

ITALIA CONTI

Module Specifications

FDA Dance

Academic Year 2026/27

Programme approved by University of Chichester



Italia Conti is an Associate College of
University of Chichester

FOUNDATION DEGREE IN DANCE

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Level 4 Module Specifications

Module Descriptor: Fundamentals of Ballet (FdA)

Module details	
Module title	Fundamentals of Ballet (FdA)
Module code	ICW421
Level	4
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	FdA Dance only
Mandatory or optional	Mandatory
Staff teaching the module	Simon Williams
Module hours	
Hours	Type
125	Practical Classes or Workshops
75	Self-directed study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
• Acquire a conceptual and embodied and technical understanding of Ballet. • Develop a physical understanding of dance/movement technique including alignment, placement, posture, weight placement, coordination, and spatial awareness. • Develop a competent understanding of strategies for synthesising technical skills in Ballet. • Develop a creative and practical understanding of the application of kinaesthetic approaches to dance/ movement. • Develop musicality and performance through specific timing, dynamics, phrasing, mood and style with breath and expression. • Acquire strategies to engage with feedback, interpret teacher feedback and demonstrate an understanding of this in relation to own learning and planned self-development. • Acquire the strength, stamina and endurance needed for performance through repetitive barre work, centre practice and allegro. • Develop understanding and application of health and safety considerations. This module provides students with the opportunity to study the fundamental techniques and performance skills of Ballet, through participation in technique classes. Students are required to reflect on their developing movement skills and cognitive understanding of the relationships between movement and the somatic principles underpinning this dance technique. The module deepens the students' technical, reflective, and artistic development and introduces them to the importance of Ballet being as the foundation of all dance techniques.	

Learning, Teaching and Assessment Strategy

Classes in Ballet are offered in all three terms as this dance discipline will help to form the core technique and strength for the dance performer. Students will study classical ballet technique as well as repertoire, and/or pointe work/virtuosity. Classes are cumulative in nature, and skills and techniques are introduced, explored, developed and refined through each term's work. Repertoire may include variations from classical ballets, for example, The Peasant Pas de Deux from Act 1 of the romantic ballet, Giselle.

Cumulative practice is the core assessment activity. Presentations of dance in studio/audition performance scenarios occur at the end of each term for formative feedback.

The Performance Presentation (Summative Assessment) will occur in Term 3. Students are assessed in Ballet style and technique.

Classes provide students with the opportunity to acquire and develop their skills in Ballet through engaging with the principles that will inform all class-based dance techniques:

- physical development – agility, flexibility, strength and stamina and agility that will allow the dancer's body to withstand the pressures of training and professional life.
- technique - correct placement and use of the body, accurate execution of movement in order to produce movement that is controlled and fluid.
- knowledge & evaluation - vocabulary and understanding of the learning process that will allow intellectual stimulation and cognitive growth, and expressive choices to emerge from and be placed in an informed contextual understanding in the dance studio.
- movement - the accurate interpretation of movement and its delivery that captures the desired expression, line, phrasing and style.
- performance - the delivery of movement that has artistic integrity and movement quality that is relevant and engaging.
- safe practice - awareness of individual limitations and of the physical environment and avoidance of injury.

Students are also expected to engage in and maintain reflective practice in this module. Developing upon self-reflective skills encountered in Contextual Practice, students will engage with their emerging practice and understanding of Ballet.

Teacher and peer feedback allows students to identify areas for personal improvement. Additionally, students can synthesise techniques, approaches and methods encountered in this module. Such an approach allows students to evaluate how they could inform and develop their practice across other modules e.g., Fundamentals of Jazz, Fundamentals of Contemporary and Creative Skills.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Recognise, understand, and apply the core principles, style, technique, and dance and movement vocabulary of Ballet.
2	Recognise, understand, and apply safe practice initiatives with specific reference to Ballet technique.
3	Analyse and evaluate the dance disciplines and sequences to identify stylistic, technical, and cultural detail to inform and develop expressive movement choices.
4	Prepare for class (warm up and cool down), rehearsal, audition, and performance demonstrating safe and effective practice.

5	Demonstrate, develop, and realise effective technique in relation the requirements of the Ballet discipline including an understanding of alignment, breath, positioning, weight transference and posture.
6	Demonstrate and realise understanding of articulation and stylistic qualities embedded within the Ballet genre.
7	Perform movement material with developing sensitivity in relation to music, rhythmic, phrasing, narrative, character, proxemics, and structural elements.
8	Demonstrate values, etiquette and attributes suitable for professional dance environments and industry contexts.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Cognitive: 3.

Practical: 4, 5, 6, 7.

Transferable Skills & Professional Competencies: 8.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative		Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in technical classes and in response to informal sharings of performance work.	0%
Summative	Component 1: Cumulative Practice;	Ongoing assessment of application of technique, rehearsal process and dance performance practice.	75% (LO: 1,2,3,4, 5, 6, 7, 8.)
Summative	Component 2: Assessed Class		25% (LO: 4, 5,6, 7.)

Assessment Criteria

Component 1: Cumulative Practice

- Be able to lead suitable warm-up exercises in order to be in secure physical place to work safely and creatively.
- Be self-disciplined and participate in classes, demonstrating improvement in skills and technique across; Barre work, Centre practice, Adage, Allegro.
- Apply foundation level Classical Technique to support turnout, posture, alignment, placement, co-ordination, strength, control and mobility.
- Apply and retain corrections, respond to directives and apply these with accuracy.
- Build a classical ballet vocabulary showing the technique required for petit and grand allegro, Pointe Work and use classical ballet terminology in practical work.
- Demonstrate musicality with dynamics, rhythmical phrasing and style.

Component 2: Performance Presentation

- Apply technique effectively to support the movement and performance of class-based technique and routines.
- Retain and perform previously taught combinations with accuracy of details.
- Perform with emotion, expression and communication by using performance skills, which include musicality, projection, focus, clarity of alignment, and dynamic variations.
- Display dedication, professionalism and good class etiquette throughout the assessment.

Re-assessment Scheme	Weighting %
<u>Component 1: Cumulative Practice</u>; ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice <u>Component 2: Performance Presentation</u>; performance of an independent performance of a similar task mirroring the core technical competencies covered in the initial assessment to meet the learning outcomes. The performance could be performed in a studio performance environment or as a 'self-tape'. (Further alternative assessment opportunities will be considered for injured students.)	0% 25%
Resource lists now available on TALIS within Moodle	
Core Durante, V. (2018) <i>Ballet: The Definitive Illustrated Story</i>. London: Dorling Kindersley. Minden, E. (2006) <i>The Ballet Companion</i>. New York: Touchstone. Recommended American Ballet Theatre (2020) Ballet Dictionary. Available at: https://www.abt.org/explore/learn/ballet-dictionary/ (Accessed: 9 May 2025). English National Ballet (2022) <i>Black British Ballet Project</i>. Available at: https://www.ballet.org.uk/project/black-british-ballet-project/ (Accessed: 20 May 2025). Morris, G. (2022) 'Historical schooling: ballet style and technique', <i>Research in Dance Education</i>, pp. 1-20. Advance online publication. doi: 10.1080/14647893.2022.2064843 R Class (n.d.) Types of Ballet – Styles, Methods and Techniques of Ballet. Available at: https://r-class.bg/pages-6vidove-balet-stilove-metodi-i-tehniki-na-baleta (Accessed: 20th May 2025).	

Module Descriptor: Fundamental Contemporary & Creative Skills (FdA)

Module details	
Module title	Fundamental Contemporary & Creative Skills (FdA)
Module code	ICW422
Level	4
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	FdA Dance only
Mandatory or optional	Mandatory
Staff teaching the module	Simon Williams
Module hours	
Hours	Type
100	Practical Classes or Workshops
100	Self-directed study
200	Total
Module aims and curriculum	
This module provides students with the opportunity to study the fundamentals of contemporary dance technique and the inherent performance skills of the genre. Additionally, students will develop their creativity through improvisation, choreography and other current dance innovations. Students are required to reflect on their developing dance skills and cognitive and embodied understanding of the relationships between movement and the somatic principles underlying this dance technique. The module deepens students' technical, reflective and artistic development and introduces them to a range of contemporary dance styles (for example: modern dance techniques, improvisation and current contemporary dance practices) as well as choreographic principles, processes and methods. It explores how these dance forms can be synthesised in dance performance. Students are encouraged to be thinking dancers, who use their acquired knowledge, understanding and intuition to actively question and develop their individual approach to dance and movement. Module Aims: • Acquire conceptual, embodied and technical understanding of contemporary dance styles such as, modern dance techniques, improvisation and current contemporary dance practices. • Acquire and implement creative and choreographic skills to choreograph a dance piece. • Understand and use choreographic principles and methods such as the creation, development and structure of movement, and choreographic and creative devices. • Develop a physical understanding of dance/movement principles such as alignment, placement, posture, shape, form, weight placement and spatial awareness.	

- Develop a competent understanding of strategies to synthesise contemporary, creative and choreographic techniques and skills for dance performance.
- Develop a creative and practical understanding of the application of kinaesthetic and somatic approaches to dance/ movement.
- Develop musicality and performance through exploring timing, dynamics, phrasing, mood and style with breath and expression.
- Acquire strategies to engage and interpret feedback from teachers and peers and develop understanding of feedback in relation to own learning and self-development.
- Acquire the strength, flexibility and stamina needed for safe repetitive exercises and centre practice work.
- Develop understanding and application of safe and healthy practice.

Learning, Teaching and Assessment Strategy

Classes in contemporary and creative skills will be offered across all three terms. Students will study modern dance techniques, improvisation and current contemporary dance practices. Classes are cumulative in nature, skills and techniques are introduced, explored, developed and refined through each term.

Cumulative practice is the core assessment activity. Presentations of dance performance, creative skills and/or choreography in studio/performance spaces occur at the end of each term for formative feedback. The Performance Presentation (summative assessment) will occur in term 3 and students are assessed on performing their own choreography in the contemporary dance style.

Classes provide students with the opportunity to acquire and develop their dance skill through engaging with the principles that will inform all dance techniques:

- Physical development - strength, stamina and agility that will allow the body to withstand the pressures of training and professional life.
- Technique - correct placement and use of the body, accurate execution of movement in order to produce movement that is controlled and fluid.
- Knowledge & evaluation - vocabulary and understanding of the learning process that will allow intellectual stimulation and cognitive growth, expressive choices informed by self-evaluation and contextual understanding.
- Movement - the accurate interpretation of movement and its delivery that captures the desired expression, line, phrasing and style.
- Performance - the delivery of movement that conveys choreographic intention, has artistic integrity and movement quality that is relevant and engaging.
- Safe practice - awareness of individual limitations and of the physical environment and avoidance of injury.
- Choreography - choreographic principles and methods used to create movement in response to a stimulus, idea or theme. Use of choreographic devices to develop and structure movement to portray a dance intention. Use of additional features such as music, costumes, props and set (as applicable).
- Creative skills – development of creative responses to stimuli, ideas and themes. Exploration of a range of dance improvisation techniques.

Students are also expected to engage in and maintain reflective practice in this module. Developing upon self-reflective skills encountered in Contextual Practice, students will engage with their emerging practice in contemporary technique, creative skills and choreographic practice.

Teacher and peer feedback allows students to identify areas for personal improvement. Additionally, students can synthesise techniques, approaches and methods encountered in this module. Such an approach allows students to evaluate how they could inform and

develop their practice across other modules e.g., Fundamentals of Jazz, Fundamentals of Ballet.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Recognise, understand, and apply the core principles, styles, technique, and dance and movement vocabulary for contemporary dance technique and creative skills, including choreography.
2	Analyse and evaluate the contemporary dance discipline to identify stylistic, technical, and cultural detail to inform and develop expressive movement choices.
3	Research and analyse stimuli, ideas and/or themes to generate a coherent dance intention that is visible in a choreographed dance.
4	Prepare for class (warm up and cool down), rehearsal, audition, and performance demonstrating safe and effective practice.
5	Demonstrate, develop, and realise effective technique in relation to the requirements of the dance discipline including an understanding of alignment, breath, weight transference and posture and stylistic qualities.
6	Perform movement material with developing sensitivity in relation to music, rhythmic, phrasing, narrative, character, proxemics, and studio/performance space.
7	Implementation of creative skills and choreographic principles (for example, dance improvisation techniques, creation, development and structure of movement to create choreography).
8	Demonstrate values, etiquette and attributes suitable for professional dance environments and industry contexts.
9	Collaborate, negotiate and find solutions to creative issues presented within creative processes and performance contexts.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Cognitive: 2, 3.

Practical: 4, 5, 6, 7.

Transferable Skills & Professional Competencies: 8, 9.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in technical classes and in response to informal sharings of performance work.		0%
Summative	Component 1: Cumulative Practice;	ongoing assessment of application of technique, rehearsal process and dance performance practice	75% (LO: 1, 2, 3, 4, 5, 6, 7, 8, 9).
Summative	Component 2: Performance Presentation	(Contemporary and/or Choreography)	25% (LO: 2, 3, 4, 5, 6, 7, 9)

Assessment Criteria

Cumulative Practice – Contemporary

- Recognise, understand, and apply the core principles for effective technique, including an understanding of alignment, breath, weight transference and posture. (1, 5)
- Analyse and evaluate the contemporary dance discipline to perform movement material with developing sensitivity in relation to music, rhythm, phrasing, stylistic and cultural detail to inform and develop expressive movement choices. (2, 6)
- Demonstrate values, etiquette and attributes suitable for professional dance environments and industry contexts, including preparation for class (warm up and cool down), demonstrating safe and effective practice. (4, 8)

Cumulative Practice – Creative Skills

- Research and analyse themes to generate a coherent dance intention. (3)
- Implementation of creative skills and choreographic principles. (7)
- Collaborate, negotiate and find solutions to creative issues presented within creative processes and performance contexts. (9)

Performance Presentation (Contemporary & Creative Skills)

- Demonstrate effective technique in relation to the requirements of the dance discipline including an understanding of alignment, breath, weight transference and posture.(5)
- Apply the core principles, styles and technique for choreography through implementation of creative skills and choreographic principles. (1, 7)
- Analyse and evaluate the contemporary dance discipline to identify stylistic, technical, and cultural detail to inform and develop expressive movement choices. Apply this to research and analysis of themes to generate a coherent dance intention. (2, 3)
- Perform movement material with developing sensitivity in relation to music, rhythmic phrasing, narrative, character, proxemics, style and studio/performance space. (5, 6)

Re-assessment Scheme	Weighting %
Component 1: Cumulative Practice; ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice	0%
Component 2: Performance Presentation; performance of an independent performance of a similar task mirroring the core technical competencies covered in the initial assessment to meet the learning outcomes. The performance could be performed in a studio performance environment or as a 'self-tape'. (Further alternative assessment opportunities will be considered for injured students.)	25%

Resource lists now available on TALIS within Moodle

Core:

Ausdance (2021). *Warm Up and Cool Down Rules for Dance*. Available at: <https://ausdance.org.au/articles/details/warm-up-and-cool-down-rules-for-safe-dance> (Accessed: 20th May 2025).

Clarke, M. (2020). *The Essential Guide to Contemporary Dance Techniques*. Marlborough, UK: The Crowood Press.

Flatt, K. (2019). *Choreography: Creating and Developing Dance for Performance*. Ramsbury: The Crowood Press.

Recommended:

Bales, M. and Netti-Foil, R. (2008). *The Body Eclectic: Evolving Practices in Dance Training*. Urbana and Chicago: University of Illinois Press.

Butterworth, J. and Saunders, L. (eds.) (2011). *Fifty Contemporary Choreographers*. (3rd edn.) London: Routledge.

Contemporary-dance.org (2022). *Release Technique*. Available at: <https://www.contemporary-dance.org/release-technique.html> (Accessed: 9 May 2025).

Goldman, D. (2010). *I Want to be Ready: Improvised Dance as a Practice of Freedom*. USA: The University of Michigan Press.

Humphrey, D. (1997). *The Art of Making Dances*. Southwold: Dance Books.

King, A. (2019). *The Dancer's Study Guide*. London: Faria Publishing Limited.

Merce Cunningham Trust (2021). *Cunningham Technique*. Available at: <https://www.mercecunningham.org/the-work/cunningham-technique/> (Accessed: 9 May 2025).

Quin, E., Rafferty, S., Tomlinson, C., (ed) (2015). *Safe Dance*. Leeds: Human Kinetics.

Thoms, V. (2013). *Martha Graham: Gender & the Haunting of a Dance Pioneer*. Bristol: Intellect.

Module Descriptor: Fundamentals of Jazz (FdA)

Module details	
Module title	Fundamentals of Jazz (FdA)
Module code	ICW423
Level	4
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	FdA Dance only
Mandatory or optional	Mandatory
Staff teaching the module	Lawrence Parsons
Module hours	
Hours	Type
	Lectures
125	Practical Classes or Workshops
75	Self-directed study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
This module provides students with the opportunity to study the fundamental techniques and performance skills of jazz dance, through participation in classes. Students are required to reflect on their developing movement skills and cognitive understanding of this dance technique. The module deepens the students' technical, reflective and artistic development and introduces them to a range of jazz dance styles. It explores how these jazz dance styles can be synthesised in theory and practice. Module Aims: • Acquire a conceptual and embodied technical understanding of jazz dance styles such as, lyrical, Broadway, street and commercial jazz dance styles. • Develop a physical understanding of dance/movement technique such as alignment, placement, posture, weight placement and spatial awareness. • Develop a competent understanding of strategies for synthesising jazz techniques and skills. • Develop a creative and practical understanding of the application of kinaesthetic approaches to dance/ movement. • Develop musicality and performance through specific timing, dynamics, phrasing, mood and style with expression. • Acquire strategies to engage with feedback, interpret teacher feedback and demonstrate an understanding of this in relation to own learning and planned self-development. • Acquire the strength and endurance needed through repetitive exercises and centre practice. • Develop understanding and application of health and safety considerations.	

Learning, Teaching and Assessment Strategy

Classes in Jazz will run across all three terms. Students will study Broadway, street, commercial and lyrical jazz dance techniques. Classes are cumulative in nature, and skills and techniques are introduced, explored, developed and refined through each term. Cumulative practice is the core assessment activity. Presentations of dance in studio/audition performance scenarios occur at the end of each term for formative feedback.

The Performance Presentation (Summative Assessment) will occur in term 3 and students are assessed in jazz dance styles.

Classes provide students with the opportunity to acquire and develop their dance skill through engaging with the principles that will inform all class-based dance techniques:

- Physical development - strength, stamina and agility that will allow the body to withstand the pressures of training and professional life
- Technique - correct placement and use of the body, accurate execution of movement in order to produce movement that is controlled and fluid under various demands
- Knowledge & evaluation - vocabulary and understanding of process that will allow intellectual stimulation and cognitive growth, and for expressive choices to emerge from an informed contextual understanding.
- Movement - the accurate interpretation of movement and its delivery that captures the desired expression, line, phrasing and style.
- Performance - the delivery of movement that has artistic integrity and movement quality that is relevant and engaging.
- Safe practice - awareness of individual limitations and of the physical environment and avoidance of injury.

Students are also expected to engage in and maintain reflective practice in this module. Developing upon self-reflective skills encountered in Contextual Practice, students will engage with their emerging practice and understanding of jazz dance.

Teacher and peer feedback allows students to identify areas for personal improvement. Additionally, students can synthesise techniques, approaches and methods encountered in this module. Such an approach allows students to evaluate how they could inform and develop their practice across other modules e.g., Fundamentals of Contemporary and Creative Skills, Fundamentals of Ballet.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	recognise, understand, and apply the core principles, styles, technique, and dance and movement vocabulary of jazz dance techniques.
2	recognise, understand, and apply safe practice initiatives with specific reference to jazz dance techniques.
3	analyse and evaluate the jazz dance discipline and sequences to identify stylistic, technical, and cultural detail to inform and develop expressive movement choices.
4	prepare for class (warm up and cool down), rehearsal, audition, and performance demonstrating safe and effective practice.
5	demonstrate, develop, and realise effective technique in relation to the requirements of the jazz dance discipline including an understanding of alignment, breath, weight transference and posture.
6	demonstrate and realise understanding of articulation and stylistic qualities embedded within the different jazz dance styles.

7	perform movement material with developing sensitivity in relation to music, rhythmic, phrasing, narrative, character, proxemics.
8	demonstrate values, etiquette and attributes suitable for professional dance environments and industry contexts.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Cognitive: 3.

Practical: 4, 5, 6, 7.

Transferable Skills & Professional Competencies: 8.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in technical classes and in response to informal sharings of performance work.		0%
Summative	Component 1: Cumulative Practice.	Ongoing assessment of application of technique, rehearsal process and dance performance practice.	75% (LO: 1, 2, 3, 4, 5, 6, 7, 8.)
Summative	Component 2: Assessed Class.		25% (LO: 4, 5, 6, 7.)

Assessment Criteria

Cumulative Practice

The student will demonstrate the ability to:

- Be self-disciplined and participating in classes, demonstrating improvement in skills and technique across; Warm-up, floor work, centre practice, kicks, turns, leaps and combinations
- Apply foundation level Jazz Technique to support parallel, turnout, posture, alignment, placement, co-ordination, strength, control and mobility.
- Apply corrections, respond to directives and apply these with accuracy
- Build a jazz dance vocabulary showing the technique required for; isolations, contraction, rhythmic stepping, jumping, turning, elevation and use jazz dance terminology in practical work
- Demonstrate musicality with dynamics, rhythmical phrasing and style
- Adapt to different styles of routine and begin to show versatility in movement and performance

Assessed Class

The student will demonstrate the ability to:

- Apply technique effectively to support the movement and performance of short sequences, class-based technique, set assessments and unseen sequences
- Adapt, make sense of, retain and reproduce un seen combinations with accuracy and subtlety of style
- Perform with emotion, expression and communication by using performance skills, which include musicality, projection, focus, clarity of alignment, and dynamic variations.
- Perform with an awareness of the audience and other performers

Re-assessment Scheme	Weighting %
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Component 1: Cumulative Practice; ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice	0%
Component 2: Performance Presentation; performance of an independent performance of a similar task mirroring the core technical competencies covered in the initial assessment to meet the learning outcomes. The performance could be performed in a studio performance environment or as a 'self-tape'. (Further alternative assessment opportunities will be considered for injured students.)	25%

Resource lists now available on TALIS within Moodle

Core

Henry, D. and Jenkins, P. (2019) *The Essential Guide to Jazz Dance*. Marlborough: The Crowood Press.

Recommended

Adesola, A. (2018) *Narratives in Black British Dance: Embodied Practices*. Cham: Springer International Publishing AG.

DeFrantz, T. (2004) *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*. Oxford: Oxford University Press.

Dunning, J. (1996) *Alvin Ailey: A Life in Dance*. New York: Da Capo Press.

Gottfried, M. (2003) *All His Jazz: The Life and Death of Bob Fosse (2nd edn)*. New York: Da Capo Press.

Guarino, L. and Oliver, W. (2014) *Jazz Dance: A History of the Roots and Branches*.

Gainesville: University Press of Florida.

Guarino, L., Jones, C., Oliver, W. (2022) *Rooted Jazz Dance: African Aesthetics and Equity in the Twenty-First Century*. Gainesville: University Press of Florida. (via JSTOR - UEL library).

Morris, G. (2022) 'Historical schooling: ballet style and technique', *Research in Dance Education*, 1-20. Advance Online Publication. doi: 10.1080/14647893.2022.2064843 (via JSTOR - UEL library).

Roberts, R. (2021) *Baring Unbearable Sensualities: Hip Hop Dance, Bodies, Race and Power*. Middletown: Wesleyan University Press.

Trahearn, A. (2024) *Commercial Dance: An Essential Guide*, 1st edn. New York: Routledge.

Unifresher (2018) *What is Commercial Dance? Available at: (Accessed: 9 May 2025)*.

Wasson, S. (2019) *Fosse: The Biography*. London: BBC Books.

Module Descriptor: Fundamental of Aerial & Acrobatic Skills (FdA)

Module details	
Module title	Fundamental of Aerial & Acrobatic Skills (FdA)
Module code	ICW424
Level	4
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	FdA Dance only
Mandatory or optional	Mandatory
Staff teaching the module	Simon Williams
Module hours	
Hours	Type
100	Practical Classes or Workshops
100	Self-directed study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
This module provides students with the opportunity to study the fundamental techniques and performance skills of aerial and acrobatics, through participation in classes. Students are required to reflect on their developing skills and cognitive understanding of relationships between movement and safety underlying acrobatic and aerial techniques. The module provides opportunities for students to develop technical, reflective and artistic sensibilities and introduces them to a range of aerial and acrobatic skills (e.g., conditioning, hoops, silks, tricks) and explores how these movement forms can be synthesised in practice and theory in relation to all dance performance Module Aims: • Acquire a conceptual and embodied technical understanding of aerial and acrobatic styles such as, hoops, silks, and tricks. • Develop a physical understanding of movement technique such as alignment, placement, posture, weight placement and spatial awareness. • Develop a competent understanding of strategies for synthesising movement principles with aerial and acrobatic techniques and skills. • Develop a creative and practical understanding of the application of kinaesthetic approaches to aerial and acrobatic movement. • Develop musicality and performance through specific timing, dynamics, phrasing, mood, style and expression in aerial and acrobatic movement. • Acquire strategies to engage with feedback, interpret the demands of the teacher and demonstrate an understanding of this in relation to own learning and planned self-development. • Acquire the strength, stamina and flexibility needed for aerial and acrobatic work.	

- Develop an understanding of and apply health and safety considerations specifically for aerial and acrobatic work.

Learning, Teaching and Assessment Strategy

Classes in aerial and acrobatics will run across all three terms. Students will study hoops, silks, acrobatic tricks, flexibility and conditioning. Classes are cumulative in nature, and skills and techniques are introduced, explored, developed and refined through a term's work, and in the following terms.

Cumulative practice is the core assessment activity. Presentations of skills in studio/audition performance scenarios occur at the end of each term for formative feedback.

The Performance Presentation (Summative Assessment) will occur in term 3 and students are assessed in these movement style.

Classes provide students with the opportunity to acquire and develop their aerial and acrobatic skill through engaging with the principles that will inform all class-based dance techniques:

- Physical development - strength, stamina, flexibility and agility that will allow the body to withstand the pressures of training and professional life
- Technique - correct placement and use of the body, accurate execution of movement in order to produce movement that is controlled and fluid.
- Knowledge & evaluation - vocabulary and understanding of process that will allow intellectual stimulation and cognitive growth, and for expressive choices to emerge from an informed contextual understanding.
- Movement - the accurate interpretation of movement and its delivery that captures the desired expression, line, phrasing and style.
- Performance - the delivery of movement that has artistic integrity and movement quality that is relevant and engaging.
- Safe practice - awareness of individual limitations and of the physical environment and avoidance of injury.

Students are also expected to engage in and maintain reflective practice in this module. Developing upon self-reflective skills encountered in Contextual Practice, students will engage with their emerging practice as an aerialist and acrobat and reflect on their understanding of the movement disciplines.

Teacher and peer feedback allows students to identify areas for personal improvement. Additionally, students can synthesise techniques, approaches and methods encountered in this module. Such an approach allows students to evaluate how they could inform and develop their practice across other modules e.g., Fundamentals of Jazz, Fundamentals of Ballet.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Recognise, understand, and apply the core principles, styles, technique, artistry and movement vocabulary for aerial work and acrobatics.
2	Recognise, understand, and apply safe practice initiatives with specific reference to safe aerial and acrobatic practice.
3	Analyse and evaluate the aerial and acrobatic disciplines to identify stylistic, technical, and cultural detail to inform and develop expressive movement choices.
4	Prepare for class (warm up and cool down), rehearsal, audition, and performance demonstrating safe and effective practice.

5	Demonstrate, develop, and realise effective technique in relation to the requirements of the discipline including an understanding of alignment, breath, weight transference, posture and balance.
6	Demonstrate and realise understanding of articulation and stylistic qualities embedded within the aerial and acrobatic genre.
7	Perform movement material with developing sensitivity in relation to music, rhythmic, phrasing, narrative, character, proxemics, and structural elements.
8	Demonstrate values, etiquette and attributes suitable for professional aerial and acrobatic environments and industry contexts.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Cognitive: 3.

Practical: 4, 5, 6, 7.

Transferable Skills & Professional Competencies: 8.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in technical classes and in response to informal sharings of performance work.		0%
Summative	Component 1: Cumulative Practice; ongoing assessment of application of technique, rehearsal process and dance performance practice.		75% (LO: 1, 2, 3, 4, 5, 6, 7, 8.)
Summative	Component 2: Assessed Class		25% (LO: 4, 5, 6, 7.)

Assessment Criteria

Cumulative Practice (Aerial and Tricks)

- Be self-disciplined and participating in classes, demonstrating improvement in skills and technique across; Warm-up, groundwork, balances and hoop-based movement.
- Apply foundation level technique to support delivery of styles such as hoops, silks and tricks.
- Apply corrections, respond to directives and apply these with accuracy which connects to planned self-development.
- Build an aerial and acrobatics vocabulary showing the technique required for styles such as hoops, silks and tricks.
- Demonstrate musicality with dynamics, rhythmical phrasing and style.
- Demonstrate safe practice within a learning and studio performance environment.

Performance Presentation (25%)

- Apply technique effectively to support the movement and performance of class-based technique and routines.
- Retain and perform previously taught combinations with accuracy of details.
- Perform with emotion, expression and communication by using performance skills, which include musicality, projection, focus, clarity of alignment, and dynamic variations.
- Commitment and Engagement. The dedication and manner exhibited for which improvements have been established.

Re-assessment Scheme	Weighting %
Component 1: Cumulative Practice; ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.	0%
Component 2: Performance Presentation performance of an independent performance of a similar task mirroring the core technical competencies covered in the initial assessment to meet the learning outcomes. The performance could be performed in a studio performance environment or as a 'self-tape'. (Further alternative assessment opportunities will be considered for injured students.)	25%
Resource lists now available on TALIS within Moodle	
Core	
Scherb, E. (2018) <i>Applied anatomy of aerial arts: An illustrated guide to strength, flexibility, training and injury prevention</i> . Berkeley: North Atlantic Books.	
Recommended	
Franklin, E. (2018) <i>Conditioning for Dance: Training for whole-body Coordination and Efficiency</i> . (2nd edn.) Champaign: Human Kinetics.	
Franklin, J. (2017) <i>Beginner's Guide to Aerial Silk</i> . Los Angeles: Aerial Physique Inc.	
Lavers, K., Leroux, L.P. and Burt, J. (2019) <i>Contemporary Circus</i> . Abingdon: Routledge.	

Module Descriptor: Fundamental Supporting Skills (FdA)

Module details	
Module title	Fundamental Supporting Skills (FdA)
Module code	ICW425
Level	4
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	FdA Dance only
Mandatory or optional	Mandatory
Staff teaching the module	David Willoughby (Acting), Michael Vickers (Singing), Lawrence Parsons (Tap)
Module hours	
Hours	Type
100	Practical Classes or Workshops
100	Self-directed study
	Online study
	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
This module provides students the opportunity to study a range of core disciplines including acting, singing and tap dance. The fundamental techniques and performance skills of these performance disciplines will be learned through participation in classes. The inclusion of a range of performance disciplines is to support the ever-changing dance industry. Knowledge of the performance disciplines adds to the diversity and practice for the versatile dancer and reflects the of the demands of the current dance industry. The module deepens the students' technical, reflective and artistic development and introduces them to a wide variety of styles in each of the disciplines and explores how these disciplines can support the holistic dance performer. Module Aims: • Acquire a conceptual, embodied and technical understanding of acting, singing and tap dance • Develop a physical understanding of dance/movement technique including alignment, placement, posture, weight placement, coordination, and spatial awareness in tap dance. • Develop movement, character, thought, emotion and proxemics in acting. • Experience and develop vocal work in acting and singing and acting through song • Explore a range of ensemble, ensemble part work and solo singing in a range of styles • Develop a competent understanding of strategies for synthesising knowledge, understanding and skill within each discipline and in combining the disciplines. • Develop a creative, practical and kinaesthetic understanding in dance, movement, acting and singing	

- Develop musicality and/or performance through specific timing, dynamics, phrasing, mood, style and expression in each of the disciplines.
- Acquire strategies to engage with feedback, interpret teacher feedback and demonstrate an understanding of this in relation to own learning and planned self-development.
- Develop understanding and application of health and safety considerations in each of the disciplines.

Learning, Teaching and Assessment Strategy

Classes include a range of sessions based on a specific topic or theme each term in each of the disciplines. Students will also experience workshops and tutorials. Over the course of the term, work studied in each of the disciplines will lead to an informal sharing of work. For example, a prepared song, acting text or tap dance. Classes are cumulative in nature, and skills and techniques are introduced, explored, developed and refined through each term's work.

Cumulative practice is the core assessment activity. Presentations of dance in studio/audition performance scenarios occur at the end of each term for formative feedback.

The Performance Presentation (Summative Assessment) will occur in Term 3. Students are assessed in Ballet style and technique.

Classes provide students with the opportunity to acquire and develop their practice in acting, singing and tap through engaging with the principles that will inform all class-based dance techniques:

Classes provide students with the opportunity to acquire and develop their practice in acting, singing and tap through engaging with the principles that will inform all class-based dance techniques:

- Physical development - strength, stamina, flexibility and agility and vocal techniques that will allow the body to withstand the pressures of training and professional life.
- Technique - correct placement and use of the body, accurate execution of movement in order to produce movement that is controlled and fluid in acting, singing and tap dance.
- Knowledge & evaluation - vocabulary and understanding of process that will allow intellectual stimulation and cognitive growth, and for expression within an informed contextual understanding.
- Movement - the accurate interpretation of movement and its delivery that captures the desired expression, line, phrasing, style, and characterisation
- Performance - the delivery of movement and vocals that has artistic integrity and quality that is relevant and engaging.
- Safe practice - awareness of individual limitations and of the physical environment and avoidance of injury.

Acting - 1

This class will introduce students to the fundamentals of character creation and effective use of thought and emotion. These skills will be developed through improvisational and ideational response classes. Exploration of body-language, emotional connection, and psycho-physical action will be the basis of students' interrogation of a truthful and connected performance.

Tap - 1

To improve rhythm and musicality while learning and developing basic tap techniques. Tap classes will explore a range of styles to equip allow students to develop a range of tap dance

skills. The visual aesthetics of the dance style are given more focus with an emphasis on using the upper body and arms.

Singing - 1

This class enables each student to acquire a fundamental grounding in a healthy singing technique as explored in the work of some of the most important teachers and practitioners of the 20th, and 21st centuries, interpreted for the individual. The work studied engages the student in storytelling and acting through song. Students will start to develop vocal technique through solo and ensemble work and begin to develop skills in ensemble part singing across an increasing range of musical styles and genres.

Students are also expected to engage in and maintain reflective practice in this module. Developing upon self-reflective skills encountered in Contextual Practice. Students will engage with their emerging practice as a dancer and performer, reflecting on their developing understanding of acting, singing and tap dance.

Teacher and peer feedback allows students to identify areas for personal improvement. Additionally, students can synthesise techniques, approaches and methods encountered in this module. Such an approach allows students to evaluate how they could inform and develop their practice across other modules e.g., Fundamentals of Jazz, Fundamentals of Ballet.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	recognise, understand, and apply the core principles, theories, styles, techniques, vocabulary and approaches which identify expressive vocal and physical practice in all disciplines.
2	recognise, understand, and apply safe practice with specific reference to vocal, acting and dance practice.
3	analyse and evaluate the different performance disciplines to identify stylistic, technical, and cultural detail to inform and develop expressive choices.
4	prepare for class (e.g., warm up and cool down), rehearsal, audition, and performance demonstrating safe and effective practice.
5	create and communicate believable characters and relationships, appropriate to the demands of the performance discipline.
6	demonstrate, develop, and realise effective technique, articulation and stylistic qualities in relation to the requirements of the performance discipline.
7	select, prepare and perform appropriate repertoire in a range of styles to develop dance, movement, physicality or voice.
8	demonstrate values, etiquette and attributes suitable for professional dancing, singing and acting environments and industry contexts.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Cognitive: 3.

Practical: 4, 5, 6, 7.

Transferable skills & professional competencies: 8.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in technical classes		0%

	and in response to informal sharings of performance work.		
Summative	Component 1: Cumulative Practice;	Ongoing assessment of application of technique, rehearsal process and dance performance practice.	75% (LO: 1, 2, 3, 4, 5, 6, 7, 8.)
Summative	Component 2: Assessed Class.	Tap.	25% (LO: 4, 5, 6, 7, 8.)

Assessment Criteria

Cumulative Practice (Tap)

The student will demonstrate the ability to:

- Be self-disciplined and participating in classes, demonstrating improvement in skills and technique across; Warm-up, centre practice, travelling sequences and combinations
- Apply foundation level Tap Technique to support; posture, tone, rhythms, alignment, placement, co-ordination, strength, control and mobility.
- Apply corrections, respond to directives and apply these with accuracy
- Build a tap dance vocabulary (e.g. time step, paddles, wings, and shuffle pick-up change, riffs) and use tap dance terminology in practical work
- Demonstrate musicality with dynamics, rhythmical phrasing and style
- Pick up and perform routines confidently with vocabulary learnt previously

Cumulative Practice (Singing)

The student will demonstrate the ability to:

- Maintain and exercise their own voice to a basic level
- Begin to utilise the basics of good posture and alignment, breathing and support, clear tone and resonance and diction
- Correct faults in intonation, musicality and phrasing to a basic level
- Follow and understand some of the basic musical notation and patterns
- Begin to demonstrate the basics of storytelling and acting through song in solo and ensemble repertoire
- Establish, develop and maintain a focussed attitude to all aspects of the work, working with a generous, active and open attitude

Cumulative Practice (Acting)

The student will demonstrate the ability to:

- Be able to lead and take part in suitable warm-up exercises to be in secure physical/vocal place to work safely and creatively.
- Work collaboratively and creatively with others as appropriate
- Respond to and develop through incremental feedback and direction.
- Listen and respond imaginatively to creative offers/material/circumstances truthfully, openly and freely, working on impulse, in the moment
- Identify and adapt personal gestures, vocal/movement preferences and mannerisms.
- Find a grounded and connected physical and vocal expression for the objectives of the character

Assessed Class (Tap)

The student will demonstrate the ability to:

- Apply technique effectively to support the movement and performance of short sequences, class-based technique, set assessments and unseen sequences

• Adapt, make sense of, retain and reproduce unseen combinations with accuracy and subtlety of style • Perform with emotion, expression and communication by using performance skills, which include musicality, projection, focus, clarity of alignment, and dynamic variations. • Perform with an awareness of the audience and other performers	
Re-assessment Scheme	Weighting %
<u>Component 1: Cumulative Practice</u>; ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.	0%
<u>Component 2: Assessed Class</u> performance of an independent performance of a similar task mirroring the core technical competencies covered in the initial assessment to meet the learning outcomes. The performance could be performed in a studio performance environment or as a 'self-tape'. (Further alternative assessment opportunities will be considered for injured students.)	25%
Resource lists now available on TALIS within Moodle	
Core Fletcher, B. (2002) <i>Tapworks: A Tap Dictionary and Reference Manual</i>. Hightstown: Princeton Book Company. Harvard, P. (2013) <i>Acting Through Song: Techniques and Exercises for Musical-Theatre Actors</i>. London: Nick Hern Books. Hagen, U. (2008) <i>Respect for Acting</i>, 2nd edn. Hoboken: Wiley. Recommended Barker, C. (ed.) (2010) <i>Theatre Games: A New Approach to Drama Training</i>. London: Methuen. Benedetti, J. (2016) <i>Stanislavski: An Introduction</i>. London: Bloomsbury Publishing. Boal, A. (2005) <i>Games for Actors and Non-Actors</i>. London: Routledge. Cannon, D. (2012) <i>In-Depth Acting</i>. London: Oberon Books. Clifford, J. (2007) <i>Voice and Speech in the Theatre</i>. London: Methuen Drama. Ewan, V. (2018) <i>Laban Efforts in Action: A Movement Handbook for Actors with Online Resources</i>. London: Blackwell. Fletcher, B. (2002) <i>Tapworks: A Tap Dictionary and Reference Manual</i>, 2nd edn. Hightstown: Princeton Book Company. Goldberg, T. (2023) 'Tap Dance in the Private-Sector Dance Studio', <i>Dance Education in Practice</i>, 9(4), pp. 11–15. doi: 10.1080/23734833.2023.2266337 (via JSTOR – UEL library). Houseman, B. (2002) <i>Finding Your Voice</i>. London: Nick Hern Books. Johnstone, K. (1981) <i>Impro – Improvisation and the Theatre</i>. London: Methuen. Kayes, G. (2004) <i>Singing and the Actor</i>. London: Methuen Drama. LeBorgne, W.D. and Rosenberg, M. (2014) <i>The Vocal Athlete</i>. San Diego: Plural Publishing. Newlove, J. (2012) <i>Laban for Actors and Dancers</i>. London: Nick Hern Books. Rodenburg, P. (2005) <i>The Actor Speaks</i>. London: Methuen. Streeter, J. and Raymond, P. (2014) <i>Singing on Stage – An Actor's Guide</i>. Bloomsbury: Methuen. Valis-Hill, C. (2010) <i>Tap Dancing America</i>. Oxford: Oxford University Press. Wright, J. (2007) <i>Why is that So Funny? A Practical Exploration of Physical Comedy</i>. London: Nick Hern Books.	

Module Descriptor: Contextual Practice (Dance) (FdA)

Module details	
Module title	Contextual Practice (Dance) (FdA)
Module code	ICW426
Level	4
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	BA (Hons) Dance
Mandatory or optional	Mandatory
Staff teaching the module	Dr. Kathrina Farrugia-Kriel
Module hours	
Hours	Type
30	Lectures
170	Self-directed study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
Fundamentals of Contextual Practice provides opportunities for dance students to explore their own practice as autonomous learners at Level 4. Drawing on published reflective models and methods, they examine their own developing practice as an artist performer entering professional training. They will develop self-reflective and self-evaluative strategies. This may include assessing the impact of their own and others' performance practices. Furthermore, examining the historical, social, and cultural contexts of dance theatre provides learners with contextual information. For example, conceptual, professional, and historical knowledge which develops alongside the practical modules and contextualises them. Finally, in acquiring research and critical analysis skills students analyse a dance production. Drawing on practices and practitioners studied across their practical classes, students will analyse a dance performance or production to understand its impact within a dance genre. Module Aims: • Develop research skills and embed good academic practice at Level 4, including academic integrity and absence of plagiarism. • Develop analytical, evaluative and reflective understanding of own performance practice. • Understand and reflect upon and evaluate experiential learning as a dance performer. • Employ research skills to develop an understanding of the historical, socio-cultural contexts of dance performance and production. • Develop analytical skills to understand and make informed judgements about dance productions and performances. • Develop critical academic writing and presentation skills at undergraduate level in a variety of forms.	

Learning, Teaching and Assessment Strategy

Term 1 - Contextualising the dance performer

Examination of the theoretical and practical perspectives on safe, healthy and creative practice as a dance performer. Development of self-management techniques for professional practice. Introduction of academic study skills, reflective models and methods, and evaluative techniques.

Term 2 - The emergence and development of dance genres

An investigation of the historical, social and cultural contexts of dance forms, conventions and significant practitioners. Examination of the stylistic content of dance and the historical and socio-cultural contexts of dance forms, dance practitioners and performances in different dance genres.

Term 3 – Dance performance analysis

Analysis of dance; including aural, musical, visual, spatial and physical aspects of a jazz dance performance or production, which may also include style, concept, vision and interpretation of a jazz dance performance.

The Contextual Practice Portfolio, which will comprise three key pieces of writing:

- Reflective and evaluative writing - in relation to own professional practice
- Critical analysis writing – research into historical and socio-cultural contexts of dance forms and histories
- Performance analysis – in relation to a jazz dance performance

The Presentation will provide opportunities for students to demonstrate key skills in organisation, research, critical analysis and communication.

Work will be submitted for formative feedback with final submission towards the end of the 3rd term for summative assessment.

This module is intended to support and augment practical work encountered in other modules, to develop holistic self-reflective practice and effective study at HE level. The module develops research skills such as finding academic sources, reading, constructing an academic argument and analysing performances.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	identify significant dance histories, conventions, practices and practitioners who have impacted the development of dance.
2	examine, reflect upon and evaluate aspects of own professional practice (safe practice, health and fitness, creative practice).
3	demonstrate thinking skills, creativity and imagination and organisation skills to develop ideas and construct arguments for presentations and written tasks.
4	develop research skills, use paper and digital sources effectively, and demonstrate academic integrity.
5	critically analyse, evaluate and interpret the concepts and principles of dance.
6	express a range of ideas using appropriate spoken and written English, demonstrating understanding of academic writing conventions and styles in the performing arts.
7	demonstrate independence, set goals, manage time and meet deadlines.
8	analyse and contextualise professional practice against industry standards as an emerging performing artist.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Cognitive: 2, 3, 4.

Practical: 5, 6.

Transferable skills & professional competencies: 7, 8.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to receive formative feedback on written components including the essay and portfolio. Feedback is given in relation to form, style, content and academic rigour, in reference to the learning outcomes or assessment criteria for the module.		0%
Summative	Component 1: Contextual Practice Portfolio (3,500)	Self-reflection task [1,000 words] Critical writing task [1,250 words] Research task [1,250 words]	75% (LO: 1, 2, 3, 4, 5, 6, 7, 8.)
Summative	Component 2: Group Presentation	10 minutes]	25% (LO: 1, 3, 4, 5, 6.)

Assessment Criteria

Portfolio written work 1 of 3

- Basic knowledge and understanding of the selected topics in relation to the theoretical and practical perspectives on safe, healthy and/or creative practice as a dance performer, including awareness of how development of self-management techniques for professional practice can enhance performance practice.
- Ability to identify and apply a reflective practice model within professional performance practice.
- Basic ability to develop and express ideas using appropriate research and communication skills, including academic integrity and referencing and citation.

Portfolio written work 2 of 3 (Formative Assessment)

- Basic knowledge and understanding of the selected dance form/period (1800s–1940s), including reference to key scholarly and critical writings on the selected choreographer and works.
- Basic examination of the historical, cultural and artistic context of the selected period, including an exemplar production from the period, drawing upon observations of recordings of performances.
- Basic ability to develop and express ideas using appropriate research and communication skills, including academic integrity, referencing and citation.

Portfolio written work 3 of 3

- Basic examination of the selected jazz dance through drawing upon observations of a recording of the selected choreography.
- Basic knowledge and understanding of the selected jazz dance choreography, including assimilating analyses with reference to key scholarly and critical writings on the selected choreography and choreographer.
- Basic ability to develop and express ideas using appropriate research and communication skills, including academic integrity, referencing and citation.

• (All 3 portfolio written pieces are submitted and marked summatively in the Summer term). • <u>Presentation</u> • Basic ability to plan, contribute and participate in a presentation on the topic of 'dance histories'. • Basic ability to identify, analyse and evaluate a key trait of the chosen period through dance scholarship and an exemplar of repertoire. • Basic ability to express ideas using appropriate research, communication and presentation skills, including academic integrity, and where relevant embed referencing and citation.	
Re-assessment Scheme	Weighting %
Reassessment in line with the University of Chichester academic guidelines.	As per module component
Resource lists now available on TALIS within Moodle	
Core Giersdorf, J.R. and Wong, Y. (eds.) (2019) <i>The Routledge Dance Studies Reader</i>, 3rd edn. London: Routledge. Quin, E., Rafferty, S. and Tomlinson, C. (2015) <i>Safe Dance</i>. Leeds: Human Kinetics. Recommended Term 1 Atlantic Rim Collaboratory (2017) 'Ken Robinson - What is Creativity?'. <i>YouTube video</i>, 18 September. Available at: https://www.youtube.com/watch?v=X1c3M6upOXA (Accessed: 3 September 2023). Ausdance (2021) <i>Warm Up and Cool Down Rules for Dance</i>. Available at: https://ausdance.org.au/articles/details/warm-up-and-cool-down-rules-for-safe-dance (Accessed: 3 September 2023). Greene Haas, J. (2018) <i>Dance Anatomy</i>. London: Human Kinetics Publishers. NHS (n.d.) <i>Every Mind Matters: Youth mental health</i>. Available at: https://www.nhs.uk/every-mind-matters/mental-wellbeing-tips/youth-mental-health/ (Accessed: 3 September 2023). Quin, E., Rafferty, S. and Tomlinson, C. (2015) <i>Safe Dance</i>. Leeds: Human Kinetics. Romita, N. and Romita, A. (2016) <i>Functional Awareness: Anatomy in Action for Dancers</i>. 1st edn. New York: Oxford University Press. Royal Academy of Dance (2022) 'Guest Lecture Series: In Conversation with Kerry Chappell'. <i>YouTube video</i>. Available at: https://www.youtube.com/watch?v=qTG044vedHs (Accessed: 3 September 2023). Schön, D. (1983) <i>The Reflective Practitioner: How Professionals Think in Action</i>. London: Jossey-Bass. Schön, D. (1987) <i>Educating the Reflective Practitioner: Toward a New Design for Teaching and Learning in the Professions</i>. London: Jossey-Bass. Thompson, S. and Thompson, N. (2018) 'PART 1 Understanding Reflective Practice', in <i>The Critically Reflective Practitioner</i>. London: Bloomsbury Publishing Plc. World Health Organization (n.d.) <i>Self-care</i>. Available at: https://www.who.int/health-topics/self-care (Accessed: 3 September 2023). Young Minds (n.d.) <i>Self-care</i>. Available at: https://www.youngminds.org.uk/young-person/coping-with-life/self-care/ (Accessed: 3 September 2023). Term 2 Banes, S. (1998) <i>Dancing Women: Female Bodies on Stage</i>. London, New York: Routledge. Banes, S. and Carroll, N. 'Marriage and the Inhuman: La Sylphide's Narrative of Domesticity and Community', in Garafola, L. (2002) <i>Rethinking the Sylph: New Perspectives on the Romantic Ballet</i>. Middletown: Wesleyan University Press, pp. 91–107. Bruner, J. 'Redeeming Giselle: Making a Case for a Ballet we love to hate', in Garafola, L. (2002) <i>Rethinking the Sylph: New Perspectives on the Romantic Ballet</i>. Middletown: Wesleyan University Press, pp. 107–120.	

Foulkes, J. (2002) *Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey*. Chapel Hill: University of North Carolina Press, pp. 175–185.

Giersdorf, J.R. and Wong, Y. (eds.) (2019) *The Routledge Dance Studies Reader*, 3rd edn. London: Taylor & Francis Routledge.

Guarino, L. and Oliver, W. (2014) *Jazz Dance: A History of the Roots and Branches*. Florida: University Press of Florida, chapters 11–13.

Jones, K. 'Transmission as Process and Power in Graham's Chronicle (1936)', in Main, L. (ed.) (2017) *Transmissions in Dance: Contemporary Staging Practices*. London: Palgrave Macmillan, pp. 109–142.

Main, L. 'Transmission-Translation-Transformation of Doris Humphrey's Two Ecstatic Themes', in Main, S. (ed.) (2017) *Transmissions in Dance: Contemporary Staging Practices*. London: Palgrave Macmillan, pp. 85–107.

Ramsay, B. 'Alone into the World: Reflections on Solos from 1919 by Vaslav Nijinsky and Mary Wigman', in Gitelman, C. and Palfy, B. (eds.) (2012) *On Stage Alone: Soloists and the Modern Dance Canon*. Gainesville: University Press of Florida, pp. 31–54.

Term 3

Guarino, L. and Oliver, W. (2014) *Jazz Dance: A History of the Roots and Branches*. Florida: University Press of Florida, pp. 82–88, 97–102.

Guarino, L. et al. (eds.) (2022) *Rooted Jazz Dance: Africanist Aesthetics and Equity in the Twenty-First Century*. 1st edn. Gainesville: University Press of Florida.

To access the reading list for this module, please visit.....

Core

Giersdorf, J.R. and Wong, Y. (eds.) (2019) *The Routledge Dance Studies Reader*, 3rd edn. London: Routledge.

Quin, E., Rafferty, S. and Tomlinson, C. (2015) *Safe Dance*. Leeds: Human Kinetics.

Recommended

Term 1

Atlantic Rim Collaboratory (2017) 'Ken Robinson - What is Creativity?'. YouTube video, 18 September. Available at: <https://www.youtube.com/watch?v=X1c3M6upOXA> (Accessed: 3 September 2023).

Ausdance (2021) *Warm Up and Cool Down Rules for Dance*. Available at: <https://ausdance.org.au/articles/details/warm-up-and-cool-down-rules-for-safe-dance> (Accessed: 3 September 2023).

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Royal Academy of Dance (2022) 'Guest Lecture Series: In Conversation with Kerry Chappell'. YouTube video. Available

at: <https://www.youtube.com/watch?v=qTG044vedHs> (Accessed: 3 September 2023).

Schön, D. (1983) *The Reflective Practitioner: How Professionals Think in Action*. London: Jossey-Bass.

Schön, D. (1987) *Educating the Reflective Practitioner: Toward a New Design for Teaching and Learning in the Professions*. London: Jossey-Bass.

Thompson, S. and Thompson, N. (2018) 'PART 1 Understanding Reflective Practice', in *The Critically Reflective Practitioner*. London: Bloomsbury Publishing Plc.

World Health Organization (n.d.) *Self-care*. Available at: <https://www.who.int/health-topics/self-care> (Accessed: 3 September 2023).

Young Minds (n.d.) *Self-care*. Available at: <https://www.youngminds.org.uk/young-person/coping-with-life/self-care/> (Accessed: 3 September 2023).

Term 2

- Banes, S. (1998) *Dancing Women: Female Bodies on Stage*. London, New York: Routledge.
- Banes, S. and Carroll, N. 'Marriage and the Inhuman: La Sylphide's Narrative of Domesticity and Community', in Garafola, L. (2002) *Rethinking the Sylph: New Perspectives on the Romantic Ballet*. Middletown: Wesleyan University Press, pp. 91–107.
- Bruner, J. 'Redeeming Giselle: Making a Case for a Ballet we love to hate', in Garafola, L. (2002) *Rethinking the Sylph: New Perspectives on the Romantic Ballet*. Middletown: Wesleyan University Press, pp. 107–120.
- Foulkes, J. (2002) *Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey*. Chapel Hill: University of North Carolina Press, pp. 175–185.
- Giersdorf, J.R. and Wong, Y. (eds.) (2019) *The Routledge Dance Studies Reader*, 3rd edn. London: Taylor & Francis Routledge.
- Guarino, L. and Oliver, W. (2014) *Jazz Dance: A History of the Roots and Branches*. Florida: University Press of Florida, chapters 11–13.
- Jones, K. 'Transmission as Process and Power in Graham's Chronicle (1936)', in Main, L. (ed.) (2017) *Transmissions in Dance: Contemporary Staging Practices*. London: Palgrave Macmillan, pp. 109–142.
- Main, L. 'Transmission-Translation-Transformation of Doris Humphrey's Two Ecstatic Themes', in Main, S. (ed.) (2017) *Transmissions in Dance: Contemporary Staging Practices*. London: Palgrave Macmillan, pp. 85–107.
- Ramsay, B. 'Alone into the World: Reflections on Solos from 1919 by Vaslav Nijinsky and Mary Wigman', in Gitelman, C. and Palfy, B. (eds.) (2012) *On Stage Alone: Soloists and the Modern Dance Canon*. Gainesville: University Press of Florida, pp. 31–54.
- Term 3**
- Guarino, L. and Oliver, W. (2014) *Jazz Dance: A History of the Roots and Branches*. Florida: University Press of Florida, pp. 82–88, 97–102.
- Guarino, L. et al. (eds.) (2022) *Rooted Jazz Dance: Africanist Aesthetics and Equity in the Twenty-First Century*. 1st edn. Gainesville: University Press of Florida.

Level 5 Module Specifications

Module Descriptor: Advanced Dance Skills (FdA)

Module details	
Module title	Advanced Dance Skills (FdA)
Module code	ICW521
Level	5
Credits	40
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	20
Programme	FdA Dance only
Mandatory or optional	Mandatory
Staff teaching the module	Simon Williams
Module hours	
Hours	Type
250	Practical Classes or Workshops
150	Self-directed study
400	Total
Module aims and curriculum	
- Further develop technical and creative ability, with knowledge and understanding of the technical skills and expressive qualities explicit and implicit in the practice of dance. - Acquire advanced skills in the aforementioned styles, which require the study of more complex exercises, routines, techniques and practices. - Further develop understanding of anatomy and physiology to avoid injuries, work safely and maximise freedom of interpretation and expression. Students will build upon the foundation skills modules of Level 4 to further develop their technique in the core disciplines of dance. This module will further prior learning, consolidate the fundamentals of the respective disciplines and introduce the student to wider research, technique, practitioners and skill development through exercises, repertoire and different practitioner's approaches.	
Learning, Teaching and Assessment Strategy	
The module is separated into three practical dance disciplines: - Advanced Ballet - Advanced Jazz - Advanced Contemporary Advanced Ballet Students develop a higher knowledge and understanding of the technical skills needed for the longevity of their dance career using ballet as their core subject. Advancing on to more detailed barre and centre practice they will be able to deliver more complex skills and perform them with a strong sense of confidence and artistry. Ballet encompasses daily classes, pointe work coaching, virtuosity, and learning and performance of classical repertoire.	

Advanced Jazz

Students will further develop and strengthen their technical skills and understanding through a combination of classes and workshops. Students will encounter more complex movement sequences consolidating strength, balance, coordination, stamina and flexibility, both seen and unseen, which require sophistication of physical expression, technical ability and understanding of genre and style. Adaptability and versatility of techniques will be developed by exposing students to a range of different combinations and jazz styles.

Advanced Contemporary

Students develop further understanding of efficient and effective technique and begin to use this acquired knowledge to explore physical movement of modern and current contemporary styles. Exploration into the background of this material is developed through practice-based research and analysis used to inform nuanced artistic choices that demonstrate embodiment of quality, style, and intention according to the requirements of the contemporary dance style and/or material.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	understand, identify technical and expressive vocabulary, approaches, principles and practices.
2	understand, contribute to discussion of technical requirements, adjustments, feedback and the approaches needed to develop advanced dance skills.
3	acquire a wide understanding and knowledge of dance material and the stylistic features of dance genres.
4	select and implement appropriate analytical and research strategies in order to underpin and refine performance choices.
5	critically reflect and evaluate skills, behaviours and competencies in comparison to professional performers; and advance personal development to aspire to a professional standard.
6	prepare and demonstrate advanced practical skills within all dance disciplines appropriate to the demands of the dance genre or style.
7	develop professionalism in behaviour, attitude, competence and capability in technical skill, expressive qualities and presentation in various contexts (class, workshop, audition scenario, performance).
8	perform exercises, variations, repertoire and choreography integrating technical skills and expressive qualities in response to a brief in various contexts (class, workshop, simulated auditions, performance presentation).
9	demonstrate understanding of practical capacity in teamworking, ensemble practice and problem solving in personal and group contexts.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module:

Cognitive: 4, 5.

Practical: 6, 7, 8.

Transferable skills & professional competencies: 9.

Assessment Scheme

Type	Method	Description	Percentage weighting
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Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in technical classes and in response to informal sharings of performance work.		0%
Summative	Component 1: Cumulative Practice		70% (LO: 1, 2, 3, 4, 5, 6, 7, 8, 9.)
Summative	Component 2: Assessed Set Class	(Ballet)	10% (LO: 3, 4, 5, 6, 7, 8, 9.)
Summative	Component 3: Assessed Set Class	(Jazz)	10% (LO: 3, 4, 5, 6, 7, 8, 9.)
Summative	Component 4: Choreography & Performance Presentation		10% (LO: 3, 4, 5, 6, 7, 8, 9.)

Assessment Criteria

Cumulative Practice (Ballet, Jazz, Contemporary, Tricks)

- Understand, identify and respond to technical vocabulary, approaches and principles, demonstrating advanced practical skills. (1, 6)
- Understand, contribute to discussion of technical requirements, adjustments, feedback and the approaches needed to develop advanced dance skills in various contexts. (2)
- Acquire a wide understanding and knowledge of dance material and the stylistic features of dance genres. Performing choreography with integrated expressive qualities in various contexts. (3, 8)
- Implement analytical techniques in order to refine accurate practical performance choices, demonstrating appropriate application of research and self-reflection. (4, 5)
- Aspire to a professional standard by developing professionalism in behaviour and attitude. Demonstrating understanding of teamworking, ensemble practice and problem solving in personal and group contexts. (7, 9)

Performance Presentation – Ballet

- Apply technique effectively to support the movement and performance of class-based technique and routines.
- Retain and perform previously taught combinations with accuracy of details.
- Perform with emotion, expression, and communication by using performance skills, which include musicality, projection, focus, clarity of alignment, and dynamic variations.
- Perform with an awareness of the audience and other performers.

Performance Presentation – Contemporary

- Apply technique effectively to support the movement and performance of class-based technique and routines.
- Retain and perform previously taught combinations with accuracy of details.
- Perform with emotion, expression, and communication by using performance skills, which include musicality, projection, focus, clarity of alignment, and dynamic variations.
- Perform with an awareness of the audience and other performers.

Performance Presentation – Jazz

Apply technique effectively to support the movement and performance of class-based technique and routines.
Retain and perform previously taught combinations with accuracy of details.

Perform with emotion, expression, and communication by using performance skills, which include musicality, projection, focus, clarity of alignment, and dynamic variations. Perform with an awareness of the audience and other performers.	
Re-assessment Scheme	Weighting %
<u>Component 1: Cumulative Practice</u>; ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice. <u>Components 2, 3 & 4: Performance Presentation</u> performance of an independent performance of a similar task mirroring the core technical competencies covered in the initial assessment to meet the learning outcomes. The performance could be performed in a studio performance environment or as a 'self-tape'. (Further alternative assessment opportunities will be considered for injured students.)	0% 10% (ballet) 10% (jazz) 10% (Per Pres)
Resource lists now available on TALIS within Moodle	
Core Clarke, M. (2020) <i>The Essential Guide to Contemporary Dance Techniques</i>. Marlborough: The Crowood Press. Available at: https://www.crowood.com/products/the-essential-guide-to-contemporary-dance-techniques-by-melanie-clarke (Accessed: 16 May 2025). Henry, D. and Jenkins, P. (2019) <i>The Essential Guide to Jazz Dance</i>. Marlborough: The Crowood Press. Available at: https://www.crowood.com/products/the-essential-guide-to-jazz-dance-by-dollie-henry-paul-jenkins (Accessed: 16 May 2025). Minden, E. (2006) <i>The Ballet Companion</i>. New York: Touchstone. Recommended Ballet American Ballet Theatre (2020) <i>Ballet Dictionary</i>. Available at: https://www.abt.org/explore/learn/ballet-dictionary/ (Accessed: 16 May 2025). Durante, V. (2018) <i>Ballet: The Definitive Illustrated Story</i>. London: Dorling Kindersley. English National Ballet (2022) <i>Black British Ballet Project</i>. Available at: https://www.ballet.org.uk/project/black-british-ballet-project/ (Accessed: 16 May 2025). R Class (n.d.) <i>Types of Ballet – Styles, Methods and Techniques of Ballet</i>. Available at: https://r-class.bg/pages-6-vidove-balet-stilove-metodi-i-tehniki-na-baleta (Accessed: 16 May 2025). Contemporary Bales, M. and Nettle-Foil, R. (2008) <i>The Body Eclectic: Evolving Practices in Dance Training</i>. Urbana and Chicago: University of Illinois Press. Butterworth, J. and Saunders, L. (eds.) (2011) <i>Fifty Contemporary Choreographers</i>. 3rd edn. London: Routledge. Contemporary-dance.org (2022) <i>Release Technique</i>. Available at: https://www.contemporary-dance.org/release-technique.html (Accessed: 16 May 2025). Flatt, K. (2019) <i>Choreography: Creating and Developing Dance for Performance</i>. Marlborough: The Crowood Press. Goldman, D. (2010) <i>I Want to be Ready: Improvised Dance as a Practice of Freedom</i>. Ann Arbor: The University of Michigan Press. King, A. (2019) <i>The Dancer's Study Guide</i>. London: Faria Publishing Limited.	

Merce Cunningham Trust (2021) *Cunningham Technique*. Available at: <https://www.mercecunningham.org/the-work/cunningham-technique/> (Accessed: 16 May 2025).

Quin, E., Rafferty, S. and Tomlinson, C. (2015) *Safe Dance*. Leeds, UK: Human Kinetics.

Thoms, V. (2013) *Martha Graham: Gender & the Haunting of a Dance Pioneer*. Bristol: Intellect.

Jazz

Adesola, A. (2018) *Narratives in Black British Dance: Embodied Practices*. Cham: Springer International Publishing AG.

DeFrantz, T. (2004) *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*. Oxford: Oxford University Press.

Dunning, J. (1998) *Alvin Ailey: A Life in Dance*. New York: Da Capo Press.

Gottfried, M. (2003) *All His Jazz: The Life and Death of Bob Fosse*. 2nd edn. New York: Da Capo Press.

Guarino, L. and Oliver, W. (2014) *Jazz Dance: A History of the Roots and Branches*. Gainesville: University Press of Florida.

Roberts, R. (2021) *Baring Unbearable Sensualities: Hip Hop Dance, Bodies, Race and Power*. Middletown, Connecticut: Wesleyan University Press.

Unifresher (2018) *What is Commercial Dance*. Available at: <https://unifresher.co.uk/student-life/culture/what-is-commercial-dance/> (Accessed: 16 May 2025).

Wasson, S. (2019) *Fosse: The Biography*. London: BBC Books.

Module Descriptor: Advanced Supporting Skills

Module details	
Module title	Advanced Supporting Skills
Module code	ICW522
Level	5
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	FdA Dance (only)
Mandatory or optional	Mandatory
Staff teaching the module	David Willoughby (Acting), Michael Vickers (Singing), Simon Williams (Choreography)
Module hours	
Hours	Type
150	Practical Classes or Workshops
50	Self-directed study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
- Develop and deepen the relationship with the body as a dance and theatrical instrument and develop anatomical awareness, physical expression and vocal skills to a higher level of challenge. - Develop and explore an expressive and responsive range of skills, develop a working process to build physicality and vocal techniques appropriate to specific acting and singing styles and approaches. - Develop and deepen the awareness of and use of dynamics of movement (time, space, flow, weight) and developing capacity for improvising, creating and structuring movement. - Continue to develop an open, strong physicality and vocal qualities in relation to the performance space as an actor and singer. - Develop awareness of health and safety risks in relation to the workload the dance and theatre performer. - Explore, research, develop artistry and creative approaches as a fledgling artist and choreographer. - Contribute, and collaborate with a range of artists of the global majority through guest workshops in different dance genres which may include Asian, South American and African styles. Classes include a range of specific sessions on a defined topic/area each term, workshops and tutorials.	
Learning, Teaching and Assessment Strategy	
Classes include a range of specific sessions on a defined topic/area each term, workshops and tutorials.	
Acting	

This class will develop the work introduced in first year. Students will work to sharpen the specificity of choices, strengthen their characterisation skills, and apply themselves to more varied given circumstances. Text, improvised circumstances, and abstract stimuli will be used to as material for students to explore. Students will be expected to link more actively their work from acting into their dance work, and some dance work may be integrated within acting sessions in order to facilitate the students utilising acting tools to support the truthful communication of meaning through abstract concepts.

Choreography

Choreography classes will continue to develop students' artistry and creativity as creative artists by broadening the understanding between movement as a tool for expression and creative dance approaches. Students will enter this module with an understanding of choreographic devices, methods and principles such as the creation, development and structure of movement and creative approaches, such as improvisation techniques. They will be guided through how to implement the knowledge from Level 4, to push creativity by inquisitively exploring their creative boundaries. Classes will be used to discuss, workshop, and improvise dance practices and implementing independent study and research to create choreography which is current and relevant.

Singing

This class will continue developing the student's singing technique and widening their skills in storytelling and acting through song with an emphasis on solo and small group singing. Additionally, students develop skills in ensemble harmony part singing using a variety of ensemble and choral pieces.

Work includes:

- extending, strengthening and maintaining a healthy voice;
- developing singing technique in all aspects of the craft;
- presentation of storytelling and acting through song;
- developing appreciation and ability to perform various historical styles and genre
- harmony, rhythm and musicality;
- singing as a character;
- following a musical score;
- ensemble singing.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	demonstrate a strong knowledge of physical and vocal issues and the capability to develop and maintain individual physical/vocal practice to address this and be physically ready for the challenges of a range of material.
2	demonstrate cognitive understanding of the interconnection of voice, body and mind.
3	reflect with clarity and detail on the individual development of skills and the effects of working with alternative choices in the theatrical moment.
4	demonstrate physical and vocal knowledge, use the body and voice expressively, safely and skilfully in improvisation and creative tasks.
5	demonstrate further development of movement skills from Level 4 such as strength, stamina, flexibility, physical and spatial awareness and use of dynamics, working with increased detail and embodiment in a range of dance styles including those of the global majority.

6	communicate meaning physically and vocally portraying authenticity, truth, emotion, characterisation, and through different relationships.
7	undertake accompanied and unaccompanied solo singing and work in groups of various sizes, including more complicated melody and harmony work.
8	explore, research, develop artistry and creativity as a fledgling artist and choreographer (in different cultural styles where applicable).
9	work independently and manage their own workloads with increasing efficiency and reflect on personal development and opportunities for life-long learning.
10	understand group dynamics to operate within collective, creative and professional contexts.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Cognitive: 2, 3.

Practical: 4, 5, 6, 7, 8.

Transferable Skills & Professional Competencies: 9, 10.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in technical classes and in response to informal sharings of performance work.		0%
Summative	Component 1: Cumulative Practice	Singing	25% (LO: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10).
Summative	Component 2: Cumulative Practice	Acting	25% (LO: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10).
Summative	Component 3: Cumulative Practice	Choreography	50% (LO: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10).

Assessment Criteria

Component 1: Cumulative Practice (Singing)

- Be able to lead and take part in suitable warm-up exercises to be in secure physical/vocal place to work safely and creatively.
- Develop a fundamental idea of vocal technique for appropriate warm up and vocal maintenance.
- Demonstrate an understanding of posture and alignment, breathing and support, clear tone and resonance and diction.
- Rehearse and perform with musicality; an awareness of intonation, phrasing, dynamics and expression and style.
- Develop and apply tools for storytelling and acting through song in solo and ensemble repertoire.
- Establish, develop and maintain a focussed attitude to all aspects of the work, working with a generous, active and open attitude.

Component 2: Cumulative Practice (Acting)

- Be able to lead and take part in suitable warm-up exercises to be in secure physical/vocal place to work safely and creatively.
- Work collaboratively and creatively with others, as appropriate.
- Respond to and develop through incremental feedback and direction.
- Listen and respond imaginatively to creative offers/material/circumstances truthfully, openly and freely, working on impulse, in the moment.
- Identify and adapt personal gestures, vocal/movement preferences and mannerisms.
- Apply technical ideas in practice to achieve safe and artistic physical and vocal expression for the objectives of the character.

Component 3: Cumulative Practice Choreography

- Engage in suitable self-directed workshops and rehearsals to work creatively in a timely manner, demonstrating self-motivation, organisation, and effective time management.
- Apply research to practice to explore a concept and theme, demonstrating an understanding of context in development of choreographic idea.
- Embody self-discipline and active participation in classes, showcasing consistent improvement in skills and technique in improvisation and choreographic practice.
- Apply creative skills to demonstrate dance improvisation, creation, development, and the structure of movement, showcasing originality, experimentation, and the ability to translate ideas into physical form.
- Display an application of creativity that exhibits curiosity towards movement, thoughtful exploration of dynamic variation, and the willingness to challenge habitual movement patterns, showcasing an ability to think critically and innovatively.
- Consider the relationships between musicality and movement quality to explore dynamics, phrasing, mood, and style, integrating breath and expression into performances, demonstrating an understanding of musical forms and language, emotional expression, and the embodiment of the intended artistic intentions.

Re-assessment Scheme

Weighting %

Components 1, 2 & 3: Cumulative Practice; ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.

0%

Resource lists now available on TALIS within Moodle

Core

Flatt, K. (2019) *Choreography: Creating and Developing Dance for Performance*. Ramsbury: The Crowood Press.
Harvard, P. (2013) *Acting Through Song: Techniques and Exercises for Musical Theatre Actors*. London: Nick Hern Books.
Hagen, U. (2008) *Respect for Acting*. 2nd edn. San Francisco: Jossey-Bass.

Recommended

Benedetti, J. (2016) *Stanislavski: An Introduction*. London: Bloomsbury Publishing.
Boal, A. (2005) *Games for Actors and Non-Actors*. London: Routledge.
Barker, C. (ed.) (2010) *Theatre Games: A New Approach to Drama Training*. London: Methuen.
Butterworth, J. and Saunders, L. (eds.) (2011) *Fifty Contemporary Choreographers*. 3rd edn. London: Routledge.
Cannon, D. (2012) *In-Depth Acting*. London: Oberon Books.
Clifford-Turner, J. and Boston, J. (eds.) (2007) *Voice and Speech in the Theatre*. London:

Methuen Drama.

Goldman, D. (2010) *I Want to Be Ready: Improvised Dance as a Practice of Freedom*. Ann Arbor, MI: University of Michigan Press.

Houseman, B. (2002) *Finding Your Voice*. London: Nick Hern Books.

Humphrey, D. (1997) *The Art of Making Dances*. Princeton: Dance Books.

Iyer, A. (1997) *South Asian Dance: The British Experience*. London: Routledge.

Johnstone, K. (1981) *Impro – Improvisation and the Theatre*. London: Methuen.

Kayes, G. (2004) *Singing and the Actor*. London: Methuen Drama.

Kariam, W.A. (2004) *African Dance*. Philadelphia: Chelsea House Publishers.

Lerman, L. (2014) *Hiking the Horizontal: Field Notes from a Choreographer*. Middleton: Wesleyan University Press.

Newlove, J. (2012) *Laban for Actors and Dancers*. London: Nick Hern Books.

Rodenburg, P. (2005) *The Actor Speaks*. London: Methuen.

Saunders, L. (2004) *Akram Khan's Rush: Creative Insights*. Alton: Dance Books Ltd.

Streeter, J. and Raymond, P. (2014) *Singing on Stage – An Actor's Guide*. London: Methuen.

Wright, J. (2007) *Why is That So Funny? A Practical Exploration of Physical Comedy*. London: Nick Hern Books.

Module Descriptor: Advanced Dance Performance and Choreography (FdA)

Module details	
Module title	Advanced Dance Performance and Choreography (FdA)
Module code	ICW523
Level	5
Credits	40
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	20
Programme	FdA Dance only
Mandatory or optional	Mandatory
Staff teaching the module	Phoebe Henderson
Module hours	
Hours	Type
330	Practical Classes or Workshops
70	Self-directed study
400	Total
Module aims and curriculum	
- Facilitate collaboration, discussion and reflective approaches in rehearsal and performance techniques to create open and responsive dance performers. - Secure and develop a personal approach within a rehearsal process to integrate dance styles, approaches and develop performance skills. - Apply and integrate advanced technical and performance skills in the creation of performance as an individual and in an ensemble and in different studio/performance spaces. - Understand, explore and perform a range of choreographic approaches and styles; narrative, lyrical and abstract dance forms. - Understand and develop a variety of responsibilities in dance performance practice. Work with a variety of choreographers in an 'as professional' environment. - Explore the process of auditioning, rehearsing and performing. - Foster progress as a versatile dance performer in readiness for the dance industry.	
Learning, Teaching and Assessment Strategy	
This module is delivered through weekly dance workshop sessions. Each term different dance approaches, practices and styles are explored, from which specific themes will be researched, analysed and rehearsed for a performance in front of an internal audience. Themes will vary from year to year to suit the requirements and diversity of the cohort, and to explore a variety of dance genres, practices and styles. Students will also work intensively on rehearsal and performance projects in a rehearsal process. Students will be expected to develop their knowledge of studio, rehearsal room, performance space etiquette and professional conduct whilst drawing upon their advanced dance technical and expressive skills as a dance performer.	

The main topics of study may include:

- application of appropriate dance/movement technique to particular performance styles;
- research to inform creative performance choices;
- rehearsal processes, warm up and preparation for performance;
- application of appropriate presentation skills required for performance;
- exploration of preparation, auditioning, rehearsing and performing.

Students will be expected to engage in appropriate thematic and practical research tasks to be shared within a dance ensemble, rehearse and develop researched material through using the appropriate expressive and technical skills for performance.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	identify and apply an effective personal research practice within the stages of rehearsal, demonstrating an understanding of key components of different dance forms, approaches and styles.
2	appraise professional and personal competencies, behaviours and skills and develop goals for personal and professional development as an advanced dance performer.
3	research, evaluate and interpret concepts and principles to inform practical choices for performance.
4	make and realise individual creative choices appropriate to the performance theme through rehearsal, integrating technical dance skills and expression.
5	create and sustain innovative creative choices in a performance presentation.
6	collaborate creatively with others, communicating personal ideas, and work effectively to inform individual and ensemble creative choices in the development and presentation of performance.
7	demonstrate and develop personal professionalism and safe working practices as a performer in rehearsal and performance.
8	evaluate and reflect on performance, implementing feedback from teacher and peers.
9	analyse and evaluate dance and performance careers in discussion and practice, simulating professional audition, rehearsal and performance environments.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Cognitive: 2, 3.

Practical: 4, 5, 6, 7.

Transferable Skills & Professional Competencies: 8, 9.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative		Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in technical classes and in response to informal sharings of performance work.	0%

Summative	Component 1: Cumulative Practice	Classwork)	40% (LO: 1,2,3,4,5,6,7,8,9)
Summative	Component 2: Cumulative Practice	(Projects)	30% (LO: 1,2,3,4,5,6,7,8,9)
Summative	Component 3: Performance Presentation (Project 1)	45-60 minutes (project and cast size dependent)	15% (LO: 1,2,3,4,5,6,7,8,9)
Summative	Component 4: Performance Presentation (Project 2)	45-60 minutes (project and cast size dependent)	15% (LO: 1,2,3,4,5,6,7,8,9)
Assessment Criteria			
<u>Cumulative Practice (Jazz Street, Tap)</u>			
• Research – Identify and apply an effective personal research practice informing choices for performance through analysis and evaluation of performance careers. (1, 3, 9) • Professionalism – Demonstrate and develop personal professionalism and safe working practices (technique) through behaviours and skills needed to collaborate, communicate and work effectively as an individual and ensemble. (2, 6, 7) • Performance – Create and sustain innovative choices and engagement through performance expression. (4, 5, 10) • Reflection – Evaluate and reflect on performance, implementing feedback from teacher and peers. (8)			
<u>Cumulative Practice (Project)</u>			
• Research – Effectively research within the stages of rehearsal. (1) • Professionalism – Demonstrate and develop personal professionalism through behaviours and skills needed to collaborate, communicate and work effectively as an individual and ensemble. (2, 6, 7) • Creative – Make individual creative choices appropriate to the performance, demonstrating an understanding of key components of the dance form through sustained innovative creative choices. (4, 5) • Technique – Demonstrate and develop personal professionalism and safe working practices in audition and rehearsal environments. (9)			
<u>Performance Presentation (Project)</u>			
• Performance – Interpret concepts with expression to inform practical choices for performance through realised choices appropriate to the performance. (3, 4, 10) • Professionalism – Collaborate with others to effectively inform individual and ensemble creative choices in the presentation of performance. (6) • Technique/Safe Practice – Demonstrate personal professionalism and safe working practices in performance. (7)			
Re-assessment Scheme			Weighting %
<u>Components 1 & 2: Cumulative Practice</u> ; ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.			0%
<u>Component 3: Performance Presentation</u> performance of an independent performance of a similar task mirroring the core			25%

technical competencies covered in the initial assessment to meet the learning outcomes. The performance could be performed in a studio performance environment or as a 'self-tape'. (Further alternative assessment opportunities will be considered for injured students.)	
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Resource lists now available on TALIS within Moodle

Core

Koner, P. (1993) *Elements of Performance: A Guide for Performers in Dance, Theatre & Opera*. Abingdon, Oxon: Routledge.

Recommended

Ansari, Y. and Pearson, M. (2020) *Nutrition basics for dance rehearsals & performance*. Available at: <https://athletesandthearts.com/wp-content/uploads/Dance-Fact-Sheet-.pdf> (Accessed: 19 May 2025).

Schlaich, J. and DuPont, B. (1998) *Dance: The Art of Production: a Guide to Auditions, Music, Costuming, Lighting, Makeup, Programming, Management, Marketing, Fundraising*. Highland Park: Princeton Book Company.

Simmel, L. and Kraft, E.M. (2017) *Nutrition for Dancers: Basics, Performance Enhancement, Practical Tips*. Abingdon: Routledge.

Module Descriptor: Advanced Contextual Practice (FdA Dance)

Module details	
Module title	Advanced Contextual Practice (FdA Dance)
Module code	ICW524
Level	5
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	1
Programme	FdA Dance only
Mandatory or optional	Mandatory
Staff teaching the module	Dr. Kathrina Farrugia-Kriel.
Module hours	
Hours	Type
50	Lectures
150	Self-directed study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
Advanced Contextual Practice provides opportunities for dance students to further explore dance genres and prepare for Level 6 study. Examining the historical, social, and cultural contexts of dance practitioners, provides learners with an understanding of a practitioner's style and impact on a dance genre. In further developing research and critical analysis skills students have the opportunity to use conceptual and theoretical frameworks to analyse the work of dance practitioners. Furthermore, in developing their knowledge of dance, students have the opportunity to research hybrid styles and other forms of dance, for example dance, and circus skills, screen dance and site dance practices. Students are encouraged to understand contemporary dance as an innovative art form and demonstrate their role as future innovators through the development of their own dance research in preparation for Level 6. • Develop research skills and embed good academic practice, including academic integrity and absence of plagiarism. • Understand, research and investigate dance fusions, hybrid forms of dance and other creative forms of dance. • Understand dance research and practice-as-research as research methodologies for creative work. • Employ research skills to develop an understanding of the historical, socio-cultural contexts of dance choreography performance and production. • Develop analytical skills to understand and make informed judgements about dance productions and performances. • Employ critical academic writing and presentation skills at undergraduate level in a variety of forms.	

Learning, Teaching and Assessment Strategy

Term 1 - Contemporary dance styles, forms and practitioners

An exploration of contemporary dance practices and significant current practitioners. The development and characteristics of current practitioners, for example (but not exclusive to); Richard Alston, Siobhan Davies, Matthew Bourne, Jasmin Vardimon, Maresa von Stockert, Wayne McGregor, Akram Khan, Sidi Larbi Cherahoui, Hofesh Schechter, Pina Bausch. Analysis and understanding of stylistic characteristics, influences, impact and the historical and socio-cultural contexts of the work of practitioners.

Term 2 - Dance and Beyond- adaptation and innovation

Investigating the range of practices, media and forms in which traditional dance has been explored and re-imagined in related or hybrid forms and in different dance forms. Topics may include analysis of the work of Matthew Bourne, Akram Khan, Boy Blue, Wayne McGregor, William Forsythe, Motionhouse, Cirque Du Soleil. Analysis of other dance forms; screen dance, site dance, physical theatre, circus art, music performance and physical theatre. An examination of innovation and experimentation in the field and consideration of how this knowledge and understanding can inform performance practice.

Term 3 - Generating performance as an emerging artist and practice-as-research

The study of practice-as-research to inform students' creative ambitions as emerging artists. Notions such as originality, artistry, authentic personal voice, and individuality are discussed and connected to practice in preparation for the independent project (dissertation) research proposal at Level 6.

The Contextual Practice Portfolio will comprise three key pieces of writing:

- practitioner research – the style and impact of a dance practitioner;
- critical analysis and evaluation – hybrid forms of dance & other dance forms;
- dance research – a literature review.

The presentation will provide opportunities for students to demonstrate key skills in organisation, research, critical analysis and communication.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	understand and research practitioners and practices of a dance genre; understand the lineages of hybrid and other forms of dance and practices of innovation and experimentation
2	understand and employ dance research and practice-as-research as bodies of research-based practice
3	demonstrate thinking, creativity, imagination and organisation skills to develop ideas and construct arguments for presentations and written tasks
4	demonstrate advanced research skills and academic integrity in constructing written and verbal communication
5	research and understand links between practitioners and the historical and cultural contexts in which they exist
6	critically analyse, evaluate and interpret concepts and principles of dance
7	express a range of ideas using appropriate spoken and written English, demonstrating understanding of academic writing conventions and styles in the performing arts
8	demonstrate independence, set goals, manage time and meet deadlines.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Cognitive: 3, 4.

Practical: 5, 6, 7.

Transferable Skills & Professional Competences: 8.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to receive formative feedback on written components including the essay and portfolio. Feedback is given in relation to form, style, content and academic rigour, in reference to the learning outcomes or assessment criteria for the module.		0%
Summative	Component 1: Contextual Practice Portfolio	Practitioner research task [1,250 words].	75% (LO: 1, 2, 3, 4, 5, 6, 7, 8.)
		Critical analysis and evaluation task [1,250 words]	
		Research task [1,250 words]	
Summative	Component 2: Presentation	Individual presentation.	25% (LO: 1, 2, 3, 4, 5, 6.)

Assessment Criteria

Component 1

Portfolio written work 1 of 3

- Secure knowledge and understanding of the selected choreographic work/practitioners, including process and performance where relevant, including the ability to analyse parts of a selected repertoire (choreographic work) as reflections of the key traits of the chosen practitioner.
- Secure examination of the historical, cultural and artistic context of the practitioner's work, including the application of a framework for resourcing and writing performance histories.
- Secure ability to develop and express ideas using appropriate research and communication skills, including academic integrity, referencing and citation.
-

Portfolio written work 2 of 3

- Secure knowledge and understanding of the selected choreographic work (contemporary dance forms), including process and performance where relevant, including reference to key scholarly and critical writings on the selected work/choreographer.
- Secure ability to analyse parts of a selected case study (choreographic work) as reflections of the key traits linked with adaptation (and studies), including the application of adaptation studies as a framework for engaging in dance/performance analysis.
- Secure ability to develop and express ideas using appropriate research and communication skills, including academic integrity, referencing and citation.

Portfolio written work 3 of 3

- Secure knowledge and understanding of the literature associated with selected aspects of Practice-as-Research (PaR), including process and documentation

where relevant, and reference to key scholarly and critical writings on the selected strand of research/performance.

- Secure ability to identify, explain and support key elements linked with Practice-as-Research (PaR), including process and documentation where relevant.
- Secure ability to develop and express ideas using appropriate research and communication skills, including academic integrity, referencing and citation.
- (All 3 portfolio written pieces are submitted and marked summatively in the Summer term).

Component 2

(Individual presentation)

- Secure ability to identify, explain and support key elements linked with Practice-as-Research (PaR), including process and documentation where relevant.
- Secure ability to develop and express ideas using appropriate research and communication skills, including academic integrity, referencing and citation.

(All 3 portfolio written pieces are submitted and marked summatively in the Summer term).

(Presentation)

- Secure ability to identify, explain and support key elements associated with adaptation studies, the repertoire work and creative artist.
- Secure ability to plan, present and record a presentation using digital media.
- Secure ability to express ideas using appropriate research and communication skills, including academic integrity, referencing and citation.

Re-assessment Scheme

Reassessment in line with the University of Chichester academic guidelines.

Weighting %

As per module component.

Resource lists now available on TALIS within Moodle

Core

Butterworth, J. and Sanders, L. (eds.) (2021) *Fifty contemporary choreographers*, 3rd edn. London: Routledge.

Carter, A. (ed.) (1998) *The Routledge Dance Studies Reader*. London: Routledge.

Fraleigh, S. and Hanstein, P. (1999) *Researching Dance: Evolving Modes of Inquiry*. London: Dance Books Ltd.

Recommended

Banes, S. (1998) *Dancing Women: Female Bodies Onstage*. London: Routledge.

Burt, R. (1998) *Alien bodies: representations of Modernity, 'Race', and Nation in Early Modern Dance*. London: Routledge.

Burt, R. (2022) *The Male Dancer: Bodies, Spectacle, Sexualities*, 3rd edn. London: Routledge.

Copeland, R. (2004) *Merce Cunningham: the Modernizing of Modern Dance*. New York: Routledge.

Hunter, V. (ed.) (2015) *Moving sites: Investigating Site-Specific Dance Performance*. Abingdon: Routledge.

Lavers, K., Leroux, L.P. and Burt, J. (2020) *Contemporary Circus*. London: Routledge.

Lyer, A. (ed.) (1997) *South Asian Dance: the British Experience*. London: Routledge.

McCaulay, A. (2011) *Matthew Bourne and his Adventures In Dance: Conversations With Alastair Mccaulay*. London: Faber and Faber.

Mitoma, J. (ed.) (2002) *Envisioning Dance on Film and Video*. London and New York: Routledge.

Murray, S. and Keefe, J. (2016) *Physical Theatres: A Critical Introduction*, 2nd edn. London: Routledge.

Oliver, W. (2010) *Writing About Dance*. Leeds: Human Kinetics.

Rosenberg, D. (ed.) (2016) *The Oxford Handbook of Screen Dance Studies*. Oxford: Oxford University Press.

Roberts, R. (2021) *Baring Unbearable Sensualities: Hip Hop Dance, Bodies, Race and Power*. Middletown, Connecticut: Wesleyan University Press.

Saunders, L. (2004) *Akram Khan's Rush: Creative Insights*. Alton, Hampshire: Dance Books Ltd.