



Definitive Programme Document: FdA Professional and Commercial Dance

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Programme Specification

Awarding institution	Bath Spa University
Teaching institution	Weston College
School	College of Liberal Arts
Department	Performing Arts within Writing and Performance field
Main campus	Knightstone Campus
Other sites of delivery	Blakehay Theatre
Other Schools involved in delivery	N/A
Name of award(s)	Professional and Commercial Dance
Qualification (final award)	FdA
Intermediate awards available	CertHE
Routes available	Single/Joint/Major/Minor (delete as applicable)
Sandwich year	No
Duration of award	2 years full-time
Modes of delivery offered	Campus-based
Regulatory Scheme ¹	Undergraduate Modular Scheme, [Partner Provider]
Professional, Statutory and Regulatory Body accreditation	n/a
Date of most recent PSRB approval (month and year)	n/a
Renewal of PSRB approval due (month and year)	n/a
UCAS code	7B37
Route code (SITS)	
Relevant QAA Subject Benchmark Statements (including date of publication)	Drama, Dance and Performance (2015)
Date of most recent approval	
Date specification last updated	04/07/16

Programme Overview

The FdA in Professional and Commercial Dance provides an inclusive, amalgamated approach to prepare students for the professional dance world for stage, film and television as well as movement related arts and dance education (refer to Programme Structure Diagram, appendix 1). Programme content is delivered with a focus on practice-based research, requiring to students to reflect on the practical and vocational nature of the subject. Daily skills training and in-studio performance practice form the core of the programme and its delivery. The programme fosters interdisciplinary and collaborative practice, and provides the necessary framework to study commercial dance disciplines,

¹ This should also be read in conjunction with the University's Qualifications Framework

alongside traditional methodologies within a historical context. Students will develop intellectually, artistically and personally, and will acquire confident business acumen.

The programme has an employability focus and will equip students with a diverse range of skills in dance techniques that are essential for the industry, whilst developing them as global citizens. Graduates will be able to apply the knowledge and skills acquired in a creative and intelligent manner, relevant to a range of job opportunities including: cruise ships, dance companies, community dance, digital industries, cirque, corporate events, backing dancers for music artists, and teaching. A distinctive feature of the programme is its international dimension, providing students with opportunities to network with overseas institutions, introducing them to employer contacts with global expertise.

Students will have the opportunity to collaborate with performing arts, musical theatre and music students and to work alongside professionals. Devised creative projects will facilitate independent study and research.

Programme Aims

1. Foster practical skills in professional and commercial dance techniques and their creative application
2. Reflect on the developments in dance and its traditions in a historical, cultural and theoretical context to underpin practice
3. Develop students' ability to evaluate innovations in 21st century dance creation including the application of digital technology
4. Enable opportunities to undertake collaborative and interdisciplinary practice to foster potential for innovation
5. Provide students with national and international contacts to supply a basis to support entrepreneurship, business enterprise and networking capability
6. Develop students' critical and analytical skills and reflective practice to develop as autonomous and independent dance practitioners
7. Present opportunities for students to engage with a breadth of employment opportunities in the industry
8. Expand knowledge of generic and transferable skills applicable to a range of career prospects

Programme Intended Learning Outcomes (ILOs)

Refer to Map of module outcomes to level/programme outcomes, appendix 2

A Subject-specific Skills and Knowledge

- | | |
|----|--|
| A1 | Demonstrate technical competence in a variety of different dance styles |
| A2 | Show ability to create and present commercial dance practice in different contexts and settings while understanding the varied demands of audiences |
| A3 | Articulate solid understanding of physicality and style in dance performance through the application of theoretical and practical concepts demonstrated in written and practical assignments |
| A4 | Demonstrate knowledge of dance history and world dance genres influencing the developments of the future of commercial dance. |
| A5 | Analyse and interpret elements of choreographic methodologies and apply theories |
| A6 | Demonstrate an awareness and understanding of social and cultural implications through the medium of dance in response to global developments and demands of specific communities. |

- A7 Confident delivery of a diverse skill set applied through original and imaginative performance reflecting iconic practitioners in the field
- A8 Apply technologies, digital and media arts in the realisation and execution of performance

B Cognitive and Intellectual Skills

- B1 Apply critical, analytical and reflective skills to evaluate the development of personal creative practice, its processes and final outcomes
- B2 Describe and interpret theories in a cultural and global dance performance context to develop new insights fostering an autonomous philosophy
- B3 Demonstrate ability to synthesise a range of materials and evaluate interdisciplinary relationships within the creation of dance performance
- B4 Show ability to respond efficiently to critical feedback and also be able to review others through constructive and supportive evaluation and critique

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

Intermediate awards

Level 4 Intended Learning Outcomes (CertHE)

A Subject-specific Skills and Knowledge

- A1 Demonstrate grounding in technical competence in a variety of different dance styles.
- A2 Explore and present commercial dance practice in different contexts and settings
- A3 Understand physicality and style in dance performance through the application of theoretical and practical concepts demonstrated in written and practical assignments
- A4 Demonstrate awareness and understanding of how dance history and world dance genres underpin commercial dance
- A5 Understand the principles of choreography through research into iconic practitioners
- A6 Demonstrate a diverse skills set through practice and research

B Cognitive and Intellectual Skills

- B1 Evaluate and reflect on personal practice and professional development
- B2 Describe theories in a cultural and global dance performance context to develop new insights into traditional practices
- B3 Demonstrate ability to synthesize a range of materials and evaluate interdisciplinary relationships within the creation of dance performance

- B4 Show ability to respond efficiently to critical feedback and also be able to review others through constructive and supportive evaluation and critique

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

Programme content

This programme comprises the following modules

Key:

Core = C

Compulsory = R (i.e. 'required')

Optional = O

Not available for this status = N/A

If a particular status is greyed out, it is not offered for this programme.

[Name of subject]				Status			
Level	Code	Title	Credits	Single	Major	Joint	Minor
4	DR 4501-40	Skills Workshop 1	40	C			
4		Commercial Dance Workshop	20	C			
4		Choreography	20	C			
4		Professional and Commercial Dance in Context 1	20	C			
4	DR 4504-20	Professional Studies 1	20	C			
5	DR 5501-40	Skills Workshop 2	40	C			
5		Professional and Commercial Dance Performance Project	40	C			
5		Professional and Commercial Dance in Context 2	20	C			
5	DR 5504-20	Professional Studies 2	20	C			

Assessment methods

A range of summative assessment tasks will be used to test the Intended Learning Outcomes in each module. These are indicated in the assessment map showing which tasks are used in which modules (refer to appendix 3).

Students will be supported in their development towards summative assessment by appropriate formative exercises.

Please note: if you choose an optional module from outside this programme, you may be required to undertake a summative assessment task that does not appear in the assessment grid here in order to pass that module.

Work experience and placement opportunities

The programme has a strong work-based focus. At level 4, students will concentrate on the development of employability skills in work-simulated scenarios in the classroom, particularly in the Commercial Dance Workshop module and Professional Studies 1. These skills allow students to evaluate their individual expertise, to support progression to the level 5 module: Professional Studies 2, in which they apply their knowledge to gain professional work experience.

The work experience will be organised in accordance with Weston College's HE Work-based Learning and Placements Policy and Procedures. A performance project will allow students to work in a professional industry led environment through processes and design of two professional dance productions.

Relevant industry representatives, such as producers and agents, will be consulted on a regular basis to find out about recent opportunities for students within the field. Extracurricular activities such as end of year variety productions and showcases will allow students to display coursework in front of an audience which may include potential employers.

Work experience opportunities will focus on:

- Working alongside theatre and dance companies in all aspects of the business
- Placements at local and national theatres
- Film and television studios and production companies
- International exchange and varied placements to assist with dance productions abroad through the connections of the programme team.

Graduate Attributes

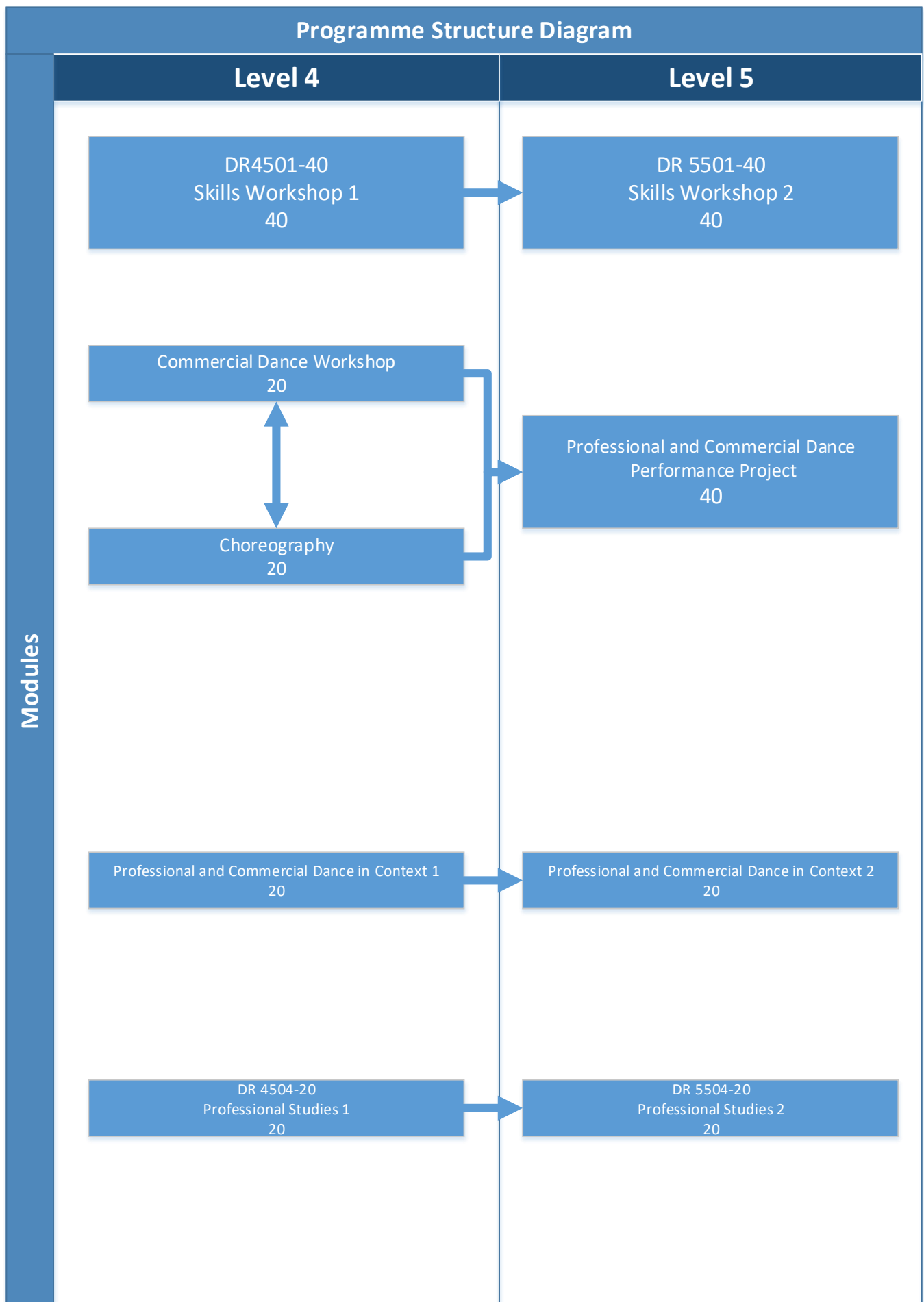
	Bath Spa Graduates...	In Professional and Commercial Dance, we enable this...
1	Will be employable: equipped with the skills necessary to flourish in the global workplace, able to work in and lead teams	With reference to programme aims 1, 2 and 7 and in line with the ILOs. The programme focuses highly on developing a breadth of specific and transferable skills relevant to employment in the industry. The practical nature of the programme will also foster essential team building and leadership skills through ensemble work and performance practice and assessment.
2	Will be able to understand and manage complexity, diversity and change	Through constant review of developments within a rapidly changing and progressive industry this will be reflected in the curriculum content. In line with programme aim 5 students will be facilitated to realise this attribute.
3	Will be creative: able to innovate and to solve problems by working across disciplines as professional or artistic practitioners	This is reflected in programme aim 4. Cross-disciplinary collaboration is encouraged through a variety of projects and work experiences.
4	Will be digitally literate: able to work at the interface of creativity and technology	Encouraging students to take the lead to develop into the new creators of dance performance in a 21 st century context, with a particular outlook into the relationship between technology and other performance is one of the core aspects of the curriculum. This is reflected in programme aim 3.
5	Will be internationally networked: either by studying abroad for part of the their programme, or studying alongside students from overseas	There will be collaboration with international institutions enabling the sharing of ideas and to provide opportunities for overseas placements for students. Weston College has good experience of enabling overseas opportunities for students. In addition, HE

		programmes in the same discipline area have established an international reputation with students recruited from Sweden, Germany, Switzerland, Poland, Russia and France. This is reflected in programme aim 5.
6	Will be creative thinkers, doers and makers	By encouraging students to be innovative, and forward thinking, underpinned by an understanding of the relationship between theory and practice in line with industry developments. Programme aims 1, 2 and 8 reflect this.
7	Will be critical thinkers: able to express their ideas in written and oral form, and possessing information literacy	Through a variety of assessment methods, on-going tutor and peer feedback, reflection and evaluation of personal competence and development in both practice and theory. Programme aim 6 supports this.
8	Will be ethically aware: prepared for citizenship in a local, national and global context	Through the curriculum delivery such as links with partners and employers at home and overseas, both a domestic and international dimension will be achieved. International dance styles will provide a platform for understanding cultures and expression. Recognising the ethical aspects of dance study and what dance could promote, an ethical perspective is developed. Programme aims 5 and 7 support this.

Attached as appendices:

1. Programme structure diagram
2. Map of module outcomes to level/programme outcomes
3. Assessment map
4. Module descriptors

Appendix 1 Programme Structure Diagram



**Appendix 2 Map of Intended Learning Outcomes (ILOs) against modules
FDA Professional and Commercial Dance**



Please indicate (✓) in the relevant boxes the modules in which level/programme Intended Learning Outcomes are being assessed.

(Note: not all modules will be expected to align with all ILOs for the level; rather, in designing each level of the programme, thought should be given to how the overall diet enables a student to meet all of the ILOs.)

(The number of columns can be adjusted to accommodate the ILOs as set out in the Programme Specification section of the Definitive Programme Document.)

Level	Module Code	Module Title	Status (C,R,O) ²	Intended Learning Outcomes															
				Subject-specific Skills and Knowledge								Cognitive and Intellectual Skills				Skills for Life and Work			
				A1	A2	A3	A4	A5	A6	A7	A8	B1	B2	B3	B4	C1	C2	C3	C4
4	DR4501-40	Skills Workshop 1	C	x		x			x			x			x	x	x		x
4		Commercial Dance Workshop	C	x	x	x			x			x	x		x		x		x
4		Choreography	C					x	x			x	x	x	x		x	x	x
4		Professional and Commercial Dance in Context 1	C				x					x	x	x		x		x	x
4	DR4504-20	Professional Studies	C			x			x			x		x		x	x	x	x
5	DR5501-40	Skills Workshop 2	C	x		x				x		x		x	x	x	x	x	x
5		Professional and Commercial Performance Project	C	x	x	x		x	x	x	x	x		x	x	x	x	x	x
5		Professional and Commercial Dance in Context 2	C		x		x	x			x		x	x	x	x		x	x
5	DR5504-20	Professional Studies 2	C		x				x	x		x		x	x	x	x	x	x

² C = Core; R = Compulsory (i.e. required for this route); O = Optional



**Appendix 3 Map of summative assessment tasks by module
FDA Professional and Commercial Dance**

Please indicate in the relevant boxes which summative assessment methods are used in each module and, where appropriate, the assessment length. Please delete or add columns and/or rows as necessary. An illustrative example, which should be deleted, is provided in the first line.

The titles 'Coursework', 'Practical' and 'Examination' are the headings under which the University is required to return data for the Key Information Set (KIS) and should not be changed. The specific headings under those are the ones given in the KIS guidance issued to Schools by Student Services; please amend them as necessary to fit the summative assessment diet on this programme and the most appropriate of the KIS data headings.

Level	Module Code	Module Title	Status (C,R,O) ³	Assessment method					
				Coursework		Practical			Written Examination
				Essay	Portfolio	Performance	Practical	Presentation	
4	DR4501-40	Skills Workshop 1	C	1x 1500 words		1x (dance-ballet, jazz, tap; acting; voice)			

³ C = Core; R = Compulsory (i.e. required for this route); O = Optional

						(Equivalent to 8500 words)		
4		Commercial Dance Workshop	C			2 x in class practical performances each with viva voce (equivalent to 5000 words)		
4		Choreography	C	1x 1000 words Critical evaluation			4 minutes choreographic piece) (equivalent to 4000 words)	
4		Professional and Commercial Dance in Context 1	C	1x 2000 words written assignment				1x 10 minutes oral presentation (equivalent to 3000 words)
4	DR4504-20	Professional Studies 1	C		Portfolio comprising CV, Headshots and website and 5 minutes oral presentation (equivalent to 3500 words)	1x mock audition and mock interview (equivalent to 1500 words)		
5	DR5501-40	Skills Workshop 2	C			1x skills performance (ballet, jazz tap, acting, voice) (Equivalent to 8500 words)		1 x 5 minute presentation (equivalent to 1500 words)
5		Professional and	C			2x performance and viva (1x directed, 1x		

		Commercial Performance Project				self-directed) (equivalent to 10,000 words)		
5		Professional and Commercial Dance in Context 2	C	1x 2500 words (written assignment)	1 x10 minute oral presentation (equivalent to 2500 words)			
5	DR5504-20	Professional Studies 2	C	1x 2000 words written assignment				1x 10 minutes (equivalent of 3000 words)

Appendix 4 Module Descriptors

Module Descriptor: Skills Workshop 1

1	Module code	DR4501-40
2	Module title	Skills Workshop 1
3	Subject field	Writing and Performance
4	Pathway(s)	FdA, Cert HE
5	Level	4
6	UK credits	40
7	ECTS credits	20
8	Core or Compulsory or Optional	Core
9	Acceptable for	FdA Musical Theatre FdA Professional and Commercial Dance
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: 100
14	Duration of the module	30 weeks
15	Main campus location	Knightstone Campus
16	Module co-ordinator	Sylvia Lane
17	Additional costs involved	£300 approx. for dance clothes/materials
18	Brief description and aims of module	<p>This module will provide students with a broad initial grounding in the core performance disciplines of singing (technique and repertoire for Musical Theatre and voice for Professional and Commercial Dance), acting and dance (ballet, jazz and tap).</p>
19	Outline syllabus	<p>The module has a practical focus with emphasis placed on frequent repetition and practice of skills and techniques of acting, singing/voice and dance (ballet, tap and jazz).</p> <p>The module has particular diagnosing and balancing skills to bring students up to the level required in the industry. Classes will be organised to reflect ability levels.</p> <p>As part of the module students study the work of existing practitioners across the sub-disciplines and undertake independent research to inform their practice.</p>
20	Teaching and learning activities	<p>The module is taught through a series of weekly specialist skills classes in the core disciplines: acting, singing and dance (ballet, tap and jazz). You will be taught as a group but together with your tutors you will start to identify particular areas for development for each discipline.</p> <p>You are expected to 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 to share your work with other students.</p>

	<p>The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access via the HE Performing Arts Computer Suite, along with access to physical and online learning resources and remote internet access to the Library's electronic collection. Master classes: A number of established practitioners and industry professionals offer workshops and seminars on a range of skills and practices.</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. Understanding of basic professional working practices and conduct in terms of skills development. (A1, A6, C1, C2) 2. Critical skills in reflecting on your practice, assessing your personal skills levels and identifying key areas for growth in all three skills areas (acting, singing, dance). (B1, B3, B4) 3. Technical ability in core musical theatre performance skills (acting, singing, dance) covered within the module. (A1, C1, C2) 	<p><i>How assessed</i></p> <p>S2</p> <p>S1, S2</p> <p>S2</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Written assignment plan F2. Ongoing feedback on practical performance</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Coursework (1500 word written assignment reflecting on practice in a selected sub-discipline of the module –acting singing dance (ballet, jazz tap).</p> <p>S2. Practical (Performances of technical skills studied in the module)</p>	<p>Weighting%</p> <p>15%</p> <p>85%</p>
23	<p>Learning resources <i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none"> •Ashley, L. (2008). The Essential guide to Dance, 3rd edition. London: Hodder Arnold. •Callaghan, J. (2014) Singing and Science: Body, Brain and Voice. Abington: Compton Publishing Ltd. •Homans, J. (2013) Apollo's Angels: A History of Ballet [ebook]. New York: RandomHouse Publishing. Available from: https://www.amazon.co.uk/Apollo's-Angels-History-Jennifer-Homans/dp/1847082564?ie=UTF8&qid=1462284157&ref_=tmm_pap_swatch_0&sr=1-24 •Houseman, B. (2002). Finding Your Voice: A Complete Voice Training Manual for Actors. London: Nick Hern Books •Kayes. G. (2004). Singing and The Actor (Ed 2). A&C Black Publishers Ltd. London. •Orti, P. (2014) Your Handy Companion to Devising and Physical Theatre. 2nd Edition. Singapore: Paper Play •Peckham, A. (2000). The Contemporary Singer: Elements of Vocal Technique with CD (Audio). Boston: Berklee Press Publications •Stanislavski, C. (1980). An Actor Prepares. London: Methuen Drama. •Vaganova. A. (1969). Basic Principals of Classical Ballet. Dover Publications. <p><i>Specialist resources:</i></p> <p>Bespoke studio spaces</p>	
24	Preparatory work	

<p>Development of physical fitness, flexibility and vocal health will benefit progress on this module. Taking fitness classes, using gym equipment in order to improve cardio vascular fitness will help to strengthen the muscles and respiratory tract regardless of prior experience.</p>
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Module Descriptor: Commercial Dance Workshop

1	Module code	
2	Module title	Commercial Dance Workshop
3	Subject field	Writing and Performance
4	Pathway(s)	FdA, Cert HE
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Core or Compulsory or Optional	Core
9	Acceptable for	FdA Professional and Commercial Dance
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time: total hours	Total Hours: 120
13	Independent study time: total hours	Total Hours: 80
14	Duration of the module	30 weeks
15	Main campus location	Knightstone Campus
16	Module co-ordinator	Corrin Martin
17	Additional costs involved	None
18	Brief description and aims of module	<p>In this module, students will have the chance to explore techniques and practices relevant to commercial dance that are additional to the technical grounding that they have acquired. The main focus is directed on developing skills as a reflective practitioner and versatile dance professional. Students will learn about the development of commercial dance in chronological, historical order.</p>
19	Outline syllabus	<p>Throughout the module students will explore different practical and theoretical approaches relevant to commercial dance. Practice based research includes the exploration of various dance styles such as:</p> <ul style="list-style-type: none"> • Hip Hop • Street (locking/popping/crimping/whacking/waving/Dancehall) • African Dance • Latin American dance • Ballroom • World national dance (such as Bollywood, national folk dancing) • Acrobatics <p>This module will cover various aspects of dance geography and explore how different dance styles developed in line with social, historical and cultural perspectives. Students will experience the practical aspects of these dance styles and learn how these techniques have influenced 21st century 'fusion' styles.</p>
20	Teaching and learning activities	

	<p>The module will be taught through weekly workshops, including visiting companies and practitioners, and there will be strong emphasis on active student participation through class work, group work and directed study assignments. On-going feedback, evaluation on practice from tutor and peers and self-review will develop understanding of professional working practices within the industry and develop student confidence.</p> <p>Master classes: A number of established practitioners and industry professionals offer workshops and seminars on a range of skills and practices.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, students will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Ability to evaluate and explore commercial dance practice through on-going rehearsal processes. (A1, B2) 2. Understanding and application of different styles of technical vocabularies through practical and theoretical concepts. (A4, A6) 3. Ability to present theories in a cultural and global dance performance context through teamwork and autonomous reflection. (B4, C3, C4) 	<p><i>How assessed</i></p> <p>S1, S2</p> <p>S1, S2</p> <p>S1, S2</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. In-class presentations and discussions</p> <p>F2. Key filmed rehearsals of performed repertoire</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Performance 1 (consists of three tutor selected choreographed pieces combined with a viva voce).</p> <p>S2. Performance 2 (consists of five tutor-selected choreographed pieces combined with a viva voce).</p>	<p>Weighting%</p> <p>40%</p> <p>60%</p>
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none"> •Chang, J. (2005) <i>Can't Stop, Won't Stop; A History of the Hip-Hop Generation</i>. London: Ebury •Cupid, S. (2016) <i>Swing Dance: Fashion, music, culture and key moves</i>. London: Jacqui Small LLP •Adheads, Janet (1988) <i>Dance Analysis Theory and Practice</i>. London: Dance Books. •Desmond J. (ed.) (1997) <i>Meaning in Motion: New Cultural Studies of Dance</i>. Durham and London: Duke University Press •Forman, Murray and Neal, Mark Anthony (eds) <i>That's The Joint The Hip Hop Studies Reader</i>. London: Routledge. •Maling, Julie (ed) (2009) <i>Ballroom, Boogie, Shimmy, Sham, Shake A Social and Popular Dance Reader</i>. Chicago: University of Illinois Press. •Mitchell, T. (2001) <i>Global Noise: Rap and Hip-hop Outside the USA</i>. Middletown, Connecticut: Wesleyan University Press. •Revel Horwood, C. (2014) <i>Tales from the Dance Floor</i>. London: Michael O'Mara Books Ltd. •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. •Sörgel, S. (2015) <i>Dance and the Body in Western Theatre: 1948 to Present</i>. London: Palgrave Macmillan. <p><i>Specialist resources:</i></p>	

	<p>The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources. Students are encouraged to book Wessex Academy of Performing Arts (WAPA) 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 Development of physical fitness, flexibility and vocal health will benefit progress on this module. Taking fitness classes, using gym equipment in order to improve cardio vascular fitness will help to strengthen the muscles and respiratory tract regardless of your prior experience.</p>

Module Descriptor: Choreography

1	Module code	
2	Module title	Choreography
3	Subject field	Writing and Performance
4	Pathway(s)	FdA, Cert HE
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Core or Compulsory or Optional	Core
9	Acceptable for	FdA Professional and Commercial Dance
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time: total hours	Total Hours: 75
13	Independent study time: total hours	Total Hours: 125
14	Duration of the module	30 weeks
15	Main campus location	Knightstone Campus
16	Module co-ordinator	Corrin Martin
17	Additional costs involved	none
18	Brief description and aims of module	<p>This module will provide an understanding of basic core principles of choreography in line with research into iconic choreographers of the 20th and 21st centuries.</p> <p>Students will also acquire and apply appropriate knowledge of reference and association of dance and its use of different music styles and structures. Students will gain an understanding of how movement is structured within space, time and energy flow and how modern choreography often breaks the mould and challenges the boundaries of choreographic practice.</p>
19	Outline syllabus	<p>Through weekly group workshops and seminars, students will develop ideas for ensemble and solo dance composition. Students will be encouraged to engage with areas such as:</p>
20	Teaching and learning activities	<p>There is a mixture of tutor led and self-directed practice. Active participation and teamwork are essential for effective practice on this module. Students also undertake independent research through published literature, viewing and evaluating performances (live and online/through media) and through dance.</p> <p>The module culminates in a practical project where students have the opportunity to demonstrate their creativity and originality.</p> <p>Peer and tutor evaluation and feedback will inform development as artists and inspire the practical project.</p> <p>The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources. Students must submit all written work electronically via Turnitin; they have computer access via the HE Performing Arts Computer Suite, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.</p>

	Master classes: A number of established practitioners and industry professionals offer workshops and seminars on a range of skills and practices.	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <p>1. Understanding of the principles of choreography based on practitioners and traditional methodologies. (A5, B3)</p> <p>2. Ability to describe and evaluate theories in a global and cultural context and develop new insights into the possibilities to develop choreographic concepts. (A3, B2)</p> <p>3. Communication of the interdisciplinary nature of performance concepts as part of a professional ensemble. (B4, C2, C3)</p>	<p><i>How assessed</i></p> <p>S1, S2</p> <p>S1, S2</p> <p>S2</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Proposals to introduce the concept of the practical project</p> <p>F2. Key filmed rehearsals of choreographic concepts</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Practical Project (an original piece of group or solo choreography, a minimum of 4 minutes duration, to be performed to an audience, usually staff and students)</p> <p>The execution of the practical project may not/but can include the student choreographer.</p> <p>S2. Course work (written assignment 1000 words – critical evaluation of the practical project)</p>	<p>Weighting%</p> <p>80%</p> <p>20%</p>
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none"> •Blom, L.A. (2010) <i>The Intimate Act of Choreography</i>. Pittsburgh: The University of Pittsburgh Press. •Burrows, J. (2010) <i>A Choreographer's Handbook</i>. Oxon: Routledge. •Lawson, J. and Serrebrenikov, N. (2013) <i>The Art of Pas De Deux</i>. London: The Noverre Press. •Preston-Dunlop, V. (2014) <i>Looking at Dances: A Choreological Perspective on Choreography</i>. London: The Noverre Press. •Novak, E.A. (1996) <i>Staging Musical Theatre: A Complete Guide for Directors, Choreographers and Producers</i>; California: Betterway Books.lane •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. Available from: http://www.amazon.co.uk/East-Meets-West-Dance-Cross-Cultural-ebook/dp/B01AC99N9C?ie=UTF8&qid=1462278139&ref_=tmm_kin_swatch_0&sr=8-20 <p><i>Specialist resources:</i></p> <p>Bespoke studio spaces</p>	
24	<p>Preparatory work</p> <p>Students are encouraged to view dance in a variety of its forms through a range of media and on the live stage.</p>	

<p>Students will be encouraged to engage with the work of current commercial choreographers such as Travis Wall, Brian Friedman and Matt Steffanina. Access is available online and should be accessed regularly before and during the module.</p>
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Module Descriptor: Professional and Commercial Dance in Context 1

1	Module code	
2	Module title	Professional and Commercial Dance in Context 1
3	Subject field	Writing and Performance
4	Pathway(s)	FdA, Cert HE
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Core or Compulsory or Optional	Core
9	Acceptable for	FdA Professional and Commercial Dance
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time: total hours	Total Hours: 45
13	Independent study time: total hours	Total Hours: 155
14	Duration of the module	30 weeks
15	Main campus location	Knightstone Campus
16	Module co-ordinator	Corrin Martin
17	Additional costs involved	None
18	Brief description and aims of module	<p>Students will gain an understanding of the physiology of dance, to promote a healthy attitude towards a dancer's body and the physical demands of the industry in order to maintain longevity within a chosen career. This will be supported by the development of research and analytical skills enabling students to reflect on the historical and stylistic developments of dance from around the world. Students will focus on the origins of dance styles and their historical lineages, as well as to think critically about the social, political and economic dimensions of dance.</p>
19	Outline syllabus	<p>The core topics of this module are as follows:-</p> <p>The healthy dancer</p> <ul style="list-style-type: none"> • Anatomy • Nutrition • Injury prevention <p>The context of dance</p> <ul style="list-style-type: none"> • Historical • Cultural • Socio-political <p>This module will also develop students' core academic skills in areas such as research methodologies, planning and writing argumentative essays, and correct use of sources.</p>

20	<p>Teaching and learning activities</p> <p>This module will be taught through a mixture of tutor-led lectures and discussion seminars and student presentations. Students will be expected to participate actively in all sessions and to complete directed study assignments outside class, such as research into the socio-cultural contexts of the works studied, and to share discoveries through in-class discussions, oral presentations and written work.</p> <p>The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources.</p> <p>Students must submit all written work in word-processed form; they have computer access via the HE Performing Arts Computer Suite, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.</p>				
21	<table border="1"> <tr> <td data-bbox="272 701 1166 1211"> <p>Intended learning outcomes</p> <p><i>By successful completion of the module, students will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The knowledge and ability to engage with seminar discussions with respect to key dance movements in their cultural, historical and artistic contexts. (A4, B2, C3, C4) 2. The ability to conduct specific contextual research into the topics studied using academic sources and to communicate findings clearly using appropriate digital and other communication methods. (A2, C3, C4) 3. The ability to conduct independent research in the topic areas covered, to engage with academic and professional sources, and to sift, synthesise and organise material into a formal written essay. (A2, A4, B3, C1, C3) </td> <td data-bbox="1174 701 1431 1211"> <p><i>How assessed</i></p> <p>S1</p> <p>S1, S2</p> <p>S1, S2</p> </td> </tr> </table>	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, students will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The knowledge and ability to engage with seminar discussions with respect to key dance movements in their cultural, historical and artistic contexts. (A4, B2, C3, C4) 2. The ability to conduct specific contextual research into the topics studied using academic sources and to communicate findings clearly using appropriate digital and other communication methods. (A2, C3, C4) 3. The ability to conduct independent research in the topic areas covered, to engage with academic and professional sources, and to sift, synthesise and organise material into a formal written essay. (A2, A4, B3, C1, C3) 	<p><i>How assessed</i></p> <p>S1</p> <p>S1, S2</p> <p>S1, S2</p>		
<p>Intended learning outcomes</p> <p><i>By successful completion of the module, students will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The knowledge and ability to engage with seminar discussions with respect to key dance movements in their cultural, historical and artistic contexts. (A4, B2, C3, C4) 2. The ability to conduct specific contextual research into the topics studied using academic sources and to communicate findings clearly using appropriate digital and other communication methods. (A2, C3, C4) 3. The ability to conduct independent research in the topic areas covered, to engage with academic and professional sources, and to sift, synthesise and organise material into a formal written essay. (A2, A4, B3, C1, C3) 	<p><i>How assessed</i></p> <p>S1</p> <p>S1, S2</p> <p>S1, S2</p>				
22	<table border="1"> <tr> <td data-bbox="272 1223 1166 1435"> <p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Proposal for oral presentation (The healthy dancer)</p> <p>F2. annotated bibliography to inform the written assignment (Context of dance)</p> </td> <td data-bbox="1174 1223 1431 1435"></td> </tr> <tr> <td data-bbox="272 1447 1166 1626"> <p><i>Summative assessments:</i></p> <p>S1. Coursework (10 minutes oral presentation as part of a portfolio)</p> <p>S2. Course work (written assignment 2000 words)</p> </td> <td data-bbox="1174 1447 1431 1626"> <p>Weighting%</p> <p>60%</p> <p>40%</p> </td> </tr> </table>	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Proposal for oral presentation (The healthy dancer)</p> <p>F2. annotated bibliography to inform the written assignment (Context of dance)</p>		<p><i>Summative assessments:</i></p> <p>S1. Coursework (10 minutes oral presentation as part of a portfolio)</p> <p>S2. Course work (written assignment 2000 words)</p>	<p>Weighting%</p> <p>60%</p> <p>40%</p>
<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Proposal for oral presentation (The healthy dancer)</p> <p>F2. annotated bibliography to inform the written assignment (Context of dance)</p>					
<p><i>Summative assessments:</i></p> <p>S1. Coursework (10 minutes oral presentation as part of a portfolio)</p> <p>S2. Course work (written assignment 2000 words)</p>	<p>Weighting%</p> <p>60%</p> <p>40%</p>				
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none"> •Buckland, T.J. (ed.) (2006) <i>Dancing from Past to Present: Nation, Culture, Identities</i>. Madison: University of Wisconsin Press. •Croft, C. (2015) <i>Dancers as Diplomats: American Choreography in Cultural Exchange</i> [ebook]. Oxford: Oxford University Press. Available from: http://www.amazon.com/Dancers-Diplomats-American-Choreography-Cultural-ebook/dp/B00SHQFMNO/ref=pd_sim_351_2?ie=UTF8&dpID=41C0YtLtool&dpSrc=sims&preST=_OU01_AC_UL160_SR106%2C160_&refRID=1NY000GXDJ6451RG7A25 •Franco, S. and Nordera, M. (2016) <i>Dance Discourses: Keywords in Dance Research</i>. London: Routledge 				

	<ul style="list-style-type: none"> •Kraut, A. (2015) <i>Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance</i> [ebook]. Oxford: Oxford University Press; available from: http://www.amazon.com/Choreographing-Copyright-Intellectual-Property-American-ebook/dp/B016S95Q0A/ref=pd_sim_351_3?ie=UTF8&dpID=51bVEOKI5zL&dpSrc=sims&preST=_OU01_AC_UL160_SR106%2C160_&refRID=1QE562X1SBR4Y4Q2CC2N •Romita, A. and Romita, N. (2016) <i>Functional Awareness: Anatomy in Action for Dancers</i>. Oxford: Oxford University Press <p><i>Specialist resources:</i> Bespoke studio spaces</p>
24	Preparatory work Identified reading is required in preparation for each class but no specific requirement to read prior to the commencement of the module.

Module Descriptor: Professional Studies 1

1	Module code	DR4504-20
2	Module title	Professional Studies 1
3	Subject field	Writing and Performance
4	Pathway(s)	FdA, Cert HE
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Core or Compulsory or Optional	Core
9	Acceptable for	FdA Musical Theatre FdA Professional and Commercial Dance
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time: total hours	Total Hours: 52
13	Independent study time: total hours	Total Hours: 148
14	Duration of the module	30 weeks
15	Main campus location	Knightstone Campus
16	Module co-ordinator	Sylvia Lane
17	Additional costs involved	None
18	Brief description and aims of module	<p>This module will serve as a practical stepping-stone, to the world of work. Students will assess their skill sets in the different disciplines and identify which areas of work they are particularly interested in. Students will further find, analyse and prepare audition material that reflects who they are as a performer, and research and create a professional portfolio relevant to industry application and auditions.</p>
19	Outline syllabus	<p>In addition to individual preparation and research, students will receive practical workshops in topics such as audition techniques, finding an agent, business skills for managing your work and careers, performing arts funding mechanisms, and personal presentation skills. The module will be taught by experienced industry professionals and will include simulated auditions.</p> <p>Topics of study include:-</p> <ul style="list-style-type: none"> • Independent self-employed artist • Web site design and self-marketing • Relevant governing bodies and their role and purpose as regulators (PRS, Equity, Spotlight) • Running a successful company in the discipline • Theatre hierarchy and etiquette • Audition technique
20	Teaching and learning activities	<p>This module will be taught through a mixture of tutor-led lectures, seminars and workshops. Students are expected to take a proactive role in preparing for the workplace and to provide constructive advice and feedback to fellow students as required. During the module, students will receive informal feedback alongside formative assessments that will help to identify strengths and weaknesses in advance of summative assessments.</p>

	<p>The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access via the HE Performing Arts Computer Suite, along with access to physical and online learning resources and remote internet access to the Library's electronic collection. Master classes: A number of established practitioners and industry professionals offer workshops and seminars on a range of skills and practices.</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. Skills in undertaking research into a specific area of industry practice and communicating findings through a formal oral presentation using ICT as appropriate. (B1, C4) 2. Practical understanding of professional audition and interview requirements. (A1, C3, C4) 3. Understanding of the practical business aspects of being a working musical theatre practitioner and ability to conduct relevant industry research and generate professional audition and job application materials. (A6, B4, C1, C3) 	<p><i>How assessed</i> S2 S1, S2 S2</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i> F1. Oral Presentation practice F2. In-class performed mock audition presentations</p>	
	<p><i>Summative assessments:</i> S1. Coursework (Portfolio and oral presentation)</p> <p>S2. Practical (Performance consisting of Mock Audition and interview)</p>	<p>Weighting% 70%</p> <p>30%</p>
23	<p>Learning resources <i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none"> •Annett, M. (2004). Actor's Guide to Auditions and Interviews. London: A & C Black. •Balavage, C. (2014) How To Be a Successful Actor: Becoming an Actorpreneur. Eastleigh: Frost Creative Media •Emory, M. (2005). Ask an Agent: Everything Actors Need to Know About Agents. Washington: Backstage Books. •Gillespie, B. (2006). Self-Management for Actors: Getting Down to (Show) Business. Hollywood: Cricket Feet Publishing. •Kohlhaas, K. (2000). The Monologue Audition: A Practical Guide for Actors. London: Nick Hern Books. •Macdonald, M. (2011) Creating a Website: The Missing Manual. Farnham: O'Reilly Media •Smith, R. (2015) 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. 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><i>Specialist resources:</i> Bespoke studio spaces</p>	

24

Preparatory work

Research into professional interview and audition processes

Module Descriptor: Skills Workshop 2

1	Module code	DR5501-40
2	Module title	Skills Workshop 2
3	Subject field	Writing and Performance
4	Pathway(s)	FdA, Cert HE
5	Level	5
6	UK credits	40
7	ECTS credits	20
8	Core or Compulsory or Optional	Core
9	Acceptable for	FdA Musical Theatre FdA Professional and Commercial Dance
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: 100
14	Duration of the module	30 weeks
15	Main campus location	Knightstone Campus
16	Module co-ordinator	Abigail Burkinshaw
17	Additional costs involved	None
18	Brief description and aims of module	<p>In this module, students will continue their professional development as a technical artist in Acting, Singing and Dance (ballet, tap and jazz). Building on previously acquired skills, students will undertake increasingly sophisticated practical work and develop a sense of their self as an “intelligent performer” by understanding how particular skills intersect with the professional world of musical theatre and professional dance performance.</p> <p>While continuing to receive training in all three disciplines, students’ practical work will be more focused on their chosen field(s) of specialisation, and they will assume an increased responsibility for leading parts of the skills training within their specialist field.</p>
19	Outline syllabus	<p>The module has a practical focus. Emphasis is placed on frequent repetition and practice of skills and techniques of acting, singing/voice and dance (ballet, tap and jazz).</p>
20	Teaching and learning activities	<p>This module will be taught through tutor-led practical workshops and will include practical student presentations. There will be a strong emphasis on student contributions, with a requirement to undertake substantial practical and research assignments and to arrive at class ready to share their work in a professional manner. During the module, you will receive informal feedback and more formal Formative Assessments that will help you to identify your strengths and weaknesses in advance of the graded module assessments.</p> <p>The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access via the HE Performing Arts Computer Suite, along with access to physical and online learning resources and remote internet access to the Library’s electronic collection.</p>

	Master classes: A number of established practitioners and industry professionals offer workshops and seminars on a range of skills and practices.	
21	<p>Intended learning outcomes</p> <p><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 function as a constructive and creative participant in the work covered. (A7, B1, C2) 2. Critical, reflective and creative skills in relation to your on-going practical training in singing, dance and acting. (A1, B4, C1) 3. The ability to apply all three core performance skills (acting, singing and dance) to the creative contexts of the module's work. (A3, B3, C1) 	<p><i>How assessed</i></p> <p>S2</p> <p>S1, S2</p> <p>S2</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Proposal for an oral presentation</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Presentation of portfolio of class work</p>	<p>Weighting%</p> <p>15%</p>
	<p>S2. Practical (Performances of technical skills studied in the module)</p>	<p>85%</p>
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none"> •Adrian, B. (2008). Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement. New York: Allworth Press. •Carter, A & O'Shea. (ed.) (2010) The Routledge Dance Studies Reader Second Edition. London and New York: Routledge •D'Albert, C. (2013) Dancing, Technical Encyclopaedia of the Theory and Practice of the Art of Dancing. London: The Noverre Press. •Fraleigh, S H. (1995). Dance and the Lived Body. Pittsburgh: University of Pittsburgh Press. •Hamady, J. (2016) The Art of Singing on Stage and in the Studio: Understanding the Psychology, Relationships, and Technology in Recording and Live Performance. New York: Applause Theatre Book Publishers •Melton, J. (2007). Singing in Musical Theatre: The Training of Singers and Actors. New York: Allworth. •Pugh, M. (2016) America Dancing: From the Cakewalk to the Moonwalk. New Haven: Yale University Pr •Seibert, B. (2015) What the Eye Hears: A History of Tap Dancing. New York: Farrar, Straus and Giroux •Wilson, P. (1997). The Singing Voice: An Owner's Manual. Sydney: Currency Press <p><i>Specialist resources:</i></p> <p>Bespoke studio spaces</p>	
24	<p>Preparatory work</p> <p>Continued development of physical fitness, flexibility and vocal health which will benefit progress on this module. Taking fitness classes, using gym equipment in order to improve cardio vascular fitness will help to strengthen the muscles and respiratory tract regardless of prior experience.</p>	

Module Descriptor: Professional and Commercial Performance Project

1	Module code	
2	Module title	Professional and Commercial Performance Project
3	Subject field	Writing and Performance
4	Pathway(s)	FdA, Cert HE
5	Level	5
6	UK credits	40
7	ECTS credits	20
8	Core or Compulsory or Optional	Core
9	Acceptable for	FdA
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time: total hours	Total Hours: 150
13	Independent study time: total hours	Total Hours: 250
14	Duration of the module	30 weeks
15	Main campus location	Knightstone Campus
16	Module co-ordinator	Sylvia Lane
17	Additional costs involved	none
18	Brief description and aims of module	<p>This module is focussed on practice led and practice based research. The key performance module and aims to foster employability as a professional artist. Students will not only gain experience through performance but also cover aspects of organisation and management of performance.</p>
19	Outline syllabus	<p>This module builds on previously acquired learning and understanding through two performance projects. Students will be encouraged to research and develop their own performances, developing understanding of the background and context surrounding the performances. Possible projects might include:</p>
20	Teaching and learning activities	<p>For the first performance, students will have the opportunity to work as part of a company in the preparation and performance of a professional dance showcase and to work with practitioners, as well as undertake a secondary role as e.g. production assistant, dance captain or costume designer. Students will be expected to function as an active member of the company and be required to contribute to the research and preparation of work as well as working on individual roles.</p> <p>The second performance will be a student-led project where students individually contribute in choreographic terms to a second showcase, which will demonstrate progress from the first project in line with development as a choreographer and performer.</p> <p>This module will be taught through workshops, rehearsals and directed study. Students will be expected to participate actively in all sessions and will be expected to complete substantial assignments outside class time, including practical work and research tasks. During the module,</p>

	<p>students will receive informal feedback and more formal formative assessments that will help to identify strengths and weaknesses in advance of the graded module assessments.</p> <p>The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources. Students must submit all written work electronically via Turnitin; they have computer access via the HE Performing Arts Computer Suite, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.</p> <p>Masterclasses: A number of established practitioners and industry professionals offer workshops and seminars on a range of skills and practices.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Operating effectively within a professionally led rehearsal and production process. (A2, A6, C2) 2. Engaging critically, reflectively and practically in the preparation and performance of dance shows. (A3, A8, B1, C2) 3. The communication of ideas through the application of appropriate performance vocabularies and techniques in an effective manner. (A4, B2, B4, C3) 	<p><i>How assessed</i></p> <p>S1, S2</p> <p>S1, S2,</p> <p>S1, S2</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Key performance milestones</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Practical (Performance 1 – professionally choreographed showcase plus viva voce on background and context of the performance.)</p> <p>S2. Practical (Performance 2 - self-directed choreographed showcase plus viva voce on background and context of the performance)</p>	<p>Weighting%</p> <p>50%</p> <p>50%</p>
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none"> •Bunker, J. et al (2013) Thinking Through Dance: The Philosophy of Dance Performance and Practices. Binsted: Dance Books Ltd •Cooper, S. (2007) Staging Dance. London: Routledge. •Burnett Bonczek, R. (2012) Ensemble Theatre Making: A Practical Guide; Oxon: Routledge. •Gehm, S. et al (2007) KNOWLEDGE IN MOTION: Perspectives of Artistic and Scientific Research in Dance. Bielefeld: Transcript Verlag. •Sheets- Johnstone, M. (2015) The Phenomenology of Dance; 15th anv. Edition. Philadelphia: Temple University Press. •Smith-Autard, J. (2005) Dance Composition: A practical guide to creative success in dance making. London: A & C Black. <p><i>Specialist resources:</i></p> <p>Bespoke studio and theatre spaces</p>	
24	Preparatory work	

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| | <ul style="list-style-type: none">• On-going training in core disciplines,• Fitness classes to develop strength and flexibility. |
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Module Descriptor: Professional and Commercial Dance in Context 2

1	Module code	
2	Module title	Professional and Commercial Dance in Context 2
3	Subject field	Writing and Performance
4	Pathway(s)	FdA, Cert HE
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Core or Compulsory or Optional	Core
9	Acceptable for	FdA
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time: total hours	Total Hours: 78
13	Independent study time: total hours	Total Hours: 122
14	Duration of the module	30 weeks
15	Main campus location	Knightstone Campus
16	Module co-ordinator	Corrin Martin
17	Additional costs involved	none
18	Brief description and aims of module	<p>Building on the knowledge acquired as part of Professional and Commercial Dance in Context 1, students will explore the possibilities and boundaries of 21st century choreographic developments in professional and commercial dance. Students will undertake critical and analytical research into the potential for innovative and original practice through influences of modern practitioners in line with global and digital developments.</p>
19	Outline syllabus	<p>In this module students will further develop their understanding of the relationship between theory and practice.</p> <p>Study topics include:- Theatre and digital development Dance and media Dance and the community Cultural theory of dance.</p> <p>Internationalisation and globalisation have significant influence on dance and choreography in line with digital communication, including social media. Critical awareness of these development significantly impact on informing the practice of a 21st century artist and choreographer.</p>
20	Teaching and learning activities	<p>This module will include a mixture of tutor-led lectures, seminars and student presentations. Core academic skills will be developed in areas such as research methodologies, planning and writing argumentative essays, and correct use of sources - students will be expected to conduct research into key works and practitioners and to share these through in-class presentations and written work.</p>

	<p>The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources. Students must submit all written work electronically via “Turnitin”; they have computer access via the HE Performing Arts Computer Suite, along with access to physical and online learning resources and remote internet access to the Library’s electronic collection.</p> <p>Master classes: A number of established practitioners and industry professionals offer workshops and seminars on a range of skills and practices.</p> <p>Formative evaluation will play a key role in identifying strengths and weaknesses in student work in preparing them for summative assessment.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Engaging critically and reflectively with on-going developments in choreographic practice. (A5, B2, C3) 2. Applying comprehensive theoretical understanding to practical developments in 21st century dance in line with global developments, interdisciplinary collaboration and varied audiences. (A6, A8, B3, C4) 3. Researching, organising and producing a formal written assignment. (B2, B3, C3, C4) 	<p><i>How assessed</i></p> <p>S2</p> <p>S1, S2</p> <p>S2</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Mock presentations</p> <p>F2. Proposal for written assignment</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Coursework 1 (Research Portfolio and oral presentation)</p> <p>S2. Coursework 2 (written assignment 2500 words)</p>	<p>Weighting%</p> <p>50%</p> <p>50%</p>
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none"> •Blake, B. (2014) Theatre and the Digital. London: Palgrave Macmillan. •Dixon, S. (2015). Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation (2nd edition ed.). Cambridge: MIT Press. •Gottschild, B. D. (2005) The Black Dancing Body: A Geography from Coon to Cool. New York and Basingstoke: Palgrave Macmillan •Hamera, Judith. (2006) Dancing Communities: Performance, Difference and Connection in the Global City. Basingstoke: Palgrave Macmillan. •Lonergan, P. (2015) Theatre and Social Media. London: Palgrave Macmillan. •O’Shea, J. (2007) At home in the world: Bharata Natyam on the global stage. Middletown, CT: Wesleyan University Press. •Srinivasan, Priya. (2011) Sweating Saris. Philadelphia: Temple University Press. •Thomas, H. (2003) The Body, Dance and Cultural Theory. New York and Basingstoke: Palgrave Macmillan <p><i>Specialist resources:</i></p> <p>Bespoke studio spaces</p>	
24	<p>Preparatory work</p> <p>Research into areas of interest and areas of specialist interest supports essay production</p> <p>Specialist reading lists suggested by tutor/s.</p>	

Module Descriptor: Professional Studies 2

1	Module code	DR5504-20
2	Module title	Professional Studies 2
3	Subject field	Writing and Performance
4	Pathway(s)	FdA, Cert HE
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Core or Compulsory or Optional	Core
9	Acceptable for	FdA Musical Theatre FdA Professional and Commercial Dance
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time: total hours	Total Hours: 52
13	Independent study time: total hours	Total Hours: 148
14	Duration of the module	30 weeks
15	Main campus location	Knightstone Campus
16	Module co-ordinator	Corrin Martin
17	Additional costs involved	Potentially costs related to travel
18	Brief description and aims of module	<p>In this module students will have the opportunity to undertake a practical research project into a particular branch of contemporary musical theatre work that interest you (e.g. pantomime, cruise ships, European operetta, a job role, a company) through a professional work placement and relevant supporting research.</p>
19	Outline syllabus	<p>Possible areas of study may include:</p>
20	Teaching and learning activities	<p>After initial preparation for the research projects, students will be supervised individually by tutors who will advise and support them throughout their placement and research process. Students will be asked to produce a project proposal, to reflect on their experiences and on employer feedback throughout the placement, to undertake research into their chosen area of practice and to share your findings with other students once you have completed the placement.</p> <p>The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access via the HE Performing Arts Computer Suite, along with access to physical and online learning resources and remote internet access to the Library's electronic collection. Master classes: A number of established practitioners and industry professionals offer workshops and seminars on a range of skills and practices.</p>

	During the module, students will receive informal feedback alongside Formative Assessments that will help to identify strengths and weaknesses in advance of the graded module assessments.	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <p>1. Ability to work confidently and appropriately in a professional theatre environment. (A2, B1)</p> <p>2. Ability to reflect critically on your experiences and discoveries in this module and to communicate your ideas through appropriate use of oral communication and ICT. (C3, C4)</p> <p>3. Ability to engage in first-hand, industry-based research and to present findings in a formal written assignment or report. (B2, B4, C1)</p>	<p><i>How assessed</i></p> <p>S1, S2</p> <p>S1, S2</p> <p>S2</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. In-class presentation</p> <p>F2. Written assignment plan</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Practical; (Oral Presentation – 10 minutes) (equivalent to 3000 words)</p> <p>S2. Coursework (Essay) (2000 words)</p>	<p>Weighting%</p> <p>60%</p> <p>40%</p>
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and VLE:</i></p> <ul style="list-style-type: none"> •Gottesman & B. Mauro. (1999). The Interview Rehearsal Book. New York: Berkley Publishing Group. •Gregory, J. (2013) Winning That Job: A kill or be-killed guide to job search and interview preparation for students and graduates. Lewes: Firewalk Technology Ltd •Henry, M. and Rogers, L. (2008). How to Be a Working Actor The Insider's Guide to Finding Jobs in Theater, Film, and Television (How to Be a Working Actor: The Insider's Guide to Finding Jobs). Washington: Back Stage. (5th Edition) •Helyer, R. (2015) The Work-Based Learning Student Handbook. London: Palgrave Macmillan. •Neugebauer, J. (2009) Making the Most of Your Placement; London: Sage Publishing •Rutherford, N. (2012) Musical Theatre Auditions and Casting: A performer's guide viewed from both sides of the audition table. London: Methuen Drama <p><i>Specialist resources:</i></p> <p>Bespoke studio spaces</p>	
24	<p>Preparatory work</p> <p>Work placement discussion with tutor.</p> <p>Completion of paperwork prior to commencing a work placement</p> <p>Evaluation of suitability of placement in meeting Intended Learning Outcomes</p> <p>Contribution to the 'communication plan' associated with the work based learning or placement.</p>	

