**MSc/MFA DANCE SCIENCE**

**Writing Supplement**

**Submission guidelines**

After completing your UCAS application, you will create an account on [**Embark**](https://trinity.embark.com/apply/2025), and then upload this writing supplement there. As part of your application to the MSc/MFA in Dance Science, you are asked to submit a Writing Supplement that consists of two parts: (1) Personal Statement and (2) Academic Writing.

In **Part 1: Personal Statement,** youshould include:

* your motivation to study dance science and its value for the dance artist and dance practice;
* your previous experience in research or other activities relevant to dance science;
* the particular areas of dance science that you are interested in exploring on the Masters programme and how this will contribute to your career.

The personal statement should be approximately 500 words.

NOTE: If you are only applying to Dance Science programmes, the Personal Statement may be the same as your UCAS Personal Statement. For applicants applying to more than one programme on UCAS, you may use the Personal Statement in the Writing Supplement to expand on your interest in Dance Science specifically.

In **Part 2: Academic Writing,** you are asked **answer three questions** from a presented list of dance science topics. Your discussion of the selected topics should be based on your reading of relevant literature in the field of research. For each question, please indicate the reference list of the relevant sources that you used to formulate your answer. The word count should be approximately 300 words per question, not inclusive of the reference list).

A sample list of journal articles, textbooks and websites is provided at the end of this document. We also encourage you to search the selected topic through online databases, such as GoogleScholar.

Please upload your completed Writing Supplement to [**Embark**](https://trinity.embark.com/apply/2025).

**Applicant Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**PART 1: Personal Statement**

The Personal Statement should address the points above in approximately 500 words. Please write in the space below:

**PART 2: Academic Writing**

Choose and answer **three questions** from the list of dance science related topics below. Your discussion of the selected topics should be based on your reading of relevant literature in the field of research. **For each question, support your answers with evidence-based research in dance science, and indicate the reference list of sources used to formulate each answer**.

**Choose three questions from the following list, and support your answers with dance science research:**

1. How would you define qualitative and quantitative research? Complement your answer by identifying one or two studies in dance science that use a quantitative or qualitative research design.
2. What is the relationship between fatigue and injury in dance?
3. Comment on the concept of perfectionism and its prevalence in dance populations.
4. Please read the following definition of statistics from Thomas and Nelson (2007):

‘*Statistics is simply an objective means of interpreting a collection of observations. Various statistical techniques are necessary to describe the characteristics of data, test relationships between sets of data, and test the differences among sets of data’’ (p.97).*

In relation to the above quote, or from your prior understanding of statistics, comment on the role of statistics in dance science research.

1. What is proprioception and how does it relate to dance learning?
2. How can imagery be used in dance practice?
3. What is the impact of participation in dance activity on health and wellbeing of vulnerable groups?
4. How is injury defined in the literature, and what are the challenges of the definition of injury in dance?
5. What is the meaning of ‘motivational climates’ in dance?
6. What do you understand by periodisation in dance training? Support your answer with examples of how dance training can include periodisation principles.
7. Explain the concept of supplemental training in dance.
8. What is the importance of a good warm up and cool down in dance, and how does it impact on dancer’s physical and psychological preparation?
9. What is the difference between flexibility and hypermobility, and which challenges do these concepts bring to dance training?

**Please indicate the selected question and write your answer in the space. Please include a list the references used to formulate each answer.**

**Question 1- \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Question 2- \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Question 3- \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**RELEVANT READING**

Anderson, D., & Magill, R. A. (2021). *Motor learning and control : concepts and applications [12th ed.]* (12th ed.). McGraw Hill.

Angioi, M., Metsios, G., Twitchett, E. A., Koutedakis, Y., & Wyon, M. (2012). Effects of Supplemental Training on Fitness and Aesthetic Competence Parameters in Contemporary Dance : A Randomised Controlled Trial. *Medical Problems of Performing Artists*, *27*(1), 3–8.

Aujla, I. J., Nordin-Bates, S. M., Redding, E., & Jobbins, V. (2014). Developing talent among young dancers: Findings from the UK Centres for Advanced Training. *Theatre, dance and performance training*, 5(1), 15-30.

Clippinger, K. (2007). *Dance anatomy and kinesiology*. Champaign, IL: Human Kinetics.

Estanol, E., & Taylor, J. 1. (2014). Dance psychology for artistic and performance excellence. Champaign, IL Human Kinetics

Fitt, S.S. (1996). *Dance kinesiology* (2nd ed.). New York, NY: Schirmer Books; London, England: Prentice Hall.

Franklin, E. (1996). *Dynamic alignment through imagery*. Champaign, IL: Human Kinetics.

Koutedakis, Y., & Sharp, C. (1999). *The fit and healthy* *dancer*. Chichester, England: John Wiley & Sons.

Laws, H. (2005). *Fit to dance 2: Report of the second national inquiry into dancers’ health and injury in the UK*. London, England: Newgate Press.

Laws, K. (2008). *Physics and the art of dance: Understanding movement* (2nd ed.). Oxford, England: Oxford University Press.

Liederbach, M., Schanfein, L., & Kremenic, I. J. (2013). What Is Known About the Effect of Fatigue on Injury Occurrence Among Dancers? *Journal of Dance Medicine & Science*, *17*(3), 101–108. https://doi.org/10.12678/1089-313X.17.3.101

Lott, M. (2023). *Biomechanics of dance : Applications of classical mechanics*. De Gruyter.

Mastin, Z., (2010). *Nutrition for the dancer*. Alton, England: Dance Books.

Nordin, S. M. (2022). *Essentials of dance psychology*. Human Kinetics.

Olsen, A. (1998). *BodyStories: A guide to experiential anatomy*. Barrytown, NY*:* Station Hill.

Quin, E., Rafferty S., & Tomlinson, C. (2015). Safe dance practice: An applied dance science perspective. Champaign, IL: Human Kinetics.

Thomas, J. R., Martin, P. E., Etnier, J. L., & Silverman, S. J. (2023). *Research methods in physical activity [8th ed.]* (8th ed.).

Welsh, T., Ambegaonkar, J. P., & Mainwaring, L. (2022). *Research Methods in the Dance Sciences*. University Press of Florida.

Wilmerding, V., & Krasnow, D. (2015). *Motor learning and control for dance : principles and practices for performers and teachers*. Human Kinetics.

Wilmerding, M. V., & Krasnow, D. (Eds.). (2016). Dance Wellness. Human Kinetics.

Wilmore, J. H. & Costill, D. L., (2008). *Physiology of sport and exercise* (4th ed.). Champaign, IL: Human Kinetics.

Wyon, M., & Allard, G. (2022). *Periodization : A framework for dance training*. Methuen Drama.

**Search literature via** [**ScholarGoogle**](https://scholar.google.com/) **.**