



# UNIVERSITY OF LINCOLN

## Programme Specification

Title:

### Dance

Final Award: **Bachelor of Arts with Honours (BA (Hons))**

With Exit Awards at:

**Certificate of Higher Education (CertHE)**

**Diploma of Higher Education (DipHE)**

**Bachelor of Arts with Honours (BA (Hons))**

To be delivered from:

<b>Level</b>	<b>Date</b>
Level 1 or Certificate of Higher Education (CertHE)	2019-20
Level 2 or Diploma of Higher Education (DipHE)	2020-21
Level 3 or Bachelor of Arts with Honours (BA (Hons))	2021-22

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## **1. Introduction**

This document describes one of the University of Lincoln's programmes using the protocols required by the UK National Qualifications Framework as defined in the publication *QAA guidelines for preparing programme specifications*.

This programme operates under the policy and regulatory frameworks of the University of Lincoln.

## 2. Basic Programme Data

<b>Final Award:</b>	Bachelor of Arts with Honours (BA (Hons))
<b>Programme Title:</b>	Dance
<b>Exit Awards and Titles</b>	Certificate of Higher Education (CertHE) Diploma of Higher Education (DipHE) Bachelor of Arts with Honours (BA (Hons))
<b>Subject(s)</b>	Dance
<b>Mode(s) of delivery</b>	Full Time
<b>Is there a Placement or Exchange?</b>	No
<b>UCAS code</b>	W500
<b>Awarding Body</b>	University of Lincoln
<b>Campus(es)</b>	Lincoln Campus
<b>School(s)</b>	School of Fine and Performing Arts
<b>Programme Leader</b>	Kirsty Russell (KRussell)
<b>Relevant Subject Benchmark Statements</b>	
<b>Professional, Statutory or Regulatory Body Accreditation</b>	
<b>Programme Start Date</b>	2019-20

## 3. Programme Description

### 3.1 Overview

### 3.2 Aims and Objectives

Educational aims of the programme:

The BA (Hons) Dance aims to provide graduates with an understanding of the inter-relationship between the theoretical, performative, historical, social and vocational nature of dance. It also aims to link work done at university level to work that is done in community settings in order to take advantage of creative enterprise opportunities linked to performing arts work in the twenty-first century. By the time they graduate, students will be expected to see themselves as independent researchers and performance workers, able to confront dance and choreographic issues with theoretical understanding, practical skills and appropriate contextual knowledge. They will also have developed a wide range of technical stage production abilities to supplement a range of intellectual expertise. In addition to the broad theoretical understanding acquired by work in a variety of intellectual disciplines, an important feature of the modules will be the opportunity that they afford for first-hand engagement with the processes of dance through the production of choreography and the creative initiation of performances of various kinds. This practical work will be carried out in dance and performance studios and also in places away from the university. Students working in Year One will pursue all their training at LSPA, learning introductory skills and techniques through their studio and seminar work. In Year Two students will supplement their mastery of ongoing skills with vocational and community planning projects that will bring them in contact with dance professionals and a number of placement opportunities through Lincolnshire Dance. In Year Three students are encouraged to pursue a greater degree of independence through more placement and professional practice work that encompasses independent study projects and ones involving advanced use of media and choreography. Site-specific work is also offered in Year Three. Through this engagement with professional practice in Years Two and Three, students will learn to work with greater confidence as they encounter a range of vocational situations outside the university. As well as reinforcing the critical and theoretical aspects of the course, this practical work will enable students to develop various modes of dance expression and presentation in order to communicate effectively in a variety of media and environments: theatre, electronic, educational and community environments. As learners, students will be constantly encouraged to engage with Personal Development Planning (PDP) at all three levels and to become active learners by using a variety of library-based and e-learning systems.

QAA Subject Benchmark Statement(s):

The BA (Hons) Dance responds to the United Kingdom QAA benchmark statement(s) for the subjects of Dance, Drama and Performance (2007)

Internal contexts:

BA (Hons) Dance is offered by the Lincoln School of Performing Arts in the Faculty of Media, Humanities and Technology. It is academically located alongside the cognate subject of Drama. Staff and students in the Faculty and School are engaged in a variety of production work, including that undertaken in the new Lincoln Performing Arts Centre, where touring professional work will be regularly presented. Students will have the opportunity to observe professional performers at close hand and engage in masterclasses. Within the Faculty there is also a flourishing Media Production provision, and it is anticipated that synergies between Performing Arts and Media Production will be further exploited as the subject of Dance develops. The School of Performing Arts also aims to

develop post-graduate training in Theatre and Consciousness, Indian and South Asian Theatre, Technical Theatre (Lighting and Sound), Dramatic Writing and Arts Management. The BA (Hons) Dance would be viewed as a pathway to these post-graduate provisions and Dance may be a subject of further post-graduate development.

The undergraduate Dance programme at Lincoln is delivered in an increasingly research-oriented environment. The undergraduate programme, and its wide range of options, has been developed so as to allow students to benefit as much as possible from the research enthusiasms of the academic staff.

External contexts:

BA (Hons) Dance has been developed by staff who have a wide range of experience in dancing, choreographing, community engagement, presentation, producing, creative enterprise and teaching. The external contacts of members of the team are impressive and some of these networks have been drawn upon in the design of the programme. Links with Lincolnshire Dance (a regional dance agency), for instance, have been of much significance in the development of the programme. Professional and placement opportunities provided through Lincolnshire Dance will include a number of different practical and research endeavours.

### **3.3 Variations to Standard Regulations and Guidance**

None

## 4. Programme Outcomes

Programme-level learning outcomes are identified below.

Refer to *Appendix I – Curriculum Map* for details of how outcomes are deployed across the programme.

### 4.1 Knowledge and Understanding

On successful completion of this programme a student will have knowledge and understanding of:

- 1 Understand key areas of dance as it is practiced and received in the twenty-first century and of the historical and cultural contexts of these practices from the perspectives of performer, choreographer, production technician, observer/reader and audience.
- 2 Critically evaluate different methodologies and theoretical debates within the field of dance appreciation, dance technique, movement analysis, dance performance and dance studies.
- 3 Demonstrate an awareness of the diversity and multi-culturalism in dance.
- 4 Demonstrate an understanding of how principles of dance work in technique, performance and choreography through both practical and theoretical investigation.
- 5 Experiment with a wide variety of performance, choreographic and dance techniques in order to generate a growing awareness of creative self-expression.
- 6 Follow basic best practices and health and safety requirements common in dance and theatre productions.
- 7 Explain twenty-first century contemporary critical perspectives of dance performance and of relevant theories, issues and debates in relation to dance performances, dance making and dance observation.
- 8 Describe and evaluate employment opportunities in the domain of community dance /dance performance and in relation to the transferable skills acquired through the programme.

### 4.2 Subject Specific Intellectual Skills

On successful completion of this programme a student will be able to:

- 9 Understand and use vocabulary appropriate to analysing, interpreting and evaluating dance and choreographic works.
- 10 Formulate critical written texts and responses in various modes, taking into account historical detail, audience, generic expectations and conventions.
- 11 Engage in identifying and interpreting the cultural frameworks which surround dance performances and taking these into account in creating and/or interpreting dances.
- 12 Develop cogent arguments in relation to dance related issues and debates, and support such arguments with evidence and critical discrimination, in order to foster qualities of independence, initiative and self-confidence in learning.

### 4.3 Subject Specific Practical Skills

On successful completion of this programme a student will be able to:

- 13 Construct works in various appropriate choreographic styles using recording, documentation and reconstruction and relate them to theoretical concepts.
- 14 Create work that ranges from prescribed forms and formulae of original choreographic material to personal and experimental dance work that challenges conventions and expectations.
- 15 Demonstrate dancing and choreographic skills.
- 16 Employ appropriately a range of technical skills, including lighting and sound techniques, stage management, use of a range of media, including film, video, digital and audio recording.
- 17 Be able to teach basic dance techniques and choreographic skills to a wide range of audiences and to have adaptable facilitation skills

#### **4.4 Transferable Skills and Attributes**

On successful completion of this programme a student will be able to:

- 18 Work independently in pursuit of objectives under their own direction and motivation.
- 19 Work effectively as part of a team or group and in diverse settings and situations.
- 20 Manage their time and work under pressure and to deadlines.
- 21 Be self-reflective and give and receive constructive criticism.
- 22 Access, analyse and interpret new data.
- 23 Develop appropriate levels of analysis to enable problem solving.
- 24 Be able to employ a range of IT Skills including media and interactive performance technologies.
- 25 Have an understanding of vocational and creative enterprise objectives relevant to performing arts businesses.
- 26 Be able to teach basic dance techniques and choreographic skills to a wide range of non-dance audiences and to have adaptable facilitating and work shopping skills.

For details of each module contributing to the programme, please consult the module specification document.



## 5. Learning, Teaching and Assessment Strategies

### 5.1. Learning and Teaching Strategy

Learning and Teaching strategy:

Learning to communicate effectively (through the body as well as through words) is even more central to a Dance degree than it is to other comparable programmes. By the time students graduate they will have developed their own performative and communications skills to a high level as well as having a deeper and more rigorous understanding of the process, techniques and debates involving dance and dance-making. Dance modules will encourage and support them to achieve this by using flexible and varied means of teaching, learning and assessment. Students will learn to work in groups and as individuals, to produce group and solo performances, reports, essays, projects, outreach and community activities, literature reviews and a dissertation, to assess themselves and their peers and to give performances, workshops, presentations, class papers and a group course conferences. As well as the traditional skills of research, essay writing, speaking and debating they will produce work in a variety of media (stage, screen and digital). Practical production skills they will learn include dance technique, choreography, lighting, stage management, costume and make-up design, set design, sound, radio and video production and advanced presentation skills. Much of the work in the course is carried out cooperatively, under the guidance of tutors who not only act as academic and artistic mentors but as health and safety and best-practice advisers. Students will be encouraged to reflect on their work and their assessments and engage with Personal Development Planning (PDP) throughout their course of study. They will make use of the University standards of research for traditional modes of learning and through e-learning packages to be developed and delivered through Blackboard.

Dance modules incorporate a wide range of teaching, learning and assessment methods, reflecting the broad nature of the learning outcomes for the subject. At all levels, lectures with follow-up seminars are the norm in literary, historical and theoretical modules, while there are workshops for the vocational, practical and performance modules. The practical and academic sides of the subject receive equal attention. The seminar is the core teaching and learning activity, as it is seen as the most effective way of encouraging active debate rather than the passive acquisition of information. Interrogating work in small group studio workshops also fulfils this function on a practical level. Although a good deal of work is tutor-led at first, student independence is encouraged and progressively developed. Year One is devoted to discovering dance. Year Two is involved with mastering and organising skills. Year Three is the year of independence and producing an independent Performance Project. At Level Three a good deal of teaching is done through individual tutorials, a teaching method not employed as extensively at earlier levels where work is largely group taught. At this stage, students are expected to be able to manage the process of selecting and setting up a research production topic, and to take responsibility for the management and completion of the project, with their tutor acting in a consultative role. Since many of these projects will incorporate performance, students will often act as their own producers. Added to this university-located activity will be work set in the community

The programme ensures compliance with the Framework for Higher Education Qualifications in the following ways and through student progression at key Level stages:

At Level 1, students are expected to:

- develop a grasp of basic key concepts in dance, choreography and cultural history from ancient to contemporary;
- identify and locate appropriate source material within the university;
- identify arguments in secondary material;
- reflect on their own work;

- develop some proficiency in anatomy and analysis of how movement analysis works;
- show some awareness of the conceptual role of ideology in the study of dance history;
- show an awareness of fundamental dancing and dance performance concepts;
- produce various presentations and critical essays related to choreographic material, history and dance performance;
- relate their own creative work to theoretical concepts through workbooks and journals;
- develop basic proficiency in recording, lighting, sound, stage management and health and safety standards;
- identify appropriate forms of dance analysis and enquiry;
- show the ability to work as part of team in different group productions;
- engage with reflective processes of learning and personal development planning.

In addition, they will make progress in transferable skills related to personal communications skills, group work, presentations, research practice and written work of various kinds.

At Level 2, students are expected to:

- understand the relationship between different forms of dancing processes;
- understand the conditions and operation of dance in the twentieth and twenty-first centuries;
- develop specific production skills in dance using different sizes and types of dance performance spaces;
- learn to engage with different scales of community work;
- distinguish effort from learning;
- develop their ability to manage and successfully carry out more complex research projects;
- demonstrate capacity for independent learning and reflection;
- extend the process of assessing group formation, practice and process;
- deepen their understanding of dance and choreographic theory;
- supplement university-based learning with work in the community;
- demonstrate enhanced skills in group work, presentation, IT, backstage and written work;
- gather, assimilate and interpret appropriate material from a wider variety of sources;
- deepen their critical analysis of primary sources, and use them more extensively
- identify and analyse key themes and arguments in secondary material
- recognise, appraise and use in practice a range of theoretical and practitioner-based perspectives
- design and manage a more complex research project
- demonstrate capacity for independent learning and reflection
- demonstrate enhanced skills in group work, presentation, production, IT and written work
- take advantage of placement opportunities

At Level 3, students are expected to:

- engage in independent research and practice-based projects using a wide variety of sources and methodologies;
- develop a cogent argument of their own in relation to issues and debates, and to support such argument thoroughly;
- be able to organize and utilize large amounts of information and, if necessary, groups of people and associates;
- broaden their work in community projects;
- develop a wider understanding of race, gender and multi-culturalism;
- understand wider global forms, techniques and issues relating to dance and performance;
- show the capacity to use different forms of media as part of the creative process;
- explain and analyse dance performances and societal issues of both a practical and theoretical

nature in terms of a global context;

- appreciate and critically evaluate current and past debates within choreographic performative and cultural theory;
- be aware of different research methodologies, and choose and use them appropriately;
- further develop their own productive capacities in written, performance and media forms;
- show a high level of critical reflection upon their own work;
- where necessary to produce and handle a budget related to practical work and productions;
- evaluate and apply theoretical frameworks;
- show high levels of communication skills in writing and presentation;
- work as a highly effective and independent group member;
- produce an involved and lengthy Independent Study in the form of a Performance Project;
- engage in independent research using a wide variety of sources both readily available and more difficult to access;
- be able to manage more complex amounts of information;
- be aware of new practical and media-based technologies;
- acquire an intercultural perspective on the subject;
- develop a cogent argument of their own in relation to issues and debates, and to support this argument thoroughly;
- show a high level of critical reflection upon their own work;
- evaluate and apply theoretical frameworks themselves;
- show high levels of communications skills in writing and presentation;
- work as a highly effective group member or group leader.

The learning outcomes for individual modules encompass these points, as well as outcomes of subject knowledge.

Dance modules incorporate a wide range of teaching, learning and assessment methods, reflecting the broad nature of the learning outcomes for the subject. Teaching and learning will normally take place in a variety of continually evolving contexts to reflect the shifting Learning Landscape of the University of Lincoln, including an appropriate balance of:

- lectures, seminars, tutorials, workshops, rehearsals, productions, practical classes, laboratory/studio-based practice, screenings,
- group and individual learning
- professional placements of varying types
- tutor-led, student-led, self-directed study
- use of subject-specific and generic technologies
- resource-based learning, including library work and attendance at performances.

Personal Development Planning (PDP):

As outlined in the QAA documentation relating to PDP processes, these will complement the formal curriculum by: 'helping students to:

- reflect critically on their own learning, behaviours and achievements;
- be more independent and effective learners and value their own capability through improved self-awareness;
- motivate themselves;
- be aware of how they can apply their learning in contexts other than the academic curriculum;
- enhance their ability to present themselves to others;
- improve their employability;
- and encourage a positive attitude to the idea of learning throughout life.

PDP is likely to involve an individual in:

- gathering information on learning experiences and achievement;
- reflecting on learning experiences and achievement;
- identifying new learning needs and creating development plans;
- reviewing their progress towards the achievement of goals they have set.

and develop their capacity to:

- recognise, value and evidence their own learning in academic and non-academic contexts;
- evaluate and recognise their own strengths and weaknesses and identify ways in which perceived weaknesses might be improved and strengths enhanced;
- utilise their own records and evidence of learning to demonstrate to others what they know and can do;
- recognise how achievements that are not part of an academic programme might be accredited;
- plan and take responsibility for their personal, educational and career development.

Characteristics of effective PDP practice:

The key lesson from institutions that have already implemented such policies in higher education is that PDP should be integral to learning. Students do not participate in such processes for altruistic reasons: they have to perceive the investment they make will be valued.

PDP is likely to be most effective when it is:

- a mainstream academic activity
- linked to the learning objectives/outcomes of programmes
- undertaken regularly
- supported and valued by staff
- supported by institutional structures, resources and expertise
- owned by the learner
- seen to be valued by society (e.g. employers and Professional Bodies)

Students are more likely to value PDP if they see that academic staff themselves are involved in PDP processes, e.g. through appraisal and development policies or portfolio building linked to professional accreditation or CPD requirements.'

In order to embed PDP as fully as possible within the Drama programme, it is intended to undertake the following measures, in line with the practice outlined in the QAA recommendations:

- at the start of a programme, students will be introduced to the opportunities for PDP, through the induction process, the allocation of academic tutors and the Drama tutorial programme (to be revamped for 2008). Students will join a small (6-8) tutorial group for the first year, meeting at regular timetabled points, led by an academic tutor whom they will be able to contact regarding their academic work throughout their degree studies.
- students will be provided with opportunities for PDP at each stage of their programme, most notably through the tutorial programme at level one; through tutorials for project work and placements at level two; and advanced Option seminars and/or Independent Study at level three.
- the rationale for PDP at different stages of a programme will be explained for the benefit of students (e.g. in level handbooks and module guides);

On completion of their programme students will have:

- participated in PDP in a range of learning contexts at each stage or level of their programme;
- demonstrated that they can access and use the aids and tools provided by the institution to help them reflect upon their own learning and achievements and to plan for their own personal,

educational and career development;

- with support, created their own learning records containing information on the qualities and skills they can evidence which can be drawn upon when applying for a job or further study.

General:

- The primary responsibility for developing, updating and maintaining their Personal Learning Records rests with the individual student, with staff support.
- Students are introduced to PDP its purposes, obligations and anticipated benefits, at an early point in their HE experience.

Within the Faculty, a Writing Centre has been established in order to aid students with writing challenges, which may have been identified by academic staff in feedback. The Writing Centre is staffed by a Royal Literary Fellow who is attached to the Faculty. The Faculty aims to continue the operation of the Centre once the Royal Literary Fellowship funding expires. This facility operates in addition to the University's disability service, DART, which inter alia provides support for students with dyslexia.

## **5.2. Assessment Strategy**

Assessment is designed to allow students to demonstrate their achievement of the above learning outcomes, and therefore incorporates a variety of methods. Different skills are called for in tests, presentations, projects, portfolios and essays. Each level offers a range of these assessment methods. Throughout the programme there is increasing emphasis on self-direction and self-responsibility by the student culminating in the Third Year Performance Projects but the aim has been to allow students to experience a range of different assessments throughout the programme. Essay writing forms a major part of assessment in theoretical modules and practical projects often form 50% of an overall assessment. There are opportunities for formative and summative assessment is a variety of modes: practical (group/individual); written (essays, project reports, portfolios, journals, dissertations, choreographic projects, multimedia recordings, scenographies, lighting plans, and oral reports.

Assessment within Dance should enable students to demonstrate their level of intellectual attainment and the full range of their practical abilities and skills. Because of the practice-based elements in the subject equal emphasis is frequently placed on individual and group practical work that often lies outside the stated framework of university assessment criteria. Since performance (individually and as part of a group) is a key feature of a Dance course, different methods of assessment are called for. Classes in technique and choreography; for instance, use up to four different measures to test different areas of an individual's capability and achievement. In assessments, some things we will take into consideration include:

- the assessment of process over finished product
- process criteria that are medium specific
- the ability to work alone and as part of a group
- the use of different sources of evidence for judgement about process
- the place of the individual within a group collaboration
- the input of outside, independent assessment of group collaboration
- addressing student diversity and growth within a group context
- using different forms of feedback (e.g. verbal and notes followed by traditional written feedback or group critique)
- the use of self- and peer-assessment

- moving process forwards into further developmental phases

## 6. Programme Structure

The total number of credit points required for the achievement of Certificate of Higher Education (CertHE) is 120.

The total number of credit points required for the achievement of Diploma of Higher Education (DipHE) is 240.

The total number of credit points required for the achievement of Bachelor of Arts with Honours (BA (Hons)) is 360.

### Level 1

<b>Title</b>	<b>Credit Rating</b>	<b>Core / Optional</b>
Study Skills For Dance 2019-20	15	Core
Dance Technique and Anatomy 2019-20	30	Core
Dance Composition 2019-20	15	Core
Contemporary Dance, Choreography & Performance 2019-20	15	Core
Screen Dance 2019-20	15	Core
Dance Studies 2019-20	15	Core
Dance Improvisation and Reflective Practice 2019-20	15	Core

### Level 2

<b>Title</b>	<b>Credit Rating</b>	<b>Core / Optional</b>
Revisiting Repertory 2020-21	15	Optional
Digital Performance 2020-21	15	Core
The Dance Practitioner in Context 2020-21	15	Optional
Production Skills 2020-21	15	Optional
Arts Management 2020-21	15	Optional
Placements (Fine & Performing Arts) 2020-21	15	Optional
Dance Technique and Somatics 2020-21	15	Core
Conceptual Choreography 2020-21	15	Core
Applied Dance Techniques 2020-21	15	Core
Contact Improvisation: An Ongoing Research Lab 2020-21	15	Core
The Performance of Identity 2020-21	15	Core
Study Abroad Dance 2020-21	60	Optional

### Level 3

<b>Title</b>	<b>Credit Rating</b>	<b>Core / Optional</b>
Dissertation (Dance) 2021-22	30	Core
Choreography: Locating Dance 2018-19	30	Core
Body in Performance: Theory and Practice 2021-22	30	Core
Dance Technique and Performance 2021-22	30	Core

## Appendix I - Curriculum Map

This table indicates which modules assume responsibility for delivering and ordering particular programme learning outcomes.

**Key:**  Delivered and Assessed     Delivered     Assessed

### Level 1

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Contemporary Dance, Choreography & Performance 2019-20												
Dance Composition 2019-20												
Dance Improvisation and Reflective Practice 2019-20												
Dance Studies 2019-20												
Dance Technique and Anatomy 2019-20	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>			<input type="checkbox"/>
Screen Dance 2019-20												
Study Skills For Dance 2019-20	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Contemporary Dance, Choreography & Performance 2019-20												
Dance Composition 2019-20												
Dance Improvisation and Reflective Practice 2019-20												
Dance Studies 2019-20												
Dance Technique and Anatomy 2019-20	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
Screen Dance 2019-20												
Study Skills For Dance 2019-20				<input type="checkbox"/>		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

	PO25	PO26
Contemporary Dance, Choreography & Performance 2019-20		



Dance Composition 2019-20		
Dance Improvisation and Reflective Practice 2019-20		
Dance Studies 2019-20		
Dance Technique and Anatomy 2019-20		✓
Screen Dance 2019-20		
Study Skills For Dance 2019-20		

## Level 2

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Applied Dance Techniques 2020-21												
Arts Management 2020-21												
Conceptual Choreography 2020-21												
Contact Improvisation: An Ongoing Research Lab 2020-21												
Dance Technique and Somatics 2020-21												
Digital Performance 2020-21												
Placements (Fine & Performing Arts) 2020-21												
Production Skills 2020-21												
Revisiting Repertory 2020-21	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Study Abroad Dance 2020-21			✓	✓	✓	✓			✓		✓	
The Dance Practitioner in Context 2020-21												
The Performance of Identity 2020-21												

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Applied Dance Techniques 2020-21												
Arts Management 2020-21												
Conceptual Choreography 2020-21												
Contact Improvisation: An Ongoing Research Lab 2020-21												
Dance Technique and Somatics 2020-21												

Digital Performance 2020-21												
Placements (Fine & Performing Arts) 2020-21												
Production Skills 2020-21												
Revisiting Repertory 2020-21	✓	✓	✓			✓	✓			✓		
Study Abroad Dance 2020-21	✓	✓	✓	✓		✓	✓	✓				
The Dance Practitioner in Context 2020-21												
The Performance of Identity 2020-21												

											PO25	PO26
Applied Dance Techniques 2020-21												
Arts Management 2020-21												
Conceptual Choreography 2020-21												
Contact Improvisation: An Ongoing Research Lab 2020-21												
Dance Technique and Somatics 2020-21												
Digital Performance 2020-21												
Placements (Fine & Performing Arts) 2020-21												
Production Skills 2020-21												
Revisiting Repertory 2020-21												
Study Abroad Dance 2020-21												
The Dance Practitioner in Context 2020-21												
The Performance of Identity 2020-21												

### Level 3

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Body in Performance: Theory and Practice 2021-22												
Choreography: Locating Dance 2018-19												
Dance Technique and Performance 2021-22												
Dissertation (Dance) 2021-22							✓	✓				

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24		
Body in Performance: Theory and Practice 2021-22														
Choreography: Locating Dance 2018-19														
Dance Technique and Performance 2021-22														
Dissertation (Dance) 2021-22						✓	✓	✓	✓	✓			✓	
													PO25	PO26
Body in Performance: Theory and Practice 2021-22														
Choreography: Locating Dance 2018-19														
Dance Technique and Performance 2021-22														
Dissertation (Dance) 2021-22														

## Appendix II - Assessment Map

This table indicates the spread of assessment activity across the programme. Percentages indicate assessment weighting.

### Level 1

	01	02	03	04	05	06	07	08	09	10	11	12
Contemporary Dance, Choreography & Performance 2019-20									100			
Dance Composition 2019-20					15						45	40
Dance Improvisation and Reflective Practice 2019-20												100
Dance Studies 2019-20										100		
Dance Technique and Anatomy 2019-20										100		
Screen Dance 2019-20											70	30
Study Skills For Dance 2019-20						50						

	13	14	15	16	17	18	19	20	21	22	23	24
Contemporary Dance, Choreography & Performance 2019-20												
Dance Composition 2019-20												
Dance Improvisation and Reflective Practice 2019-20												
Dance Studies 2019-20												
Dance Technique and Anatomy 2019-20												
Screen Dance 2019-20												
Study Skills For Dance 2019-20	50											

	25	26	27	28	29	30	31	32	33	34	35	36
Contemporary Dance, Choreography & Performance 2019-20												
Dance Composition 2019-20												



**Level 2**

	01	02	03	04	05	06	07	08	09	10	11	12
Applied Dance Techniques 2020-21						30					70	
Arts Management 2020-21											25	
Conceptual Choreography 2020-21						30					70	
Contact Improvisation: An Ongoing Research Lab 2020-21												100
Dance Technique and Somatics 2020-21						30					70	
Digital Performance 2020-21										70		30
Placements (Fine & Performing Arts) 2020-21												
Production Skills 2020-21												
Revisiting Repertory 2020-21												
Study Abroad Dance 2020-21												
The Dance Practitioner in Context 2020-21												
The Performance of Identity 2020-21											100	

	13	14	15	16	17	18	19	20	21	22	23	24
Applied Dance Techniques 2020-21												
Arts Management 2020-21	25	50										
Conceptual Choreography 2020-21												
Contact Improvisation: An Ongoing Research Lab 2020-21												
Dance Technique and Somatics 2020-21												
Digital Performance 2020-21												
Placements (Fine & Performing Arts) 2020-21											100	
Production Skills 2020-21	50	50										
Revisiting Repertory 2020-21												
Study Abroad Dance 2020-21												
The Dance Practitioner in Context 2020-21	100											
The Performance of Identity 2020-21												

	25	26	27	28	29	30	31	32	33	34	35	36
Applied Dance Techniques 2020-21												
Arts Management 2020-21												
Conceptual Choreography 2020-21												
Contact Improvisation: An Ongoing Research Lab 2020-21												
Dance Technique and Somatics 2020-21												
Digital Performance 2020-21												
Placements (Fine & Performing Arts) 2020-21												
Production Skills 2020-21												
Revisiting Repertory 2020-21	70		30									
Study Abroad Dance 2020-21												
The Dance Practitioner in Context 2020-21												
The Performance of Identity 2020-21												
	37	38	39	40	41	42	43	44	45	46	47	48
Applied Dance Techniques 2020-21												
Arts Management 2020-21												
Conceptual Choreography 2020-21												
Contact Improvisation: An Ongoing Research Lab 2020-21												
Dance Technique and Somatics 2020-21												
Digital Performance 2020-21												
Placements (Fine & Performing Arts) 2020-21												
Production Skills 2020-21												
Revisiting Repertory 2020-21												
Study Abroad Dance 2020-21				100								
The Dance Practitioner in Context 2020-21												
The Performance of Identity 2020-21												
							49	50	51	52	EP 1 (Wk 16)	EP 2 (Wks 33,





	25	26	27	28	29	30	31	32	33	34	35	36
Body in Performance: Theory and Practice 2021-22												
Choreography: Locating Dance 2018-19												
Dance Technique and Performance 2021-22												
Dissertation (Dance) 2021-22												
	37	38	39	40	41	42	43	44	45	46	47	48
Body in Performance: Theory and Practice 2021-22												
Choreography: Locating Dance 2018-19												
Dance Technique and Performance 2021-22												
Dissertation (Dance) 2021-22												
							49	50	51	52	EP 1 (Wk 16)	EP 2 (Wks 33, 34, 35)
Body in Performance: Theory and Practice 2021-22												
Choreography: Locating Dance 2018-19												
Dance Technique and Performance 2021-22												
Dissertation (Dance) 2021-22												

## Appendix III - Benchmark Analysis

This table maps programme learning outcomes to relevant QAA subject benchmark statements or PSRB guidelines.

### Knowledge and Understanding

	DDP01	DDP02	DDP03	DDP04	DDP05	DDP06	DDP07	DDP08	DDP09
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									
PO8									

	DDP10	DDP11	DDP12	DDP13	DDP14	DDP15	DDP16	DDP17	DDP18
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									
PO8									

	DDP19	DDP20	DDP21	DDP22	DDP23	DDP24	DDP25	DDP26	DDP27
PO1									
PO2									
PO3									
PO4									
PO5									

PO6									
PO7									
PO8									

	DDP28	DDP29	DDP30	DDP31	DDP32	DDP33	DDP34	DDP35	DDP36
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									
PO8									

						DDP37	DDP38	DDP39	DDP40
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									
PO8									

### Subject Specific Intellectual Skills

	DDP01	DDP02	DDP03	DDP04	DDP05	DDP06	DDP07	DDP08	DDP09
PO9									
PO10									
PO11									
PO12									

	DDP10	DDP11	DDP12	DDP13	DDP14	DDP15	DDP16	DDP17	DDP18
PO9									
PO10									
PO11									
PO12									

	DDP19	DDP20	DDP21	DDP22	DDP23	DDP24	DDP25	DDP26	DDP27
PO9									
PO10									
PO11									
PO12									

	DDP28	DDP29	DDP30	DDP31	DDP32	DDP33	DDP34	DDP35	DDP36
PO9									
PO10									
PO11									
PO12									

						DDP37	DDP38	DDP39	DDP40
PO9									
PO10									
PO11									
PO12									

## Subject Specific Practical Skills

	DDP01	DDP02	DDP03	DDP04	DDP05	DDP06	DDP07	DDP08	DDP09
PO13									
PO14									
PO15									

PO16									
PO17									
	DDP10	DDP11	DDP12	DDP13	DDP14	DDP15	DDP16	DDP17	DDP18
PO13									
PO14									
PO15									
PO16									
PO17									
	DDP19	DDP20	DDP21	DDP22	DDP23	DDP24	DDP25	DDP26	DDP27
PO13									
PO14									
PO15									
PO16									
PO17									
	DDP28	DDP29	DDP30	DDP31	DDP32	DDP33	DDP34	DDP35	DDP36
PO13									
PO14									
PO15									
PO16									
PO17									
						DDP37	DDP38	DDP39	DDP40
PO13									
PO14									
PO15									
PO16									
PO17									

## Transferable Skills and Attributes

	DDP01	DDP02	DDP03	DDP04	DDP05	DDP06	DDP07	DDP08	DDP09
PO18									
PO19									
PO20									
PO21									
PO22									
PO23									
PO24									
PO25									
PO26									

	DDP10	DDP11	DDP12	DDP13	DDP14	DDP15	DDP16	DDP17	DDP18
PO18									
PO19									
PO20									
PO21									
PO22									
PO23									
PO24									
PO25									
PO26									

	DDP19	DDP20	DDP21	DDP22	DDP23	DDP24	DDP25	DDP26	DDP27
PO18									
PO19									
PO20									
PO21									
PO22									
PO23									
PO24									

PO25									
PO26									

	DDP28	DDP29	DDP30	DDP31	DDP32	DDP33	DDP34	DDP35	DDP36
PO18									
PO19									
PO20									
PO21									
PO22									
PO23									
PO24									
PO25									
PO26									

	DDP37	DDP38	DDP39	DDP40
PO18				
PO19				
PO20				
PO21				
PO22				
PO23				
PO24				
PO25				
PO26				

## **Appendix IV: Benchmark Benchmark Statement(s)**



- DDP01** - *Demonstrate knowledge of forms, practices, traditions and histories of performance and of some theoretical explanations of those histories.*
- DDP02** - *Demonstrate knowledge of key practitioners and practices and/or theorists and their cultural and/or historical contexts.*
- DDP03** - *Demonstrate knowledge of the key components of performance and the processes by which it is created and realised.*
- DDP04** - *Demonstrate understanding of how to read texts, dance notations and/or scores, and how transitions from page to stage may be effected.*
- DDP05** - *Demonstrate understanding of the group and collective processes and the interplay between the performers' conscious and subconscious resources in the realisation of performance.*
- DDP06** - *Demonstrate understanding of the interplay between practice and theory within the field of study.*
- DDP07** - *Demonstrate understanding of appropriate interdisciplinary elements of DDP and how to apply knowledge, practices, concepts and skills from other disciplines.*
- DDP08** - *Be able to describe and interpret performance texts, production techniques and disciplines and performance events.*
- DDP09** - *Be aware of the skills and processes of production, design and rehearsal by which performance is created, and have experience of their realisation and presentation in performance.*
- DDP10** - *Be able to understand the possibilities for performance implied by a text, dance notation or score and, as appropriate, realise these sources through design and performance.*
- DDP11** - *Be able to contribute to the creation and/or production of performance through an understanding of appropriate performance vocabularies, techniques, crafts, structures and working methods.*
- DDP12** - *Be able to engage in appropriate independent research, whether investigating past or present performances or as part of the process of creating new performance.*
- DDP13** - *Be able to identify the cultural frameworks that surround performance events and on which these events impinge.*
- DDP14** - *Have skills in developing ideas and constructing arguments and the capacity to present them in appropriate ways.*
- DDP15** - *To be aware of and able to describe forms of discourse and their effects on representation in the arts, media and public life.*
- DDP16** - *Be able to work in a group and to have the skills needed for the realisation of practice-based work.*

**DDP17** - *Be able to manage personal workloads and to meet deadlines and to negotiate and pursue goals with others.*

**DDP18** - *Have an ability to manage creative, personal and interpersonal issues.*

**DDP19** - *Have acquired information retrieval skills needed to gather, sift, synthesise and organise material independently.*

**DDP20** - *Have acquired information technology skills and have developed some awareness of their application and potential.*

**DDP21** - *Demonstrate intelligent engagement with forms, practices, traditions and histories of performance and of theoretical explanations of those histories.*

**DDP22** - *Demonstrate intelligent engagement with the work of key practitioners and practices and/or theorists and their cultural and/or historical contexts.*

**DDP23** - *Demonstrate intelligent engagement with the key components of performance and the processes by which it is created and realised.*

**DDP24** - *Demonstrate creative and intelligent engagement with a range of texts, dance notations and/or scores, and how transitions from page to stage may be effected.*

**DDP25** - *Demonstrate creative and intelligent engagement with group and collective processes and the interplay between the performers' conscious and subconscious resources in the realisation of performance.*

**DDP26** - *Demonstrate intelligent engagement with the interplay between practice and theory within the field of study.*

**DDP27** - *Demonstrate intelligent engagement with appropriate interdisciplinary elements of DDP and how to apply knowledge, practices, concepts and skills from other disciplines.*

**DDP28** - *Able to describe, interpret and evaluate performance texts, production techniques and disciplines and performance events sensitively, and to engage creatively and critically with a range of critical and theoretical perspectives.*

**DDP29** - *Able to engage creatively and critically with the skills and processes of production, design and rehearsal by which performance is created, and have an ability to select, refine and present these in performance.*

**DDP30** - *Able engage creatively and critically with the possibilities for performance implied by a text, dance notation or score and, as appropriate, to realise these sources sensitively through design and performance.*

**DDP31** - *Able to engage creatively and critically with the creation and/or production of performance through a developed and sensitive understanding of appropriate performance vocabularies, techniques, crafts, structures and working methods.*

**DDP32** - *Able to engage creatively and critically in appropriate independent research, whether investigating past or present performances or as part of the process of creating new performance.*

**DDP33** - *Able to identify and interpret critically the cultural frameworks that surround performance events and on which these events impinge.*

**DDP34** - *Have critical and analytical skills in developing ideas and constructing arguments and the capacity to evaluate and present them in a range of ways.*

**DDP35** - *Have a developed capacity to analyse and critically examine and evaluate forms of discourse and their effects on representation in the arts, media and public life.*

**DDP36** - *Be able to work creatively and imaginatively in a group and have the developed creative skills needed for the realisation of practice-based work.*

**DDP37** - *Be able to manage personal workloads efficiently and effectively, meet deadlines, and negotiate and pursue goals with others.*

**DDP38** - *Have a developed ability to manage constructively and effectively creative, personal and interpersonal issues.*

**DDP39** - *Have acquired information retrieval skills needed to gather, sift, synthesise and organise material independently and to critically evaluate its significance.*

**DDP40** - *Have acquired and developed appropriate information technology skills, and have developed considerable awareness of their application and potential within the field of study.*