

MODULE SPECIFICATION

KEY FACTS

Module:	Performance Research and Development
Module Code:	M533
Programme:	MA The Body in Performance
Faculty:	Dance
UK Credits:	30
ECTS:	15
Level:	M

OUTLINE

Summary description

The focus of this module is on student-led learning, providing you the opportunity for the creation of work for performance in theatrical, or site-specific conditions, or for the devising of alternative appropriate conditions for the dissemination of creative practice. You will work from a proposal that sets out questions and possible methodologies and will then engage in studio-based research, sharing findings on a regular basis in peer discussions. You will document your research, allowing for reflective analysis of the devising process.

This module aims to:

- provide the opportunity for you to propose a research topic and to evaluate and critique practical methodologies for studio-based research.
- prepare you to meet the challenge of risk taking in the creative process.
- facilitate the articulation of a self-directed research process through oral feedback and critique.
- enable you to further explore appropriate means of the documentation and dissemination of creative research.

What will I be expected to achieve?

Knowledge and understanding

- A1. Demonstrate through practice an interrogation of corporeality and performance.
- A2. Formulate and test methodologies for devising performance.
- A3. Refine and articulate practice through discussion and appropriate documentation.

Values and attitudes

- B1. Demonstrate the ability to interact and work cooperatively with partners and tutors.
- B2. Give and receive feedback as a means to develop a research project.

Skills

- C1. Function as an artist researcher.
- C2. Understand the necessary elements of producing a public research outcome.
- C3. Manage a production project from concept to performance.
- C4. Critique own work.

How will I learn?

There will be a series of intensive workshops addressing key issues and strategies for performance research. Visiting artists contribute to the delivery of this module, sharing a broad range of research strategies. Weekly sharing events facilitate the exchange of critical feedback from peers and tutors.

Module Teaching Pattern

a) Teaching Component	Tutor	Contact Hours
8 weeks of 3.25 hours delivery in a studio 2 week collaborative intensive shared with MAC (20 hours)	Martin Hargreaves, Tony Thatcher, visiting and associate lecturers	47
Tutorials		3

b) Assessment Component	Weighting % within module	Pass Mark	Notional Hours
Research presentation	100	50	100

c) Additional student Input	Notional Hours
Research time calculated at 2.5 per contact hour	150

d) Total notional hours for module	300
---	------------

How will I be assessed?

Overview

The presentation of a performance event that reflects and advances your research. The presentation must include a 2 page brief outlining the main questions of the exploration, its aims and objectives.

What do I need to do to pass?

Assessment Criteria

- Articulate a clear creative research concept.
- Demonstrate a developed understanding of appropriate and effective presentational modes for a public dissemination of practice based research.
- Evidence of a commitment to experimentation in order to interrogate concepts of corporeality and performance.
- Evidence of critical reflection on the devising of a research proposal and the subsequent development of the research through stages of experimentation.
- Demonstration of rigorous critical evaluation through engagement in tutorial and peer feedback and through other self-directed strategies.
- Clear analysis of formative influences, critical strategies and working processes.
- Coherent, effective and appropriate collation and presentation of research documentation material, including a range of media where necessary.

The work submitted for assessment must in the view of the examiner(s) achieve a minimum pass at (50%), and should be comparable with student assignments at Masters level in other Higher Education institutions in the UK. After consideration with the other examiners, the lead

examiner will give you a sheet of written feedback and a proposed grade will be indicated. You are entitled to a tutorial on this feedback if you so wish.

In addition to the specific module criteria listed above, please refer to the *M-level Grade Descriptors* document in your handbook.

How and when will I get feedback on my assessment?

Normally your tutor or supervisor will give you a number of academic support sessions (tutorials) which may be in a private setting or may be in a studio or practice environment as appropriate. They will keep a record of the tutorial showing matters discussed and actions to be taken and will give you copy of that record. Arrangements for securing a tutorial will depend upon the tutor, but they will usually have 'office' hours publicly posted and will normally make an appointment with you individually. It is during these tutorials that you can expect to get formative feedback (i.e. feedback on where you are now and what you might do to enhance or further the task or assignment), but you might also get formative feedback in less formal settings. After an assessment point you will receive a written report (within 21 days – see the *Policy and Procedure for the return of reports and grades to students* document available on Moodle) on the work you have done which will also indicate a level of achievement (a 'grade') which will not be finalised until after the relevant Assessment Board, and you may also elect to have a further tutorial. The number of tutorials normally available to you will be indicated in the module teaching pattern above.

INDICATIVE READING LIST

Title	Author	Publisher	Year
A widening field: journeys in body and imagination	Crickmay, C. and Tufnell, M.	London: Dance Books Ltd	2004
Bodied Spaces: phenomenology and performance in contemporary Drama.	Gardner, S.	London, New York: Cornell University Press.	1995
Shattered anatomies: traces of the body in performance	Heathfield, A. (ed.)	Bristol: Arnolfini	2005
Performing the body, performing the text.	Jones, A. and Stephenson, A. (ed.)	London: Routledge	1999
Art into theatre : performance interviews and documents	Kaye, N.	Amsterdam: Harwood Academic Publishers	1996
Performance artists talking in the eighties : sex, food, money/fame, ritual/death	Montano, L. (ed.)	Berkeley: University of California Press	2000
The potentials of spaces : the theory and practice of scenography and performance	Oddey, A. and White, C. A.	Bristol: Intellect Books	2006
To act, to do, to perform: drama and the phenomenology of action	Rayner, A.	Michigan: University of Michigan Press	1994
La Ribot (Volume I & II)	Rousier, C. (ed.)	Pantin: Centre National de la Danse	2004
Performance theory	Schechner, R.	London: Routledge.	1988
The ambiguity of play	Sutton-Smith, B.	Harvard: Harvard University Press.	1998