**STUDY ABROAD PROGRAMME**

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| **Programme** | BA (Hons) Contemporary Dance |
| **Awarding Institution** | Trinity Laban Conservatoire of Music and Dance |
| **Location of Study** | Laban Building |

**SUMMARY DESCRIPTION**

The Study Abroad Programme (SAP) is designed for overseas students who would like to spend a period of study at Trinity Laban. Applicants must be currently undertaking a dance programme at, or equivalent, to degree level in their own country and aiming to achieve credits from their studies at Trinity Laban.

As a student on the Programme, you will be part of a diverse community of students from a wide variety of backgrounds and training and with different types and levels of expertise and experience. Your individual programme will be made up of the modules/components offered on the second year of Trinity Laban’s BA (Hons) Contemporary Dance programme.

Credits are awarded in respect of each component or module successfully passed. The value of the credits awarded for each component/module are detailed below. You will also be issued with an academic transcript and a certificate of completion of the Study Abroad Programme.

**ABOUT THE BA (HONS) CONTEMPORARY DANCE**

The BA (Hons) Contemporary Dance programme is designed for students wishing to develop as an independent, autonomous learner and grow into a confident, creative dance practitioner. It will facilitate the development of your individual artistic voice, and by the end of your course you will have created and performed a wide range of challenging dance works within various settings and to diverse audiences. Through intensive practice you will have acquired dance skills at the highest level. You will have participated in creative processes directed by professional dance artists, and you will have researched, created, and presented your own choreography.

You will have encountered a range of dance cultures through which you will have developed a sophisticated subject expertise and a nuanced understanding of contemporary dance within a global society. You will have investigated, through theory and practice, the role that collective creative acts play to make a positive impact on civic life.

Situated in the interdisciplinary context of Trinity Laban you will have developed collaborative skills and engaged with different modes of artistic expression and outcomes presented across different media as well as in theatres and other performance spaces. You will have developed resourcefulness and acquired the digital and entrepreneurial skills that support your transition into a sustainable professional career or progression to postgraduate level study.

As a Study Abroad student you will join Year 2 in either September or January.

Year 2 encourages versatility and risk-taking to enhance your artistic voice and its connectedness to wider current arts practices and communities. You will build on fundamental dance skills that you would have typically encountered in your first year of study at your home institution. You will take part in dance technique, creative and contextual classes to continue to develop, and define craft and further integrate your skills, knowledge and understanding in those specialist dance areas. In addition, if you join for Term 1, an elective component will enable you to explore an area of individual interest without compromising on the other strands. This will place dance in the context of either film, music collaboration, performance design or community practice.  If you join for Term 2 and 3, you will instead take part in Colab, a collaborative project that brings together students across dance, music and Musical Theatre, and you will patriciate in the rehearsal and performance of our Dance Repertory Projects in the summer.

The programme seeks to:

1. Prepare students to meet the challenges of a multi-stranded career within the dance profession and to be the creators of its future

1. Offer students extensive experience as performer and choreographer through intensive creative processes and regular performance opportunities

1. Provide interaction with the profession through regular working opportunities with practising dance artists

1. Instate principles of safe practice as a basis of physical efficiency, well-being, and longevity in the dance profession

1. Develop students’ understanding of how their technical expertise resources their creative contribution to diverse choreographic and performance contexts

1. Provide a means whereby students engage with analytical and critical perspectives on dance and foster their capacity to reflect on their practice and that of others

1. Make connections between strands of learning within a context of contemporary artwork and ideas

1. Foster the development of the student’s individual artistic voice alongside the acquisition of skills

1. Develop students’ understanding of the role their work can play in contributing to cultural debate and active citizenship

1. Facilitate the development of student autonomy progressively through the programme

**LEARNING OUTCOMES**

Learning Outcomes are in line with the QAA Subject Benchmark 2019.

**Knowledge and understanding**

On successful completion of this programme, a student will be expected to be able to demonstrate

A1 an embodied understanding of a diverse range of dance techniques and practices

A2 in-depth knowledge and critical awareness of selected dance practitioners and their creative genealogies in historical and cultural contexts

A3 an understanding of a range of processes by which dance performance is created, realised, managed, distributed, and documented

A4 an awareness of the interdisciplinary elements of dance and how to apply appropriate

knowledge, concepts, and skills from other disciplines

A5 a nuanced understanding of the use of group processes in the creation of work and of working within hierarchical and non-hierarchical structures

A6 secure grasp of the methods and methodologies used in dance related research

A7 an understanding of the different modes of creative and critical enquiries and frameworks

A8 an understanding of the ethical implications of research and performance to ensure activities are undertaken in safe and supported environments for specific audiences/participants

A9 a differentiated insight into the role which dance in all its forms may play in contributing to cultural debate and active citizenship

A10 a secure knowledge of the principles of safe dance practice and physical maintenance of the dancing body

**Skills**

A student will be expected to be able to demonstrate a confident and secure ability and capacity to

B1 take responsibility as an individual artist whether working independently or within a group for creative decision-making

B2 transform an idea into distilled choreographic language

B3 develop an individual interpretation within the framework determined by a choreographer’s intention

B4 apply performance skills as an individual and as a member of a group effectively to engage with an audience

B5 use fundamental movement principles within complex and extended movement    phrases

B6 dance with clarity, precision and confidence in both rehearsed sequences and movement material met for the first time

B7 adapt to the different demands and recognise intersections of various technical styles and choreographic processes

B8 interrogate own practice and evaluate the process as it progresses

B9 identify and investigate areas of specialist interest compatible with long term professional goals

B10    initiate, plan, and complete an independent creative research process and projects

B11 communicate with confidence and clarity ideas, intentions and processes to different

audiences through a range of media

B12 use technologies competently in the realisation, execution, and documentation of research outcomes and performance

B13 apply critical response and analytical skills such as:

* describing, theorising, interpreting, and evaluating texts and events from a range of critical perspectives and using appropriate subject-specific vocabularies

* developing skills of observation and visual, aural, and spatial awareness

* identifying and discriminating between primary and secondary sources

* accessing and analysing historical source materials to identify the original conditions and contexts for production

* investigating performance environments to determine how place, site, and space shape the events they accommodate

**Values and attitudes**

The following values and attitudes shape the learning environment in which students are expected and supported to

C1 assume responsibility for own role and the progression of own work

C2 work professionally within a group

C3 articulate ideas, observations, and reflections with peers

C4 fully engage with independent and autonomous learning approaches

C5 evidence professional conduct; maintain required regular attendance and an engaged approach to learning and creating

**GRADUATE ATTRIBUTES**

In achieving institutional learning and teaching goals, Trinity Laban aims to produce graduates from our Undergraduate programmes who:

1. Are highly creative and resourceful and exhibit excellence in technical dance skills within contemporary dance in its widest sense

1. Have outstanding performance skills

1. Are familiar with the possibilities offered by and through collaborative forms of working

1. Have extensive knowledge of the context within which dance work is created and performed

1. Are confident in the creative use of technologies within dance

1. Have the skills to develop as effective project leaders, able both to devise and manage their own performance projects, workshops, research, and to participate as team members in such activities

1. Have the capacity to recognise the applied potential of the art form of contemporary dance to engage with a variety of contexts such as social, community, performance, business, education

1. Have the potential to articulate persuasively and encourage and direct the participation of others in dance

1. Are equipped to take advantage of the wide range of employment opportunities available within the arts industries, and who understand how to generate their own work and have the skills to manage a sustainable and enriching career.

**Study abroad CURRICULUM**

**Structure**

The curriculum is structured into modules which are divided into components. All modules are core modules and there is no compensation applied on any module.

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| **STUDY ABROAD PROGRAMME (SAP)** | | | | | | |
| **Module Title** | **Component Title** | **Description** | **Module Credit Value** | **Term 1** | **Term 2** | **Term 3** |
| **Technical Practice 2** | **Dance Techniques** | Within each technique study focuses on:   * movement constituents and characteristic features      * stylistic and qualitative aspects of performance * adaptation of technical skills to the distinctive movement qualities * the learning, dancing and performing of movement material which progresses in complexity and demand | 22.5  (45) | 7.5 | 7.5 | 7.5 |
| **PAD** |
| **Embodied Complementary Practices** |
|  | | | | | | |
| **Creative Practice 2** | **Contact Improvisation** | This component introduces you to the role and experiences of the performer through creative practical workshops and studio–based explorations and discussions. | 20  (40) | 6 | 8 | 6 |
| **Choreography** | Study moves through a variety of approaches involving personal experience and ideas as a choreographic source. You will practice transforming your ideas and structuring them into choreographic investigations. |
| **Choreological Studies** | The component focuses on expanding and developing your dance practice, i.e. composition, performance and appreciation skills through:  a consideration of space and dynamics as they are embodied in dance practice  an examination of  Laban’s movement principles and the notion of choreological order  a practical exploration of Laban’s Choreutic theories |
|  |  |  |  |  |  |  |
|  | **CoLab** | During an intensive creative period this component will provide you with an opportunity to work with students and staff from across the music and dance faculties to devise and develop a cross-disciplinary project, gaining a valuable insight into the nature of collaborative working processes. |
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| **Performance Practice 2** | **Dance Repertory Project** | This component involves:   * the practical study, rehearsal and performance of selected extracts of 20th century dance repertory * the application of appropriate dance techniques directly supporting the nature and demands of the restaged works * the study of the historical and contextual background of the restaged works | 7.5  (15) | N/A | N/A | 7.5 |
|  |  |  |  |  |  |  |
| **Investigating Arts Practice 2**    \*Students undertake 1 of the 3 electives. | **Cultural Perspectives on Dance** | This component examines the cultural contexts of current and past arts practice. The study involves an exploration of how the relationship between dance and other art forms and the cultures in which they take place have been, and are currently, conceptualized; focusing particularly on issues such as gender, modernity, postmodernity, diversity and globalization. | 10  (20) | N/A | 5 | N/A |
| **Elective 1:**  **Dance and the Moving Image\*** | This component explores the relationship between dance and the moving image in theory and in practice. In the practical sessions, you will work in small groups to undertake a series of explorations of the medium. Later, you will present ideas for your dance video project. | 5 | N/A | N/A |
| **Elective 2:**  **Dance Artists in Education and Participatory Settings \*** | This component will introduce you to dance within school/college and community settings and develop your understanding of the teaching of dance within these contexts. Through theoretical and practical sessions the course will provide you with models of good practice and develop the skills necessary to deliver classes/workshops to a range of participants. | 5 | N/A | N/A |
| **Elective 3:**  **Performance Design\*** | This component lays out a series of basic technical issues and tasks commonly found in contemporary performance practice, including:  the nature of the theatre  the geography of the stage space and technical terminology  personnel structures and working practices  the nature of design and the role of the designer  an introduction to working with costume  an introduction to working with light | 5 | N/A | N/A |
| **Total Credits** |  |  | **60** | **18.5** | **20.5** | **21** |

**Learning and teaching methods**

The learning and teaching methods are designed to meet the Programme Aims and Learning Outcomes. A wide range of methods is used to meet the diverse learning approaches of the students and to provide a breadth and depth of learning experiences essential for the rigorous training of multi- skilled dance artists who will be able to maximise their professional opportunities in the highly competitive dance field. Methods include:

* Studio based practical classes
* Lectures and seminars in smaller learning groups
* Individual and group tutorials
* Tutor and guest artist led workshops
* Self-directed study
* Individual and group projects
* Educational visits
* Self and peer feedback
* Professional placement and projects
* Student tours to a range of performance contexts
* Hands-on practical task-based activities
* Online classes
* Asynchronous tasks, lectures and learning resources

**Placements**

Students can elect to undertake a period of research through a work placement in a self-selected sector of the dance industry or alternatively they can participate in an approved external performance project. These activities take place during Year 2 of the Programme as part of the *Dance Industry Placement* component. A separate Placement Handbook will be provided for further guidance.

**ASSESSMENT**

**Overview**

A wide variety of assessment methods is used to reflect the diverse learning experiences you will encounter on the programme and to give you the opportunity to demonstrate your acquisition of a broad as well as in-depth range of skills, knowledge and understanding necessary for you to become a rounded and versatile dance artist.

**Summative Assessment Map**

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| **BA2 Level 5 – percentage grades** | | | |
| ***Module title (credits)*** | ***Component (percentage)*** | ***Assessment type*** | ***Word count/ length*** |
| Creative Practice 2  (40) | Choreography 2 (50%) | Creative task with written document | 6 mins/ 1000 words |
| Choreological Studies 2 (20%) | Creative task with analysis through verbal presentation | 5 mins performance/ 5 mins presentation |
| Contact Improvisation (30%) | Continuous assessment based on coursework observation | N/A |
| Performance 2  (15) | Repertory Project Creation (50%) | Observation of rehearsals and performances | N/A |
| Repertory Project Theory (50%) | Filmed lecture demonstration | 8 mins |
| Technical Practice 2  (45) | Dance Techniques 2 (100%) | Continuous assessment based on coursework observation of selected techniques | N/A |
| Investigating Dance 2  (20)  \**Students complete one elective* | *Dance and the Moving Image* (50%)*\** | Creative group task with individual written reflection | 3 – 4 mins, 1000 words |
| *Dance Artists in Education and Participatory Settings* (50%)*\** | Individual assessment within taught group task with lesson plan | 10 mins teaching each, 1000 words |
| *Performance Design* (50%)*\** | Individual assessment within group design presentation with supporting documentation | 15 mins, 1000 words |
| *Dance and Music Collaborations* (50%)*\** | Creative group task with individual written reflection | 5 – 8 mins, 1000 words |
| Cultural Perspectives on Dance (50%) | Essay | 2500 words |

**What do I have to do to pass?**

**Formative preparation and feedback**

Not all components carry a summative assessment, but all components comprise of formative coursework and tasks and opportunities of formative feedback to enable you to meet the module’s learning outcomes and help you to prepare for the summative assessments. You must therefore satisfy the attendance requirements for all the components within each module. Formative feedback will be given in several ways. This might include a combination of verbal feedback during class time on ongoing coursework, individual written feedback and individual tutorials, group tutorials and guided peer-feedback.

**Summative Assessments**

To pass a module, you need to achieve a pass grade in Year 1 summative component assessments. Summative assessment tasks attached to teaching components in Year 2 and Year 3 are graded 0 – 100%. Successfully completed modules are awarded a module grade which is an aggregate of the grades of the assessment tasks attached to the individual teaching components contained within the module. The grade will reflect, in the view of the assessors, the extent to which your work has met the assessment criteria. To pass a module, you need to achieve a minimum grade of 40% in Year 2 and 3 summative component assessments.

The methods of summative assessment are set out in the Module Specification. For each student a module mark shall be calculated as a weighted average of the marks for the individual components. The weightings assigned to the components are set out in the Module Specification.

There is no compensation allowed in respect of components within a module. There is no compensation in respect of modules.

Grade descriptors, component-specific assessment criteria, general criteria, and general criteria for written work and for oral presentations can be found in your Programme Handbook.

Work submitted in respect of an individual summative assessment task which does not fulfil the requirements of a pass grade will be deemed to have failed (F, or below 40%). An assessment task awarded a fail (F, or below 40%) may be redeemed by gaining a pass in the requisite assessment task(s) at resit (capped at the pass mark).

Failure to submit work in respect of an individual assessment task results in the recording of a non- submission grade (0). An assessment task awarded a non-submission grade (0) may be redeemed by gaining a pass in the requisite task(s) at resit (capped at the pass mark).  The right to a re-sit opportunity is at the discretion of the assessment board and students deemed not to have fully engaged with the programme may be required to withdraw.

One resit of each failed summative assessment task is permitted except for word based assignments (written; oral presentation): two resits of failed assessment tasks permitted.  Students must be deemed to have passed all assessment tasks within each module to complete the module and accrue the module credits.  All Year 1 modules must be completed to progress to Year 2. Year 2 modules must be completed to progress to Year 3.

**The Professional Conduct Regulations and attendance requirements**

The Professional Conduct Regulations require a responsible approach to own learning and to working with others plus a minimum of 80% attendance for all components of all modules.

Components with continuous assessments have a more specified policy related to attendance, extensions and resits which is published alongside the assessment brief at the beginning of the year.

**Feedback on summative assessments**

After the assessment you will receive a written report within 21 working days on the work you have done, and this will also indicate the grade awarded. All grades are subject to confirmation by the Assessment Board at the end of the academic year.

**AWARDS**

The programme of study leads to the award of a programme certificate of Study Abroad Programme.

Credits are awarded in respect of each component or module successfully passed. The value of the credits awarded for each component/module are detailed above.