

London Contemporary Dance School

Proposal for a new course at the School within the BA (Hons) Contemporary Dance programme. March 2004

This document sets out a proposal for a new course to be introduced into the Dance Technique module of the BA (Hons) Contemporary Dance programme, to commence in September 2004. The overall aims of the BA (Hons) Contemporary Dance programme are¹:

- To train dancers technically to the highest level in a range of styles appropriate to the needs of today's contemporary dance profession.
- To develop their understanding and practice of the choreographic forms of contemporary dance and the creative processes involved in making dance.
- To develop a deep and detailed understanding of the context of contemporary dance performance and choreography.
- To prepare students for a sustainable career in a professional contemporary dance field.

Titled ***South Asian Dance Technique***, the course will offer technical training for students from a South Asian dance background as a supporting technique in the development of their contemporary dance artistry. The course primarily contributes to the first and fourth programme aims, by expanding the diversity of styles of dance offered within the programme, and by responding to the ever-changing needs of the professional dance workplace.

The course will lie within the Technique Module, and will be studied by these students as an alternative course to *Ballet*. Within the structure of the programme, it will share a similar role, status, assessment pattern and operational methodology as *Ballet*, with classes running throughout the three years of the programme.

The introduction of the course will not mean an increase in student numbers: students taking this course will come from existing numbers. The School anticipates recruiting 4-6 students to the programme that will take this course in the first year, building up to a full complement of 12-16 students by September 2006.

LCDS wishes to thank the staff of Akademi for their help in developing this proposal.² Akademi has been our partner organisation in developing this course. We are also grateful for the support received from Arts Council England.

¹ *Periodic Review Document*, LCDS Spring 2004

² **Akademi** is a cutting-edge, progressive South Asian dance organisation, based in the heart of London. It works to enhance excellence in the practice, understanding and appreciation of South Asian dance across the UK within a contemporary artistic, social and educational context.

What is South Asian Dance?

In relation to the course at LCDS, the term South Asian Dance refers to the major classical dance forms originating in the Indian subcontinent. Those that are mostly practised in the UK are: Bharata Natyam, Kathak and Odissi. In a wider sense, the term South Asian Dance is used within the UK to refer to dance forms and styles originating in the Indian subcontinent and developing in the diaspora, including Classical, Contemporary, Folk and Popular dances from both traditional and contemporary perspectives.

Background to this proposal:

Despite the fact that some limited training opportunities for South Asian dancers based in the UK have developed over the last ten years, until now there has been no substantial opportunity for a student with a South Asian dance background to study their subject at degree level.

LCDS has been at the centre of much of the pioneering training to date. In 1994 the Shobana Jeyasingh Dance Company (SJDC) and the School ran a seven-week intensive course for members of the company and ten LCDS students. SJDC contributed £25K from their Prudential Dance Award towards the funding of the course, and classes took place at The Place and The Drill Hall. Sue MacLennan (who remains a teacher in the LCDS faculty today) taught on this course, and Martin Lawrence (rehearsal director and dancer with the Richard Alston Dance Company and occasional LCDS teacher) also took part.

Initially a provider of evening classes in a variety of South Asian dance forms, Akademi commissioned Sushmita Ghosh in the mid-1990s to audit South Asian dance teaching and to research models of training available for South Asian dancers in the UK. In 1997 Akademi commissioned Alessandra Iyer to write a report title *South Asian Dance Vocational Course Development Project: Mapping Out Models of Vocational Training and Delivery Mechanisms*. These two initiatives led to the establishment in 1999 of the South Asian Dance faculty at the Imperial Society for Teachers of Dancing (ISTD) and syllabi in Bharata Natyam and Kathak.

In April 2000, Akademi approached Arts Council England (ACE) with a proposal to undertake research to establish a BA (Hons) vocational training course in South Asian dance. Since then Akademi, funded by a grant from ACE, has been working with LCDS to establish a formal training opportunity for South Asian dancers. LCDS was identified as the optimum partner to deliver the BA (Hons) in South Asian dance because:

- it is one of only a few vocational training institutions specialising in contemporary dance.
- its vocational focus was essential to the vision of the course. The School has strong links with the wider dance profession and offers a range of professional opportunities.

- LCDS had already established links with the South Asian dance profession (company members from a range of South Asian dance companies often spend time in the School either as students or teachers).
- the School had expertise in offering specialist routes through its under- and postgraduate programme and was adept at working in partnership with other organisations and developing innovative approaches to the delivery of its courses.
- there was a good match between the philosophy and ambitions of the School and the vision for the course, and between elements of the School's existing courses and the needs of this course.
- quality assurance was provided through the validation of programmes by the University of Kent, accreditation by the Council for Dance Education and Training, affiliation to the Conservatoire for Dance and Drama and the quality assurance methods employed by the Higher Education Funding Council of England.
- LCDS had embraced the opportunity with enthusiasm and commitment. It is fully aware of the difficulty companies are experiencing in recruiting dance artists appropriately trained in classical South Asian and contemporary dance.

Akademi and LCDS shared a vision to establish a course that would be a non-traditional, contemporary South Asian dance course of international stature, relevant to dance in the 21st century. Though rooted in South Asian dance traditions the course would live in contemporary British society, giving it unique significance in the UK and internationally. The course would provide students with realistic expectations of a dance career, informed choice about their options on graduation and a recognised academic qualification. In the longer term, it would develop the art form of South Asian dance, locate it centrally within the contemporary British dance scene and empower South Asian dance professionals to take their skills into a new arena.

As a feasibility study, Akademi commissioned Anusha Lall, an ex-member of SJDC, to write a detailed diary outlining her experience of being an undergraduate student on the Certificate of Higher Education programme at LCDS. In 2001 LCDS set up a postgraduate apprenticeship scheme with SJDC, building on the existing links with the company. While this has now been validated for three years, no places have so far been taken up as there have no been suitably qualified candidates. This may well evidence the lack of the opportunity to study South Asian dance at BA level in the UK or Europe.

Development of this course moved towards reality when in early 2003 a start date of September 2004 was established and an action plan drawn up to facilitate progression. Akademi and LCDS have worked in very close collaboration on all aspects of the project since this time.

An open consultation meeting was called at the School in May 2003, where a number of South Asian dance artists, educators, administrators, press and other community representatives met with LCDS and Akademi to lay out a

framework for the development of the course. Minutes from the meeting confirmed that “overall those attending the meeting felt the proposed course was both feasible and exciting. They urged LCDS to undertake the Pilot Project and document it well”.³

A range of one-to-one consultation meetings were then set up with key South Asian dance artists (including Shobana Jeyasingh, Mavin Khoo and Akram Khan) to further investigate the emerging scheme, particularly with reference to establishing the need within the profession. Following their unanimous indication of support, a number of UK South Asian dance artists were identified as potential consultants that could advise on curriculum development. After careful consideration, Gauri Sharma Tripathi and Stella Uppal Subbiah were appointed. Both are leading and highly respected practitioners in the UK and represent the differing dance forms of Kathak and Bharata Natyam. They have worked closely with the LCDS / Akademi team, have been central to the development of the curriculum and have given advice on a range of key issues. Having their names associated with the work gives much weight and influence within the South Asian dance community, and their thoughtful enthusiasm for LCDS’s aspirations have been greatly appreciated.

In November 2003 the School held an Open Day to meet potential candidates (identified by word-of-mouth and limited target-marketing). The School ran classes in contemporary dance, choreography, videos of current student work, and talks were given on the curriculum, studying at the School, and application procedures. This event was subsequently written up and published in *Pulse* magazine and confirmed that there was indeed a need for the course and a pool of candidates.⁴

During the Spring term 2004 the consultants made a number of visits to LCDS and meetings were held with Technique, Choreographic, Music and Contextual staff to discuss the integration of the course into the programme curriculum as a whole. It is encouraging to report that these ideas have been met with a great degree of enthusiasm by LCDS staff who will welcome the broader base of cultures represented in the School and the curriculum.

The School has now advertised to hold its first Audition Day in May 2004 for students with a South Asian dance background who wish to study Contemporary Dance at degree level, subject to ratification by the University of Kent.

³ Minuted by Rachel Elliott, Senior Education & Community Officer, Akademi, May 2003

⁴ Taught by Andrew Obaka, drawing on his background in Kathak as well as contemporary dance.

Course Specification:

- 1 *The title of the course*
South Asian Dance Technique
- 2 *The Department which will be responsible for management of the course*
London Contemporary Dance School
- 3 *The start date of the course*
September 2004
- 4 *The number of students expected to take the module*
4-6 a year in the first year.
- 5 *Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Departments and Faculties regarding the withdrawal*
None
- 6 *The level of the module (e.g. Certificate [C], Intermediate [I], Honours [H] or Postgraduate [M])*
BA1 Level C
BA2 Level I
BA3 Level H
(the course is offered at each level of the three year programme)
- 7 *The number of credits which the module represents*
Not applicable
- 8 *Which term(s) the module is to be taught in (or other teaching pattern)*
The course will be taught in each week and each term throughout the programme of study.
- 9 *Prerequisite and co-requisite modules*
There are no pre- or co-requisite modules for BA1 students.
To gain entry to BA2, students will need to have successfully completed Part One.
To gain entry to BA3, students will need to have achieved at least 35% overall in BA2, and at least 35% in BA2 Practical Dance.
- 10 *The programmes of study to which the module contributes*
BA (Hons) Contemporary Dance

- 11 *The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes*

The learning outcomes for the BA (Hons) Contemporary Dance programme at LCDS fall into four categories. Those in **bold** relate specifically to this course.

On successful completion of the programme, students will have:

(A) Knowledge and understanding of:

- 1. The technical requirements, body knowledge and other personal attributes of a professional dance artist**
2. The role of the choreographer and their relationship to the dancer and other performance personnel
- 3. The tools, materials and processes necessary for performing and / or making dance works**
4. The scope and importance of dance in today's society
5. The roots of contemporary dance performance
6. The influence of movements in art and thinking related to contemporary dance

(B) Intellectual skills for:

- 1. The identification of traditions and practices in contemporary dance practice**
2. The interplay between theory and practice in dance
3. The development of thought and practice when creating dance
4. Analysis and critique of performance
- 5. The ability to take, interpret and give direction, and to contribute creatively to performance**
6. Independent research into a chosen field of dance

(C) Subject-specific skills enabling:

- 1. Practical mastery of a range of dance techniques appropriate to contemporary professional practice, rooted in safe working**
2. The creation and structuring of original movement material and other theatrical elements towards a finished choreography
- 3. The ability to contribute as a member of a production team towards the mounting of a performance, either with newly choreographed work, existing repertoire and / or with devised / improvised material**
4. Work with associated media to record or enhance dance performance
5. The exploration of other performance-associated dance disciplines
6. Interface with the profession and contacts for employment

(D) Transferable skills in order to:

1. **Utilise movement, presentational, creative and imaginative skills**
2. The organisational and directional skills necessary to bring together an artistic, technical and administrative team
3. Apply analytic skills within the arts field
4. **Sustain focus and concentration, and to learn quickly and retain new information**
5. **Manage complex workloads and schedules**
6. Recognise sources of information and employ appropriate methods to collate data

The learning outcomes for this course are as follows. Many of these learning outcomes are implicit in each year of study as learning progressively builds upon existing and acquired skills. Fundamental, core dance principles are constantly revisited and reinforced during the three years of study.

Following each course learning outcome, in brackets, is the code for the programme learning outcome to which it relates. On successful completion of the three years of study, the student will be able to:

- employ correct use of body alignment, stance and posture (A1; C1; D1)
- understand the specific use of body weight and centre of gravity (A1; C1)
- apply technical knowledge to a full and detailed dance vocabulary (A1; A3; C1)
- show flexibility, stamina, strength and clarity (A1; C1)
- dance with an awareness of space and levels and have gained mastery over rhythm (A3; C1)
- use dynamics of body movement and footwork and apply appropriate hand gestures (A1; A3; C1)
- have eloquence and clarity in executing movement (A3; C1)
- portray emotional states with depth and subtlety and be able to portray ideas and stories through dance (A3; B1; B5; C1; C3; D1)
- compose dance sequences using the classical vocabulary and demonstrate the logic of recited syllables (A3; B1; B5; C1; C3; D1)
- demonstrate an understanding of Indian classical music and its relationship to dance (A3; B1; B5; C1; C3; D1)
- show evidence of learning, listening, memory and visualisation skills (A3; C1; D1; D4)
- have personal focus and concentration (A3; D4; D5)
- display a personal quality in performance skills (A1; A3; B5; D5)

In the first year, classes will focus on deconstructing existing skills and knowledge in order to consolidate a secure platform of technique and physical discipline in South Asian dance appropriate to serve the needs of an emerging contemporary dancer. This will be achieved through practical

classes, set at a level that will permit the student to identify and find their own correct alignment, stance and posture and develop their sense of centre of gravity and use of weight. Students will learn a range of movement patterns from a South Asian classical origin, within a context of how to manage their own bodies, be healthy and fit. They will also learn how to adopt a professional outlook to their work, and gain experience of showing studies to tutors through designated termly assessment classes.

By the end of year one, students will be able to demonstrate an understanding of:

- the correct use of body alignment, stance and posture
- the use of body weight and centre of gravity
- flexibility, stamina, strength and clarity
- dance with an awareness of space, levels and rhythm
- use dynamics of body movement, footwork and hand gestures
- the emotional context of South Asian dance
- the relationship of Indian classical music to dance
- learning, listening, focus and concentration skills

The second year of study will continue to develop the key objectives of year one, and will focus specifically on developing the necessary strength and stamina to learn and perform more complex movement sequences with an eloquence and style appropriate to a South Asian dance artist. With the individual at the centre of the training, students will be encouraged to explore their own bodies through the classical traditions of South Asian dance and music, and will begin to develop and formalise their own personal artistry and working methods.

Building on the work of year one, by the end of year two students will be able to demonstrate developed techniques that show a classical understanding infused with personal artistry through:

- having secure physical attributes indicative of and appropriate to the South Asian dancer
- the application of technical knowledge within a detailed dance vocabulary, including using the dynamics of body movement, footwork and hand gestures, with eloquence and clarity
- a developing ability to portray emotional states with depth and subtlety and the portrayal of ideas and stories through dance
- a developing ability to compose dance sequences using the classical vocabulary and demonstrate the logic of recited syllables
- articulation of the nuances of Indian classical music through dance
- developed memory, visualisation and application skills

The final year will draw on experiences from the first two years of study and capitalise on this to focus student work on performance skills. Students will now be required to demonstrate the necessary attributes of a professional performer both in their attitude and application when learning material, their preparation to perform, and their presentational skills when showing work. Technical and professional skills learned in this course will be tested in class,

and will underpin their skills as dancers in a range of other courses and performance opportunities within the programme.

By the end of the course, students will be able to demonstrate in performance:

- correct technical use of the body, with flexibility, stamina, strength and clarity and a detailed dance vocabulary
- appropriate use of space and levels and mastery over rhythm
- dynamics of body movement and footwork and appropriate hand gestures
- eloquence and clarity in executing movement
- portrayal of emotional states with depth and subtlety and be able to portray ideas and stories through dance
- composition of dance sequences using the classical vocabulary, Indian classical music and the logic of recited syllables
- mastery of performance skills including learning, listening, memory, focus, concentration and visualisation skills
- a personal dance quality

12 *The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes*

The curriculum will offer students a range of experiences that will contribute to the generic learning outcomes of the programme of study in contemporary dance. It will give a complementary perspective to their ability to analyse and critique performance, and will enhance their ability to take, interpret and give direction, and to contribute creatively to performance. The course will assist their knowledge and understanding of how work is created and performed, and their ability to contribute as a member of a production team towards the mounting of a performance, either with newly choreographed work, existing repertoire and / or with devised / improvised material. The course overall will contribute significantly to the transferable skills engendered by the programme as a whole, and specifically those cited above in section 11(D).

13 *A synopsis of the curriculum*

Overall course aims:

The course aims to create intelligent dancers who are able to work with a depth of understanding and integrity in South Asian dance as a support for contemporary dance techniques. The course is designed to complement and run concurrently with the Contemporary Dance Technique course.

Objectives:

- To provide a carefully tailored programme of study moving from specific fundamental South Asian dance techniques in year one through to the demands of advanced material by year three.
- To enable students, in abstract, interpretative and dramatic aspects of South Asian dance, to perform and construct dance movements and sequences proficiently and with appropriate levels of artistry.

- To instil a thorough sense of rhythm, timing and musicality.
- To encourage dancers to develop a sense of improvisation while maintaining the core quality and dynamics of a South Asian dance body.
- To provide skills relevant to the professional life of the dancer.

The curriculum will build progressively across the three years of study, initially deconstructing and consolidating existing knowledge in order to progress to a level of technique and understanding commensurate with a professional performer. This three year course will primarily offer a practical mastery of South Asian dance techniques appropriate to contemporary professional practice, rooted in safe working. It will give the student specific insight into the technical requirements, body knowledge and other personal attributes of a professional dance artist through the genre of South Asian dance, and will further enhance the student's ability to work with the tools, materials and processes necessary for performing and / or making dance works. It will also assist the student in their identification of traditions and practices in contemporary dance practice. Work is assessed continuously throughout the programme, as well as at the end of each term of study in a designated assessment class.

The curriculum will embrace the traditions, common principles and content of South Asian classical dance. The Indian subcontinent has a long tradition and a wide variety of classical dances performed by men and women, having originated in the temples of South India over 2000 years ago. South Asian dance forms have in common a strict discipline of body movements, detailed rhythmic patterns, symbolic gestures and postures and a systematic approach towards the application of facial expressions. Although the shape and movement principles of the dance forms are ancient, over the centuries they have expanded and developed, in keeping with social and cultural changes. They are living and vital dance forms which have the capacity to adapt to new aesthetic and social conditions.

There are several ancient textbooks which inform a dancer's practice. The most commonly cited is the *Natya Shastra* attributed to Bharata and written circa 4th century BC. In the Indian subcontinent, the performing arts are viewed as an integrated whole and so the *Natya Shastra* provides information on all aspects of dance, drama and music. According to the *Natya Shastra*, classical dance forms have three major aspects:

- *Nritta* - can be defined as 'pure dance', that is the abstract, rhythmic movement of the body and feet coordinated with hand gestures (*Mudras*).
- *Nritya* - the portrayal of ideas, stories and feelings - a combination of pure dance and interpretative dance.
- *Natya* - the performance and presentation of a dance-drama.

and there are four main categories of expression or *Abhinaya*:

- *Angika* - bodily expression
- *Vachika* - vocal expression (singing and spoken word)
- *Aharya* - expression through costumes, make-up and props

- *Sattvika* - emotional expression.

Exploration of these dance forms and expressions will form the spine of the curriculum.

South Asian classical dance is usually accompanied by live music on drums, melodic instruments and song. There are two distinct styles of Indian classical music – Hindustani and Carnatic – often identified as North and South Indian music respectively. The basic structure is the same as they share the principles of *Raga* (melody) and *Tala* (rhythm), although the method and manner of presentation is quite different. All classes are accompanied by a musician, chosen to be appropriate to the material in question.

14 *Background Reading List*

As this is a practical course, the following resources are included to provide additional background information for students:

Level One:

Iyer, A. *South Asian Dance: the British experience*, Amsterdam: Harwood Academic Publishers, 1997

Kadam CD-ROM. *Asian Dance and Music Living tradition: celebrating South Asian dance in Britain*, 2000

Rajkumar, T. *Indian classical dance an introduction*, London: ILEA centre for learning resources and the Academy of Indian dance (pamphlet), undated

Samson, L. *Rhythm in Joy: Classical Indian Dance Traditions*, Delhi: Lustre Press Pvt Ltd, 1987

Singha, R. *Indian dances: their history and growth*, London: Faber and Faber, 1967

Level Two:

Kothari, S. *Bharata Natyam: Indian classical dance art*, Bombay: Marg Publications, 1979, reprinted 2002

Kothari, S. *Odissi*, Bombay: Marg Publications, 1990

Kothari, S. *Kathak: Indian Classical Dance Art*, New Delhi: Abhinav Publications, 1990

Massey, R. *India's Kathak Dances: past, present and future*, New Delhi, Abhinav Publishers, 1999

Vatsyayan, K. *Indian classical dance*, Ministry of information and broadcasting government of India, 1974

Level Three:

Appa Rao, P.S.R. and Sri Rama Sastry, P. *A Monograph of Bharata's Naatya Saastra (Indian Dramatology)*, India: Naatya Maalaa Publishers, 1967

Sarabhai, M. *Understanding Bharata Natyam*, India: Darpana Publications, 1996

Saxena, S.K. *Swinging Syllables: Aesthetics of Kathak Dance*, Sangeet Natak Akademi, 1991

Shavana, N. *Kathak: Rhythmic Echoes and Reflections*, New Delhi, Roli Books, 1998

Vatsyayan, K. *Classical Indian Dance in Literature and the Arts*, Sangeet Natak Akademi, 1977

Periodicals (appropriate throughout the programme of study):

Pulse

Animated

Foundation for Community Dance

- 15 *Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes*

Teaching and Learning methods:

The teaching embraces elements and principles of existing syllabi in South Asian dance techniques, to prepare an understanding of the body in readiness to support and complement the needs of the contemporary dancer.

Classes will be delivered in 1.5 hour units throughout the programme, supported by individual coaching sessions. Through the teaching of classical South Asian dance techniques, the tutor will encourage a rigorous mental and physical investigation of class principles. This will foster an awareness of the South Asian dance body and the integrity of the classical forms, aligned within a contemporary outlook and awareness: together, through effective and safe teaching rooted in current thinking, this will nurture respect and responsibility towards personal well-being and maintenance. Students learn primarily through practice - rigorous and repeated sequences designed to programme instinctive movement patterns and responses to enable students to create and reproduce sequences of appropriate technical merit and artistry. Individual coaching allows for detailed personalised development and capitalises upon class learning through reflection and one-to-one engagement.

The typical dance class will contain practical dance work, discussion, observation and evaluation. It would build on each student's physical stamina in relation to form-specific requirements: for example, in Kathak this would include footwork, level work, angle work and pirouettes.

The basic structure of a South Asian dance class typically follows the structure below:

- opening salutation in words and gestures
- general warm-up and body conditioning exercises
- form-specific warm-up exercises
- sequences and compositional studies with form-specific movement material
- cool down and stretches
- closing chants

Tutors will encourage students to be aware of the commonalities and contrasts between South Asian Dance and contemporary dance being studied in terms of: placement, posture, centre of gravity, movement through space, musicality and other elements. They will be encouraged to apply learning gained in movement vocabulary, approach and composition in both forms.

16 *Assessment methods and how these relate to testing achievement of the intended learning outcomes*

Assessment & weighting of components:

There are two assessments each term.

Firstly, work in class is continually assessed throughout the term by the class tutor. Continuous assessments are moderated by regular class observations from another appropriate tutor.

Secondly, at the end of each term there is a designated class that is assessed by a panel of independent tutors, supplemented by a guest professional dancer to serve as an 'outside eye'. The External examiner is also invited to attend this class. For the designated assessment class, specific material is taught in the week prior to the assessment that serves to consolidate the work of the term and to allow the student to demonstrate their learning in a quasi-performance situation.

The weighting between these modes of assessment shifts in emphasis across the three years from continuous marks to class marks, to reflect a change from process learning to performance testing (this is the same as the assessment of *Ballet and Contemporary Dance* technique).

Each mark for each term in each year is weighted equally.

BA1

Continuous Assessments: 60%

Designated Classes: 40%.

BA2

Continuous Assessments: 50%

Designated Classes: 50%.

BA3

Continuous Assessments: 40%

Designated Classes: 60%.

Assessment criteria:

(1) Continuous Assessment.

These criteria are used throughout the course, matched to the learning outcomes of each level of study:

(a) the ability to reveal the origin and detail of the movement material studied, integrating the principles of the technique with a respect and responsibility for individual physical structure at this present stage of its development

(b) the ability to sustain positive energy and curiosity, being open and responsive to the demands of the work

(c) the ability to sustain movement with an appropriate use of physical energy, throughout the class, week and term

- (d) the ability to use music to shape the dynamic of movement, through an accurate rhythmic understanding and the use of phrasing
- (e) the ability to make physical changes, in response to the teacher's feedback, integrating that information with a personal understanding of the work

(2) Assessment Class.

The tutor will prepare specific assessment criteria for each assessment class to reflect the nature of the work that has been studied and practiced that term. This will be shared with the students at the start of the term's work, and will be regularly revisited in class discussion as the term progresses.

The following is an example of the principals that are commonly used to inform criteria specific to the term of study:

- (a) accurate use of alignment/stance/posture and use of weight throughout the class.
- (b) demonstrable physical knowledge of class principles, and spatial awareness
- (c) musicality.
- (d) use of energy and physicality.
- (e) focus, concentration and commitment.
- (f) ability to learn and perform previously unrehearsed work.
- (g) performance quality.

17 *Implications for learning resources, including staff, library, IT and space*

In the summer 2004 the School will recruit a 0.5 South Asian Dance Technique Lecturer to lead this course. Freelance teachers for guest lectures have been identified and will be engaged in a manner similar to our normal staffing deployment patterns. Also, the School will employ a musician to provide an appropriate accompaniment for each class.

The School is in the process of significantly enhancing its existing stock of learning resources specifically related to South Asian dance, with money ring-fenced to assist resource development. With guidance from our South Asian dance consultants, the School has identified books, journals, electronic resources and South Asian musical instruments to add to its resource base. The School is able to allocate adequate studio space for the teaching of this course. As the overall student numbers do not increase the undergraduate population, there is no additional burden upon tutorial, changing, body support or other School facilities.

18 *A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities*

The curriculum, learning and teaching methods and forms of assessment for this course align closely to those of the existing Contemporary Dance and Ballet courses. [As part of our Strand One Disability Project on improving provision for students with disabilities, we are currently considering all areas of our practice in order to ensure that there are no unnecessary barriers for present and future disabled students in, learning and teaching, assessment, and a full participation in all aspects of the life of the School.](#)

Statement by the Director of Learning and Teaching: "I confirm I have been consulted on the above module proposal and have given advice on the correct procedures and required content of module proposals"

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Director of Learning and Teaching

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Date

Statement by the Head of Department: "I confirm that the Department has approved the introduction of the module and will be responsible for its resourcing"

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Head of Department

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Date

Revised August 2002; Revision 2 in 2003.