progress on this module. Taking fitness classes, using gym equipment and improving your cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.</p>

1	Module code	DPE5005-20			
2	Module title	Professional Reflective Practice			
3	Subject field	Dance for Commercial Performance			
4	Pathway(s)	BA (Hons) Dance for Commercial Performance			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	NA			
15	Main campus location	Balgreen & Westfield campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)			
16	Module co-ordinator	Rebecca Wallace (MGA) Kate Alexander & Emma Green (TBA) Rachel Hickie (UCW)			
17	Additional costs involved	None			
18	Brief description and aims of module				
	<p>This module focuses on how to maintain durable, complex and diverse dance career. It develops your understanding, appreciation and practical application of the physical demands of the industry. This module aims to:</p> <ul style="list-style-type: none"> • Explore the demands of a professional dance career. • Extend your evaluative and reflective skills beyond your dance practice to consider your broader growth and career development. • Explore the dance within the broader context of the performing arts industry. 				
19	Outline syllabus				
	<p>Through reflective practice consider how to ensure that your personal skills meet industry demands. This is done by considering how your personal dance practice rests within the wider context of the performing arts. This module combines practical and theoretical aspects to develop your ability to critique your dance performances within a professional context. The module therefore develops your reflective practices and analytical skills and develop your proficiency in body conditioning and personal skills.</p>				
20	Teaching and learning activities				
	<p>The module combines specialist classes, lectures and seminars that explore practical and analytical skills. You are taught as a group but with your tutor you identify areas for personal exploration and development with the aim of refining your skills and</p>				

	<p>application. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through in-class exercises and corrections, but also through discussions about your seminar presentations. The summative tasks are a practical assessment and a presentation focusing on the dance industry.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Practical understanding of a range of safe dance practices and skills and their application to a range of industry settings 2. Critical evaluation of personal dance practice that enables you to identify and develop key areas of growth appropriate to professional practice 3. Comprehensive understanding of the theoretical aspects of dance practice within the performing arts industry that draws on a range of research, organisational and analytical skills 	<p><i>How assessed</i></p> <p>F1, F2, S1</p> <p>F1, F2, S2</p> <p>F1, F2, S1, S2</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises F2. Guided seminar discussions</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Dance Project S2. Dance Industry Presentation (2500 words equivalent)</p>	<p>Weighting%</p> <p>40% 60%</p>
23	<p>Learning resources <i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> Brinson, P. and Dick, F., (1996). <i>Fit to Dance</i>, London: Calouste Gulbenkian Foundation. Haas, J. G., (2010). <i>Dance Anatomy</i>, Champaign: Human Kinetics. Brinson, P. and Dick, F., (1996). <i>Fit to Dance</i>, London: Calouste Gulbenkian Foundation. Galanti, M. L. A., Holland, G. J., Shafranski, P., Loy, S. F., Vincent, W. J. and Heng, M. K. (1993) Physiological effects of training for jazz dance performance, <i>Journal of Strength and Conditioning Research</i>, Vol. 7, Issue 4, pp. 206–210. Haas, J. G., (2010). <i>Dance Anatomy</i>, Champaign: Human Kinetics. Koutedakis, Y. & Jamurtas, A. (2004) The Dancer as a Performing Athlete, <i>Sports Medicine</i>, Vol. 34, Issue 10, pp. 651-661. Koutedakis, Y. & Sharp, N. C. C. (1999) <i>The fit and healthy dancer</i>, Chichester: John Wiley and Sons. 	

	<p>Stalder, M. A., Noble, B. J. and Wilkinson, J. G. (1990) The effects of supplemental weight training for ballet dancers, <i>Journal of Applied Sport Science Research</i>, Vol. 4, Issue 3, pp. 95–102.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources: Studio spaces</i></p>
24	<p>Preparatory work</p> <p>Development of physical fitness and flexibility will benefit progress on this module. Taking fitness classes, using gym equipment and improving your cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.</p>

1	Module code	DPE5007-20			
2	Module title	Commercial Dance Technique (Theory and Practice) 2			
3	Subject field	Dance for Commercial Performance			
4	Pathway(s)	BA (Hons) Dance for Commercial Performance			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Required*			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	N/A			
15	Main campus location	UCW Knightstone Campus			
16	Module co-ordinator	Rachel Hickie			
17	Additional costs involved	£300 approx for dance clothes/materials			
18	Brief description and aims of module				
	<p>This module develops techniques established at level 4 and continues to place these within a current industry context. The module continues the exploration of dance performance in a theoretical context, drawing together the skills tuition in other level 5 modules. This module aims to</p> <ul style="list-style-type: none"> • Maintain strong working knowledge of a range of current dance techniques required of a professional dance performer • Foster the ability to draw on critical evaluation to underpin a responsive professional approach to performance and self-improvement • Explore dance performance within a broader professional context 				
19	Outline syllabus				
	<p>This practical module emphasises the notion of frequent repetition and practice established at level 4. It explores approaches relevant to commercial dance. Practice based research includes the exploration of various dance styles such as, but not limited to, African Dance, Dancehall, Hip-Hop – Popping/Locking/Krumping, Vogue, Waacking, and House. The module covers various aspects of dance geography and explores how different dance styles develop in line with social, historical and cultural perspectives. You experience the practical aspects of these dance styles and learn how these techniques have influenced 21st century 'fusion' styles.</p>				

	<p>The module also sites current dance performance within a broader historical and industry context. It encourages you to draw on research and critical writing skills to examine current practice and historical contexts to examine your personal practice as you move towards a professional dance career.</p> <p>Throughout the module you explore different practical and theoretical approaches relevant to commercial dance. You explore how the dance styles learnt in Level 4 have developed in to the 21st century 'fusion style' of commercial dance. With a close look at the term of "Creative Expressionism", you expand your knowledge and understanding of the various techniques explored in Level 4 and explore how the fusion of styles has influenced current trends and employment demands. You develop an awareness of current industry practitioners that are shaping practice within the field of commercial dance and be able to demonstrate an understanding of the boundaries and possibilities of current traditions, developing a toolkit for creative practice essential for 21st century practitioners.</p>		
20	<p>Teaching and learning activities</p> <p>The module combines specialist skills classes in each core discipline, as well as lectures and seminar groups. You are taught as a group but with your tutor you identify areas for personal exploration and development with the aim of refining your skills and application. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through feedback and corrections given during in-class exercises and through discussions following group seminars. The summative assessment is a performance piece for the practical aspects of the module and a essay that considers an aspect of the current dance scene</p>		
21	<table border="1"> <tr> <td data-bbox="256 1291 1209 1755"> <p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Critical understanding of current industry trends demonstrated through performances that mirror professional practice 2. Creative responses through commentary and industry standard-performance when selecting and using a variety of differing commercial dance practices 3. Critical analysis and comprehension expressed in oral or written form </td> <td data-bbox="1209 1291 1416 1755"> <p><i>How assessed</i></p> <p>F1, S1, S2</p> <p>F1, S1, S2</p> <p>F1, F2, S1,S2</p> </td> </tr> </table>	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Critical understanding of current industry trends demonstrated through performances that mirror professional practice 2. Creative responses through commentary and industry standard-performance when selecting and using a variety of differing commercial dance practices 3. Critical analysis and comprehension expressed in oral or written form 	<p><i>How assessed</i></p> <p>F1, S1, S2</p> <p>F1, S1, S2</p> <p>F1, F2, S1,S2</p>
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22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p>		

	F1. Corrections and feedback to in-class technical exercises F2. Guided seminar discussions	
	<i>Summative assessments:</i>	Weighting%
	S1. Technical skills performance	60%
	S2. Essay (2000 words)	40%
23	<p>Learning resources <i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Adheads, J. (1988) <i>Dance Analysis Theory and Practice</i>. Dance Books: London.</p> <p>Buckland, T.J. (ed.) (2006) <i>Dancing from Past to Present: Nation, Culture, Identities</i>. Madison: University of Wisconsin Press.</p> <p>Carter, A. (2003) <i>Rethinking Dance History: A Reader</i>. Oxon: Routledge.</p> <p>Carter, A. (2010) <i>The Routledge Dance Studies Reader</i>. London: Routledge.</p> <p>Chang, J. (2005) <i>Can't Stop, Won't Stop; A History of the Hip-Hop Generation</i>. Ebury: London.</p> <p>Cupid, S. (2016) <i>Swing Dance: Fashion, music, culture and key moves</i>. Jacqui Small LLP: London.</p> <p>Desmond, J. (ed.) (1997) <i>Meaning in Motion: New Cultural Studies of Dance</i>. Durham and London: Duke University Press.</p> <p>Forman, M. and Neal, M.A. (eds) (2004) <i>That's The Joint. The Hip Hop Studies Reader</i>. London: Routledge.</p> <p>Maling, Julie (ed) (2009) <i>Ballroom, Boogie, Shimmy, Sham, Shake A Social and Popular Dance Reader</i>. Chicago: University of Illinois Press.</p> <p>Mitchell, T. (2001) <i>Global Noise: Rap and Hip-hop Outside the USA</i>. Middletown, Connecticut: Wesleyan University Press.</p> <p>Oliver, W. R. (2010) <i>Writing About Dance</i>. Leeds: Human Kinetics.</p> <p>Pugh, M. (2016) <i>America Dancing: From the Cakewalk to the Moonwalk</i>. New Haven: Yale University Press.</p> <p>Revel Horwood, C. (2014) <i>Tales from the Dance Floor</i>. London: Michael O'Mara Books Ltd.</p> <p>Shaffer, M. (2015) <i>So You Want to be a Dancer: Practical Advice and True Stories from a Working Professional</i>. Maryland: Taylor Trade Publishing.</p> <p>Sörgel, S. (2015) <i>Dance and the Body in Western Theatre: 1948 to Present</i>. London: Palgrave Macmillan.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Beyoncé: Life is But a Dream</i> (2013) Directed by Burke, E. Knowles, B. Benetar, I. [DVD] DMGI.</p>	

	<p><i>Michael Jackson: Life, Death and Legacy</i> (2012) Directed by Goldthorpe, M. [DVD] EntertainME.</p> <p><i>Michael Jackson's This Is It</i> (2009) Directed by Ortega, K. [DVD] Columbia Pictures.</p> <p><i>Lady Gaga – Off The Record</i> (2015) Directed by Henderson, A. [DVD] US and Canada: United States of Distribution.</p> <p><i>Specialist resources:</i> The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources. Students are encouraged to book UCW studios for self-directed study outside of timetabled classes (this is free of charge and based on a first come, first serve basis).</p>
24	<p>Preparatory work</p> <p>Development of physical fitness and flexibility will benefit progress on this module. Taking fitness classes, using gym equipment, to improve cardiovascular fitness will help to strengthen the muscles and respiratory tract regardless of prior experience.</p>

Level 6 Module Descriptors

1	Module code	DPE6001-20			
2	Module title	Dance Independent Study			
3	Subject field	Dance for Commercial Performance			
4	Pathway(s)	BA (Hons) Dance for Commercial Performance			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 40			
13	Independent study time: total hours	Total Hours: 160			
14	Semester(s) of delivery	NA			
15	Main campus location	Balgreen & Westfield campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)			
16	Module co-ordinator	Rebecca Wallace (MGA) Kate Alexander & Emma Green (TBA) Rachel Hickie (UCW)			
17	Additional costs involved	None			
18	Brief description and aims of module				
	<p>This module focuses on the development of a complex idea or argument. It emphasises how to select the best means of investigating an idea and results in a significant artefact that expresses a sustained argument or creative vision. This should reflect independent research and/or practical investigation. This module aims to:</p> <ul style="list-style-type: none"> • Provide a collaborative or solo environment in which to develop an area of independent study • Foster a positive approach to lifelong learning and career development • Facilitate the expression of ideas within a practical and/or academic context 				
19	Outline syllabus				
	<p>The initial, formative stage is to negotiate a project brief with tutors. The final submission is a 5,000-word essay; a practical study of equivalent scale; or study that balances practical and written elements. You test this in tutorials and agree on a project negotiation.</p> <p>You can work individually on a single study or choose to work collaboratively on a piece of shared research, performance or blended project. Staff encourage such collaboration.</p>				

	<p>For any shared project, you must in your project negotiations indicate your roles and focus in the study. A group submission is not allowed. In negotiating the project, it must be clear that each member of the group has clearly identified their role in the project and their topic of investigation.</p> <p>How you present the final submission is integral to demonstrating the advanced critical thinking at the heart of this module. An indicative final submission might be a performance piece with an accompanying analysis. It could be a conventional essay. It could be a combination of a personal write-up drawing on a shared experiment (e.g. libretto/script work, composition, digital research etc.). It could be a portfolio of work, but this must not exceed the word count or equivalent.</p>										
20	<p>Teaching and learning activities</p> <p>This study module focuses on independent learning, in line with the FHEQ level 6 descriptor. There is some initial lecture delivery around research and planning, but, in the main, tutor contact is through advisory tutorials to support the study choice and planning. There are subsequent check-up points. In developing a project brief, you should articulate clearly how you intend to process your learning and manage it over the duration of the module.</p> <p>The formative assessment is through tutorials and a discussion of a draft project brief.</p> <p>The summative assessment is the negotiated project brief (or a revised version drawing on research outcomes) and then the final project submission.</p>										
21	<table border="1"> <thead> <tr> <th>Intended learning outcomes</th> <th><i>How assessed</i></th> </tr> </thead> <tbody> <tr> <td><i>By successful completion of the module, you will be able to demonstrate:</i></td> <td></td> </tr> <tr> <td>1. The ability to deploy coherent and detailed knowledge of the discipline of Dance to carry out a project</td> <td>F1, S1</td> </tr> <tr> <td>2. Planning and time-management skills necessary for employment</td> <td>F1, S1</td> </tr> <tr> <td>3. The ability to apply the methods and techniques you have learned to solve problems and make judgements</td> <td>F1, S1</td> </tr> </tbody> </table>	Intended learning outcomes	<i>How assessed</i>	<i>By successful completion of the module, you will be able to demonstrate:</i>		1. The ability to deploy coherent and detailed knowledge of the discipline of Dance to carry out a project	F1, S1	2. Planning and time-management skills necessary for employment	F1, S1	3. The ability to apply the methods and techniques you have learned to solve problems and make judgements	F1, S1
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22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. A negotiated project brief</p> <p><i>Summative assessments:</i></p> <p>S1. Final project (5,000 words or equivalent)</p>										
	<p>Weighting%</p> <p>100%</p>										

23	Learning resources Workshops, Seminars, Reference Materials (books, journal articles, etc.), VLE, DVDs, live performances, etc. Given that this is an independent module, the reading list is minimal and centres on study and research skills. You should develop a subject specific reading list as part of their research.
24	Preparatory work We advise you to precede this module by considering possible areas you wish to explore. You should have considered an initial reading list; an indication of the kind project you would like to submit; any potential for collaborative work; and some idea of timescales. These will maximise the tutorial time.

1	Module code	DPE6002-40			
2	Module title	The Professional Dancer			
3	Subject field	Dance for Commercial Performance			
4	Pathway(s)	BA (Hons) Dance for Commercial Performance			
5	Level	4	5	6	7
6	UK credits	40			
7	ECTS credits	20			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 180			
13	Independent study time: total hours	Total Hours: 220			
14	Semester(s) of delivery	N/A			
15	Main campus location	Balgreen & Westfield campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)			
16	Module co-ordinator	Tabitha Watson (MGA) Tim Newman (TBA) Sylvia Lane (UCW)			
17	Additional costs involved	None			
18	Brief description and aims of module				
	<p>This module builds on your personal development planning in levels 4 and 5, and engages you in the identification, evaluation and planning of industry-focused employment, tailored to your creative strengths and abilities. This module aims to:</p> <ul style="list-style-type: none"> • Facilitate an effective understanding of current professional and industry specific requirements for employment. • Enhance self-awareness and promotion of your unique creative strengths and abilities for future employment and/or postgraduate study. • Advance preparation for industry-level employment. 				
19	Outline syllabus				
	<p>This module involves research and mapping of future career paths in performance as a versatile dance artist. You compile an online, industry-standard 'live' presence as a dance performer, including – but not restricted to – research, CV, headshot, interview technique, industry correspondence, self-taping, evaluation and career plan, etc. This online presence prepares you in part for a range of employment opportunities and how to engage with those employment markets.</p> <p>The module considers all aspects of the industry requirements for working as a freelance professional dance artist, such as accounting, tax, personal marketing and self-employed status. It enables you to understand the current employment market and develop the necessary communication skills to optimise your creative and professional engagement with future employers.</p>				

	<p>This module commences with the continued development of key skills (such as jazz, tap and commercial, for example) whilst simultaneously beginning the initial formative stage of developing a portfolio of solo performances across a variety of genres that begin to develop your personal profile as a dance performer. The materials chosen should aid your acquisition of professional representation and/or employment.</p>	
20	<p>Teaching and learning activities</p> <p>Through a series of lectures, seminars, audition scenarios and independent research, evaluation and action planning, you deepen your understanding and professional preparation for the business of dance. Most of the learning is self-directed, you develop networking skills and approaches for planning your career. You also consider postgraduate study as an academic trajectory.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to identify your creative and subject specific strengths and abilities for employment. 2. Self-promotion skills using a range of industry focused media 3. The ability to critically evaluate and plan your personal development and career progression 	<p><i>How assessed</i></p> <p>F1, S1, S2</p> <p>F1, S1</p> <p>F1, S1</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Tutorials and discussion of draft submission</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Digital portfolio of self-promotional material S2. Professional Development Plan (Action Plan and Evaluation) (2,000 words equivalent)</p>	<p>Weighting%</p> <p>80%</p> <p>20%</p>
23	<p>Learning resources <i>The content of this project determines the required reading.</i></p> <p>University Library print, electronic resources and VLE</p> <ul style="list-style-type: none"> • Key texts <p>Foo, Taira. (2017) <i>Pocket Guide for Dancers</i>. Taira Louise Foo. Available from: www.tairafoo.com/pgd/</p>	

	<p>Smith, R. (2015) <i>I can start your business: Everything you need to know to run your limited company or self-employment - for locums, contractors, freelancers and small business. [online] : Create Space Independent Publishing Platform</i>. Available from: https://www.amazon.co.uk/can-start-your-business-contractors/dp/1519453388/ref=sr_1_1?ie=UTF8&qid=1462285383&sr=8-1&keywords=self+employment</p> <ul style="list-style-type: none"> • Key web-based and electronic resources https://www.spotlight.com/news-and-advice/tips-and-advice/10-audition-tips-from-casting-director-jerry-knight-smith/ www.thestage.co.uk https://www.equity.org.uk/home/ https://www.thestage.co.uk/opinion/2013/favourite-theatre-blogs/ The Spotlight CONTACTS book <p><i>Specialist resources:</i> You will have access to rehearsal studios and performance venue, as well as scenic, costume and property workshops and resources.</p>
24	<p>Preparatory work</p> <p>You must have an awareness of your castability and possible areas for employment and have researched suitable repertoire and roles.</p>

1	Module code	DPE6003-60
2	Module title	Professional Dance Projects
3	Subject field	Dance for Commercial Performance
4	Pathway(s)	BA (Hons) Dance for Commercial Performance
5	Level	4 5 6 7
6	UK credits	60
7	ECTS credits	30
8	Core or Required or Optional	Core
9	Acceptable for	N/A
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time: total hours	Total Hours: 300
13	Independent study time: total hours	Total Hours: 300
14	Semester(s) of delivery	NA
15	Main campus location	Balgreen & Westfield campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)
16	Module co-ordinator	Sup Dhanasunthron (MGA) Kate Alexander & Emma Green (TBA) Rachel Hickie (UCW)
17	Additional costs involved	None
18	Brief description and aims of module	
	<p>This module builds upon technical and performance skills developed in Levels 4 & 5 by encouraging you to combine and develop them over the course of three performances across a range of genres. The production environment tests your ability to work collaboratively. It connects the work you do as performer with other production elements. Within these collaborative projects you meet industry standard requirements and work within professional recognised timeframes. This module aims to:</p> <ul style="list-style-type: none"> • Provide a professionally simulated working environment, appropriate for each production • Facilitate and develop and positive approach to collaborative work and practice • Develop and integrate techniques and skillset in a performance context working towards industry standards. 	
19	Outline syllabus	
	<p>This module allows you to participate in three professionally-led performance projects. These foster a collaborative approach to developing working practice alongside technical and performance skills.</p> <p>Over the course of the module, you rehearse and perform in each of the productions. Intensive rehearsal periods, simulating industry timescales, allow you to develop adaptive thinking, self-reflection and to apply your skills in a performance context. The process relies on collaboration with each student, working alongside peers and practitioners to produce a high-quality performance.</p>	

20	<p>Teaching and learning activities</p> <p>Teaching is through rehearsal, technical dress and performance processes. These mirror professional practice with you ensuring that between rehearsals you prepare and refine your work.</p> <p>Mirroring professional practice, you receive formative assessment feedback throughout the project. This culminates in director's notes given in rehearsals and production meetings, as well as after technical and dress rehearsals.</p> <p>The summative assessment is your contribution to the finished production be this, although not limited to, the performances.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Complex interaction between a range of practical and cognitive skills that support an industry-standard dance performance 2. Critical analysis of personal practice and production concepts that enable individual and collaborative dance performance in a professional context. 3. Intelligent, detailed and responsive engagement with professional production processes to enable the creation of original and creative dance performance 	<p><i>How assessed</i></p> <p>F1, S1, S2, S3 F1, S1, S2, S3 F1, S1, S2, S3</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Director/Choreographer's notes in rehearsals, technical rehearsals and dress rehearsals.</p> <p><i>Summative assessments:</i></p> <p>S1. Dance Production 1 S2. Dance Production 2 S3. Performance Event</p>	<p>Weighting%</p> <p>35% 35% 30%</p>
23	<p>Learning resources <i>The content of this project determines the required reading.</i></p> <p>University Library print, electronic resources and VLE</p> <ul style="list-style-type: none"> • Key texts <p>Each performance project/production determines the required reading</p> <ul style="list-style-type: none"> • Key web-based and electronic resources 	

	<p>Each performance project/production determines the required reading</p> <p><i>Specialist resources:</i></p> <p>You have access to rehearsal studios and performance venue, as well as scenic, costume and property workshops and resources.</p>
24	<p>Preparatory work</p> <p>You must have undertaken detailed research appropriate to the selected performance prior to the production period.</p>

7. HE Policy and Procedures

Policies relating to HE Students can be found on the Virtual Learning Environment (VLE).