

University of Mumbai



No. UG/ 17 of 2021

CIRCULAR:-

Attention of the Principals of the Affiliated Colleges, and Directors of the recognized Institutions in Faculty of Humanities.

They are hereby informed that the recommendations made by the Ad-hoc Board of Studies in **Theatre Arts** at its meeting held on 20th November, 2019 vide item No. **1(m)** and subsequently passed by the Board of Deans at its meeting held on 5th December, 2019 vide item No. **28** have been accepted by the Academic Council at its meeting held on 23rd February, 2021 vide item No. **4,16** and subsequently approved by the Management Council at its meeting held on 9th April, 2021 vide item No. **15** and that in accordance therewith, in exercise of the powers conferred upon the Management Council under Section 74(4) of the Maharashtra Public Universities Act, 2016 (Mah. Act No. VI of 2017) the Ordinance **6546 & 6547** Regulations **9292 & 9293** and the syllabus of **Bachelor of Performing Arts (Dance & Choreography)** has been introduced and the same have been brought into force with effect from the academic year **2020-21**, (The said course might be introduced from the academic year 2021-2022 in the wake of prolonged Covid-19 pandemic situation in the country) accordingly. (The same is available on the University's website www.mu.ac.in).

MUMBAI - 400 032
1st June, 2021
To ,


(Dr. B.N. Gaikwad)
I/c. REGISTRAR

The Principals of the Affiliated Colleges and Directors of the recognized Institutions in Faculty of Humanities. (Circular No. UG/334 of 2017-18 dated 9th January, 2018.)

A.C/4.16/23/02/2021
M.C/15/9/04/2021

No. UG/ 17^A of 2021

MUMBAI-400 032

1st June, 2021

Copy forwarded with Compliments for information to:-

- 1) The Chairman, Board of Deans
- 2) The Dean Faculty of Humanities,
- 3) The Chairman, Ad-hoc Board of Studies in Theatre Arts,
- 4) The Director, Board of Examinations and Evaluation,
- 5) The Director, Board of Students Development,
- 6) The Co-ordinator, University Computerization Centre,


(Dr. B.N. Gaikwad)
I/c. REGISTRAR

Copy to :-

- 1. The Deputy Registrar, Academic Authorities Meetings and Services (AAMS),**
- 2. The Deputy Registrar, College Affiliations & Development Department (CAD),**
- 3. The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Department (AEM),**
- 4. The Deputy Registrar, Research Administration & Promotion Cell (RAPC),**
- 5. The Deputy Registrar, Executive Authorities Section (EA),**
- 6. The Deputy Registrar, PRO, Fort, (Publication Section),**
- 7. The Deputy Registrar, (Special Cell),**
- 8. The Deputy Registrar, Fort/ Vidyanagari Administration Department (FAD) (VAD), Record Section,**
- 9. The Director, Institute of Distance and Open Learning (IDOL Admin), Vidyanagari,**

They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above circular and that on separate Action Taken Report will be sent in this connection.

- 1. P.A to Hon'ble Vice-Chancellor,**
- 2. P.A Pro-Vice-Chancellor,**
- 3. P.A to Registrar,**
- 4. All Deans of all Faculties,**
- 5. P.A to Finance & Account Officers, (F.& A.O),**
- 6. P.A to Director, Board of Examinations and Evaluation,**
- 7. P.A to Director, Innovation, Incubation and Linkages,**
- 8. P.A to Director, Board of Lifelong Learning and Extension (BLLE),**
- 9. The Director, Dept. of Information and Communication Technology (DICT) (CCF & UCC), Vidyanagari,**
- 10. The Director of Board of Student Development,**
- 11. The Director, Department of Students Welfare (DSD),**
- 12. All Deputy Registrar, Examination House,**
- 13. The Deputy Registrars, Finance & Accounts Section,**
- 14. The Assistant Registrar, Administrative sub-Campus Thane,**
- 15. The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan,**
- 16. The Assistant Registrar, Ratnagiri sub-centre, Ratnagiri,**
- 17. The Assistant Registrar, Constituent Colleges Unit,**
- 18. BUCTU,**
- 19. The Receptionist,**
- 20. The Telephone Operator,**
- 21. The Secretary MUASA**

for information.

**New Ordinances 6546 & 6547 relating to
the Bachelor of Performing Arts (Dance & Choreography)**

1. Necessity of starting Bachelor of Performing Arts (Dance & Choreography) course:

India has witnessed the emergence of various new-age courses that are gathering momentum, as students increasingly pursue courses that fuel their passion and open up job opportunities. A recent demand for educated and qualified professionals was discovered in the field of Dance & Choreography. Even the world is looking closely at Indian Dancers & Choreographers for different Programmes, Movies, Newsreels, Commercials, Music videos, etc. leading to rising employment opportunities for professionals. Further to highlight that due to the extensive presence of the Film, Entertainment & Television industry in Mumbai, it's been considered as capital for it, making it a preferred destination for professional education in this sector. University of Mumbai by offering structured course for this Industry shall open up opportunities for multiple aspiring students to pursue their career in this rising sector.

2. Whether UGC has recommended to start the said Course:

The basis to start the course is our indigenous understanding about its requirement and not primarily as per the recommendation from UGC.

3. Whether the course have commenced from the academic year 2019-20:

Bachelor of Performing Arts (Dance & Choreography) course is now planned to start from next academic year 2021-22.

4. The courses started by University are Self-Financed, whether adequate number of eligible permanent Faculties are available:

Bachelor of Performing Arts (Dance & Choreography) course is planned to start from the academic year 2021-22 and the identification and appointment of Eligible Faculties is under progress.

5. To give details regarding duration Bachelor of Performing Arts (Dance & Choreography) course and is it possible to compress the Course:

The duration of the Course is for 3 years which is taken-up after considering the optimal duration needed to complete the syllabus requirement of the course.

6. The intake capacity of Bachelor of Performing Arts (Dance & Choreography) course and no. of admissions given in the current academic year (2019-20):

The course is to start from the academic year 2021-22 and hence admissions has still not started. The Intake of this course is 60 students.

7. Opportunities of Employability / Employment available after undertaking Bachelor of Performing Arts (Dance & Choreography) course:

The training methodology of the course has a high emphasis on the industry oriented approach. Students are to be part of live projects, internships and other extracurricular activities with the Industry during their educational journey to ensure their industry readiness. Along with the collaborations and associations with key industry practitioners, a dedicated placement cell will facilitate different forms of employment opportunities for the students. In the growth of the Film & Entertainment sector in India, Mumbai city has played a significant role in the past century. It houses many of the leading corporates, production houses and organisations of this Industry, opening the untapped employment opportunities for learned professionals, undertaking such courses recognised by the University of Mumbai department.

Bachelor of Performing Arts (Dance & Choreography)



<u>Q.6546</u>	Title of the Course	Bachelor of Performing Arts (Dance & Choreography)
<u>Q.6547</u>	Eligibility for Admission	Have passed 10+2 / HSC examinations from any stream; Have successfully passed the evaluation rounds including interview.
<u>R.9292</u>	Passing Marks	40% passing marks
	Ordinances / Regulations (if any)	As attached
	No. of Years / Semesters	Three years full time/ 6 semesters
	Level	Bachelor
	Pattern	Semester
	Status	New
	To be implemented from Academic Year	From academic year 2020-21
<u>R.9293</u>	Intake Capacity	60

Objectives of Bachelor of Performing Arts (Dance & Choreography)

The Bachelor of Performing Arts (Dance & Choreography) degree course will provide Students a variety of learning objectives designed to give them a well-rounded education in all facets of dance and intersecting industries, thus allowing them to take their training and experience and become leaders in the field of dance.

- **Training**

Developing hybrid dance artists through rigorous studio training in various dance styles, with a focus on how diverse dance techniques intersect with one another. Also, expanding somatic and kinesthetic understanding as well as improvisational and compositional skills. In addition, providing extensive, informative experiences through learning and performing seminal and new dance repertory by influential choreographers.

- **Foundational Knowledge**

Tracing the history and evolution of dance through multidisciplinary courses while blending theory and the practice of dance in studio course work. Areas of study such as dance history, culture and community as well as music, media arts, writing, science and business, provide context and a sense of place from which to collaborate, create and innovate.

- **Collaboration**

Understanding the importance of collaboration in the artistic process through projects with fellow dancers, students and faculty from other disciplines at the university, and visiting artists.

- **New Media**

Knowledge of cinematic arts and new media through workshops on topics such as filmmaking, editing, virtual reality and web-based platforms, coupled with an understanding of how digital technologies will continue to impact dance.

- **Strategic Venture Skills**

Providing practical business and strategic leadership tools for career success, as well as an understanding of the workings of the dance industry.

- **Performance Project**

Application of what is learned through a self-directed project in the final year, completed under the guidance of a faculty mentor.

Ordinances & Regulations
Bachelor of Performing Arts (Dance & Choreography)

General Guidelines

The Credits are defined in terms of the learner's hours which are divided into two parts such as Actual and Notional. The value of a particular course can be measured in number of Credit Points.

The scheme of Examination shall be divided into two parts i.e. Internal Assessment includes Assignments, Seminars, Case Studies and Unit Tests which will be of 60 marks and the Semester End Examinations which will be of 40 marks.

The semester wise Credit Points will be varied from program to program but the value of Credits for Under Graduate Programmes shall be of 120 Credits and for Post Graduate Degree programmes it will be 96 credits

Credit Based Evaluation System Scheme of Examination

For all 6 semesters, the performance of the learners shall be evaluated into two components. The first component shall carry 60% marks which will be an internal assessment while the second component shall carry 40% marks at semester end examination.

The allocation of marks for the Internal Assessment 60% and Semester End Examinations 40% are as shown below:

a) **Structure of Internal Assessment - 60% = 60 marks**

Sr. No.	Particulars	Marks
1	One periodical class test held in the given semester	20 Marks
2	Subject specific Term Work Module/assessment modes – atleast two as decided by the department in the beginning of the semester (like Extension/field/experimental work, Short Quiz; Objective test, lab practical, open book test etc and written assignments, Case study, Projects, Posters and exhibits etc for which the assessment is to be based on class presentations wherever applicable) to be selflessly assessed by the teacher/s concerned	30 Marks
3	Active participation in routine class instructional deliveries (and in practical work, tutorial, field work etc as the case may be)	05 Marks

4	Overall conduct as a responsible learner, mannerism and articulation and exhibit of leadership qualities in organizing related academic activities	05 Marks
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b) **Semester End Examinations - 40% = 40 Marks**

- i. Duration – These examinations shall be of 2 Hours duration.
- ii. Theory Question Paper Pattern:
 - Q1 - Answer in Brief (Any 5 out of 7) - 15 marks
 - Q2 - Answer in detail (Any 3 out of 5) - 15 marks
 - Q3 - Descriptive question/case study (Compulsory) - 10 marks

Question may be subdivided into sub-questions a, b, c... and the allocation of marks depends on the weight-age of the topic. .

The assessment of Part 'A' i.e. Internal Assessment and Part 'B' i.e. Semester End Examination as mentioned above for the Semesters I to IV shall be processed by the Colleges - 'Institutions of their learners' and issue the grade cards to them after the conversion of marks into grade as per the procedure mentioned bellow.

The assessment of Part 'A' i.e. Internal Assessment as mentioned above for the Semesters V & VI shall be processed by the Colleges / 'Institutions of their learners' admitted for the programme.

For part B that is semester end examination of the semesters V & VI, the University shall conduct the assessment. The Internal Assessment marks of learners appearing for Semesters V & VI shall be submitted to the University by the respective colleges/ Institutions before the commencement of respective Semester End Examinations. The Semester End Examinations for Semesters V & VI shall be conducted by the University and the results shall be declared after processing the internal assessment and the marks awarded to the learners. The grade card shall be issued by the University after converting the marks into grades.

❖ **R – Passing Standard**

The learners to pass a course shall have to obtain a minimum of 40% marks in aggregate for each course where the course consists of Internal Assessment & Semester End Examination. The learners shall obtain minimum of 40% marks (i.e. 24 out of 60) in the Internal Assessment and 40% marks in Semester End Examination (i.e. 16 Out of 40) separately, to

pass the course and minimum of Grade D in each project, wherever applicable, to pass a particular semester. A learner will be said to have passed the course if the learner passes the Internal Assessment & Semester End Examination together.

Marks	Grade Points	Grade	Performance
Less than 40	0	F	Fail
40 - 44.99	4	D	Pass
45 - 49.99	5	C	Average
50 - 54.99	6	B	Above Average
55 - 59.99	7	B+	Good
60 - 69.99	8	A	Very Good
70 - 79.99	9	A+	Excellent
80 & Above	10	O	Outstanding

❖ **CARRY FORWARD OF THE MARKS IN CASE IF THE LEARNER GETS 'D' GRADE IN ONE OR MORE SUBJECTS:**

1. A learner who PASSES in the Internal Examination but FAILS in the Semester End Examination of the course shall reappear for the Semester End Examination of that course. However his/her marks of the Internal Examinations shall be carried over and he/she shall be entitled for grade obtained by him/her on passing.
2. A learner who PASSES in the Semester End Examination but FAILS in the Internal Assessment of the course shall reappear for the Internal Examination of that course. However his/her marks of the Semester End Examination shall be carried over and he/she shall be entitled for grade obtained by him/her on passing.

❖ **ALLOWED TO KEEP TERMS (ATKT):**

As per University rules and regulations

Additional Examinations:

- A. **INTERNAL ASSESSMENT:** As per University rules and regulations Class test or assignment for Internal Assessment as per University rules and regulations
- B. **SEMESTER END EXAMINATIONS**
As per University rules and regulations

ELIGIBILITY TO APPEAR FOR ADDITIONAL SEMESTER END EXAMINATION:

As per University rules and regulations

MODE OF CONDUCT OF SEMESTER END ADDITIONAL EXAMINATION:

As per University rules and regulations

Evaluation of Projects (Wherever Applicable)

1. A learner who PASSES IN ALL THE COURSES BUT DOES NOT secure minimum grade of E in project as applicable has to resubmit a fresh project till he/she secures a minimum of grade E. His/her marks in the theory papers that the learner has passed will be carried forward and he/she shall be entitled for grade obtained by them on passing.
2. The evaluation of project and viva-voce examination shall be by awarding grade in the seven point scale.
3. A learner shall have to obtain minimum of grade E (or its equivalent marks) in project evaluation and viva/voce taken together to obtain 40% marks in project work.

Calculations of GPA & SGPA

As per University rules and regulations

O – Eligibility for Admission:

- Candidates for being eligible for admission to the three-year course leading to the Degree of **Bachelor of Performing Arts (Dance & Choreography)**, shall be required to have passed the Higher Secondary School Certificate Examination (Academic or Vocational Stream) conducted by different Divisional Boards of Maharashtra State Board of Secondary and Higher Secondary Education or an Examinations of any another University or Body

recognized as equivalent thereof by the Senate of the University.

- Have successfully passed the evaluation rounds including interview.
- Reservations as per University rules will be applicable.

1. **Eligibility for the award of the degree:**

A candidate shall be eligible for the award of the Degree only if he / she has undergone the prescribed course of study in a College affiliated to the University for a period of not less than three academic years, passed the examinations of all the Six Semesters earning 120 credits, letter grade of at least D or above.

Programme Structure

Se m	Sub Code	Subject Name	Total Credits	Internal	External	TOTAL
Sem 1	BPAD01	Introduction to Performing Arts	4	60	40	100

	BPAD02	History of Dance & Choreography in India	4	60	40	100
	BPAD03	Movement in Performance	4	60	40	100
	BPAD04	Dance Technique I	4	60	40	100
	BPAD05	Repertory, Collaborations, Performance I	4	100	-	100
			20			
Sem 2	BPAD06	Dance Aesthetics	4	60	40	100
	BPAD07	Principles & Elements of Dance Choreography	4	60	40	100
	BPAD08	Dance Technique II	4	60	40	100
	BPAD09	Dance Technique III	4	60	40	100
	BPAD10	Dance Beyond the Studio	4	100	-	100
			20			
Sem 3	BPAD11	Developing Skills and Techniques for Live Performance	4	60	40	100
	BPAD12	Dance Technique IV	4	60	40	100
	BPAD13	Dance Technique VII	4	60	40	100
	BPAD14	Repertory, Collaborations, Performance II	4	100	-	100
	BPAD15	Independent Study in Dance	4	100	-	100
			20			
Sem 4	BPAD16	Dance Choreography Process and Devices	4	60	40	100
	BPAD17	Final Live Performance to an Audience	4	60	40	100
	BPAD18	Dance Technique VI	4	60	40	100
	BPAD19	Dance Technique VII	4	60	40	100
	BPAD20	Dance Technique VIII	4	60	40	100
	BPAD21	Work Integrated Learning Opportunity	4	100	-	100
			20			
Sem 5	BPAD22	Preparing for a Performing Arts Production	4	60	40	100

	BPAD23	Choreography for Live Performance	4	60	40	100
	BPAD24	Folk Dances of India	4	60	40	100
	BPAD25	Professional Development	4	60	40	100
	BPAD26	Work Integrated Learning Opportunity	4	100	-	100
			20			
Sem 6	BPAD27	Performing Arts Production	4	60	40	100
	BPAD28	Dance Health & Fitness	6	60	40	100
	BPAD29	Usage of Technology in Dance	4	60	40	100
	BPAD30	Performance Project	6	100	-	100
			20			
		GRAND TOTAL	120			

Semester I

Introduction to Performing Arts

Unit I

Explore roles and responsibilities in performing arts

- Types of performing arts event

- Introduction to types of venue and performance space and how they impact on performers and production arts practitioners:
- Exploring different types of staging and professional environments.
- Introduction to responsibilities during performance and rehearsal.
- Introduction to design and realisation for performing arts.
- Understanding responsibilities of performing arts roles,
- Understanding the relationships and interactions with other associated roles

Unit II

Explore skills and techniques appropriate to role

- Warming-up/preparation.
- Safe working.
- Working as an ensemble or team.
- Understanding technical language and direction.
- Skills and techniques as appropriate to chosen role or discipline.
- Performance skills and techniques as appropriate to chosen role or discipline:
- Production skills and techniques as appropriate to chosen role or discipline:

Unit III

Working with others to create a performance

- Communicating with group members.
- Identifying needs of different group/team members.
- Sharing ideas and opinions.
- How to give and respond to constructive criticism in different ways
- How rehearsals are structured.
- Making collaborative decisions on how to progress.

Unit IV

Documenting experiences and evaluating personal contributions

Learners will learn how to document experiences, processes and evaluate personal contributions.

- Use of:
 - workshops
 - performance showings
 - small-scale productions.
- Detailing experience, personal contribution and development.
- Making judgements on contributions and their suitability for workshops.
- Debriefing workshops and sessions individually and as a group.
- Providing commentary on contributions and decisions.
- Methods of providing commentary: commentary over video, comments on websites, such as SoundCloud or Tumblr, audio or video debrief, written notes.
- Storage and presentation methods: use of videos and audio, labelling and tagging content, web-based presentations, such as Tumblr, Pinterest, YouTube, use of cloud storage, use of hard drive

History of Dance & Choreography in India

Unit I

Origin and history of Indian classical dance

Evolution, technique, costumes, music, Gurus and pioneers of Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniattam, Odissi and Sattriya General understanding of major Talas of Hindustani and Carnatic music traditions

Unit II

A brief study of Composers/Vaggeyakaras and their works including Jayadeva, Narayanateertha, Surdas, Meera Bai, Tulasidas, Vanamalidas, Kshetranya, Srimanta Shankar Deva, Govindadas,

Vidyapati, and others. Study of the role of Rabindranath Tagore, Rukmini Devi Arundale, Vallathole Narayana Menon, Madame Menaka and others in the revival and reconstruction of classical dance

Unit III

The new wave in Indian dance - Its development through the works of Uday Shanker and Ram Gopal and the later major contemporary artists and their works. (eg. Shantibardhan, Narendra Sharma, Sachin Shanker, Mrinalini Sarabhai, Maya Rao, Kumudini Lakhia, Manjusri Chaki Sarkar, Chandralekha, Astad Deboo and others)

Unit IV

Study of the history and development of classical ballet in Europe, Russia and America Emergence of Modern Dance in the west and major personalities involved Influence of the West on Indian dance in terms of production design

Movement in Performance

Unit I

Understand the four components of movement in performance

The four main components of movement

Study of the four components of movement with reference to dance and acting must be carried out allowing for effective analysis, evaluation and understanding.

RADS: relationships, actions, dynamics, space

Unit II

Develop movement skills for performance

1. Exploration of stimulus that can be used to develop a movement phrase

2. Development of movement skills

Unit III

Apply movement skills to a performance

1. Application of movement skills through rehearsal
2. Application of movement skills through performance

Unit IV

Review personal development and own performance

Review and evaluate development and application of movement skills

Response to stimulus, Reference to the four movement components (RADS), Physical skills, Interpretative skills, Strengths, Areas for improvement, Target setting, Peer/tutor feedback., Audience reaction.

Dance Technique I

Students will learn one dance form in detail in theory & practice

Repertory, Collaborations, Performance I

Rehearsal skills and artistry are developed through the study of repertory and participation in choreographic collaborations with house and guest choreographers. Most of these collaborations culminate in performance.

Semester II

Dance Aesthetics

Unit I

- Dance as a Performing Art
- Aesthetics, Neuroaesthetics and the Psychology of Art
- Dancer or the Dance - Face Perception, Human motion pictures
- Motor Simulation - Theory
- Dance & Emotions - Basic Emotions, Facial Expressions, Body Expression, Expressive Behaviour
- Dance & Language - Dance & the Language Metaphor, Vocabulary, Phrases & Syntax, Reference, Truth & Function
- Understanding Gestures & Actions
- Understanding Scenes
- Understanding Metaphors

Unit II

Studying the work of well known practitioners

For the purposes of this unit, a practitioner is defined as an individual or a company with international recognition and an established reputation and presence

- Selecting primary sources
live performance, interviews, surveys
- Selecting secondary sources:
Digital, recorded, web based, print
- Collating information, such as selecting and organising the pieces most relevant to the tasks and purpose.

Unit III

1. Contextual factors and practitioners' work

Learners should consider all of the contextual factors and focus on to what extent and how they may have influenced, impacted or been portrayed within the work.

- The influence of historical factors, cultural factors, economic factors, political factors, technological factors, social factors, geographical and physical factors
- ### **2. Creative intentions and themes**
- Exploration of themes in the work and how they are communicated, such as war, morality, romance.
 - Use of creative ideas and intentions, Genre of the work(s).
 - Target audiences and intended effect.
 - How practitioners' work has influenced others.
 - Collaboration with other practitioners in the performing arts and/or other areas.

Unit IV

1. The application of critical analysis skills

- Analysing contextual factors that have influenced the work.
- Exploration and understanding of alternative viewpoints.
- Interpreting the information collected.
- Prioritising the information collected.
- Evaluating the information collected.
- Making independent judgements.
- Drawing conclusions.
- Establishing links and comparisons to the work of other performing arts practitioners.
- Exploring opportunities for further investigation.

2. How performance styles and methods that characterise practitioner work are used to create and communicate meaning and style

- Performance and relationships
- Production and repertoire

Unit V

1. Summarise key information to support independent judgements

2. Presentation of findings

3. Presentation of independent judgements

Use of critical analysis, Explaining views and interpretations, Presenting structured arguments, conclusions and judgements, Use of relevant examples to support arguments, conclusions and judgements.

Principles & Elements of Dance Choreography

Unit I

Be able to apply compositional structures and devices in the creation of dance work

Structures: binary, ternary, rondo, narrative, theme and variation, abstract, chance

Devices: motif development; unison; canon; repetition; dynamic variation; contrast; climax; highlights; proportion and balance; logical sequencing; unity; symmetry; asymmetry; inversion; stillness

Unit II

Know how to respond to, and work with, different stimuli

Stimuli: at least two of the following: music, poetry, text, characters, current affairs, paintings, photographs, sculpture, spoken word, sound, moving image, abstract concepts, objects, professional repertoire

Using stimulus material: discussion, improvisation, interpretation of stimulus material, experimentation; selection and rejection, evaluation, manipulation of stimulus, development of ideas

Unit III

Be able to work effectively with dancers

Number of performers: work with at least two of the following: solo, duo, trio, small groups, larger groups
Working relationships: cooperation; listening; valuing the work of others; organisation; focus

Unit IV

Understand the choreographic process and the performance of dance composition

Evaluate process: interpretation of stimulus; selection of movement material; devices and structures used; working relationship with dancers; time management; rehearsals; strengths and weaknesses

Evaluate performance: effect on the audience; strengths and weaknesses; communication of ideas; intention and meaning

Dance Technique II

Students will learn one dance form in detail in theory & practice

Dance Technique III

Students will learn one dance form in detail in theory & practice

Dance Beyond the Studio

This unit offers students the chance to embrace dance that happens beyond the studio through modes of performance, installation, flash-mob, public events, political activism, educational workshops, therapeutic activity, video, online publication etc. Students will investigate areas of dance in socially applied and participatory art practices, dance and disability studies, dance education, dance therapy, or dance and well-being and apply their dance and choreographic skills to work in an 'external' context with a diverse range of possible requirements or outcomes.

SEMESTER III

Developing Skills and Techniques for Live Performance

Unit I

Understand the role and skills of a performer

Explore the roles and skills of a performer

Study of the performance, roles and skills must be carried out, allowing for effective analysis, evaluation and understanding.

- Performance roles, such as: actor, dancer, musical theatre performer, variety entertainer, performance artist
- Performance skills, such as: technical, physical, vocal, interpretative.
- Practical skills, such as:
 - planning
 - responding to direction/choreography
 - collaboration
 - team working.

Unit II

Develop performance skills and techniques for live performance

1. Explore and develop physical skills, performance disciplines and styles
2. Explore and develop vocal skills, performance disciplines and style
3. Develop interpretative skills, performance disciplines and style
4. Personal management and discipline skills for performance

Unit III

Apply performance skills and techniques in selected styles

Learners will apply the relevant performance skills presentations/performances or demonstrations based upon existing material in one performance style.

- Application of physical and vocal skills to performance material, disciplines and style
- Application of interpretative skills to performance material, disciplines and styles

Unit IV

Review and reflect on development of skills and techniques for live performance

Review and evaluate development of skills and techniques for live performance

Learners must track their progress during this unit, reflecting on and evaluating the application and development of performance skills and techniques during workshops, rehearsal and final performance, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

Dance Technique IV

Students will learn one dance form in detail in theory & practice

Dance Technique V

Students will learn one dance form in detail in theory & practice

Repertory, Collaborations, Performance II

Rehearsal skills and artistry are developed through the study of repertory and participation in choreographic collaborations with house and guest choreographers. Most of these collaborations culminate in performance.

Independent Study in Dance

Self-directed study of an academic or creative project designed to focus on a specialized area of dance.

SEMESTER IV

Dance Choreography Process and Devices

Unit I

Choreographic Processes

Improvisation skills to find ways to make literal movement into abstract movement. Elements of dance: body, energy, space, time (BEST), selected and combined to create dance that communicates choreographic intent

Unit II

Choreographic Devices & Structures

Choreographic devices (unison, canon, repetition, abstraction) and choreographic structures (narrative, binary) to create dance that communicates meaning. Group work practices (sharing ideas, problem-solving, listening skills, providing constructive feedback) in dance

Unit III

Performance

Techniques that focus on developing retention of movement with accuracy and detail. Performance skills (expression, projection, focus) demonstrated to an audience and appropriate to the dance genre/style

Unit IV

Dance Reflecting and Analysing

Reflective processes, using dance terminology, on their own and others' work and the effectiveness in dance works of the use of the elements of dance and design concepts (lighting, music/sound, multimedia, costume, props, sets, staging)

Final Live Performance to an Audience

Unit I

Understand performance material (text/stimulus) when developing a live performance

1. Performance material/stimulus

The type of material may be a text for the production of existing work, or stimulus used as the starting point for a devising or choreographic process.

- Published play text.
- Published musical theatre score, lyrics and dialogue.
- Existing choreography/repertoire.
- Stimulus material for a devising or choreographic process, e.g. music, published literature, art works.

2. Interpreting performance material/stimulus through exploration

- Author's intention.
- Style and genre.
- Social and historical background and context.
- Stylistic qualities.
- Creative intentions.
- Physical skills.

3. Developing role(s) in response to exploration of performance material/stimulus

- Existing performance material:
 - creative decisions based on text/repertoire, e.g. character's through-line, choreographer's intention, theme
 - performance requirements of the style/genre, e.g. stylistic qualities, conventions, aesthetic elements
 - historical, social and cultural factors, e.g. social etiquette, status, politics
 - key practitioners, e.g. applying the techniques of performance theorists, principles of arts movements.
- Stimulus material:
 - exploration and development using selected techniques and strategies of professional practitioners and theorists as appropriate

- improvisations to explore role/character, solve staging problems, generate action and content
- group discussion, brainstorming
- scripting/notation of content generated through devising/improvisation/choreography
- testing and modifying material and content
- target audience.

Unit II

Apply specialist skills and techniques during rehearsal for a live performance

1. Processes and practices during rehearsal
2. Application of specialist skills and techniques during rehearsal for a live performance

Unit III

Apply specialist skills and techniques to a live performance

1. **Application of specialist performance skills**
 - Physical skills (as appropriate to the medium and role)
 - Vocal skills (as appropriate to the medium and role)

2. Application of interpretative skills

- Focus.
- Emphasis.
- Facial expression.
- Characterisation.
- Response to performance material.
- Subtext.
- Character journey.
- Style of the performance material, e.g. naturalism, urban, jazz, golden age musical, vaudeville.
- Skills appropriate to staging/venue, e.g. proscenium, arena, cabaret, site specific.

3. Application of communication skills

- Physical expression.
- Vocal expression.
- Use of space.
- Relationship with other performers.
- Relationship with audience.
- Relationship with visual and/or aural elements.
- Use of properties, costumes, masks.
- Use of multimedia.

Unit IV

Review personal development and own performance.

Review and evaluate application of skills and techniques during final performance to a live audience

Learners must track their progress during this unit, reflecting on and evaluating the application and development of specialist skills and techniques during workshops, rehearsal and final live performance to an audience, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

Dance Technique VI

Students will learn one dance form in detail in theory & practice

Dance Technique VII

Students will learn one dance form in detail in theory & practice

Dance Technique VIII

Students will learn one dance form in detail in theory & practice

Work Integrated Learning Opportunity

Work-integrated learning opportunities are embedded through the programme with real client briefs, opportunities for client and industry engagement and professional practice. These may be discipline specific or may introduce students to other opportunities in the diverse field of creative arts. Students meet industry practitioners, visit creative industry workplaces, organise and promote a festival of exhibitions and performances and learn the appropriate practical, administrative, marketing and self-management skills required to launch and maintain their careers as creative artists in their chosen discipline. Student will develop a career development strategy that can be used to demonstrate the essential skills and knowledge for a future job application, successful pitch for funding or development of a self-run project.

Semester V

Preparing for a Performing Arts Production

Unit I

Prepare for a professional role during rehearsal

Learners will use practical sessions to explore the preparation requirements of a rehearsal and production process in the context of their chosen discipline. They can undertake the process as a performer or a member of the production team. The rehearsal and production process can involve pre-existing or original material as appropriate for learners.

1. Exploring material
2. Exploring technical requirements
3. Establishing schedules and etiquette

Unit II

Refine skills needed for a professional role during rehearsal

Learners will use practical rehearsal and production sessions to use feedback and refine skills and/or processes. As far as possible, learners should be encouraged to follow established industry processes in their chosen performing or production discipline. The production or performance they prepare for can be any that is suitable for their role or discipline.

1. Using feedback to develop performance/production
2. Implement rehearsal or production skills in preparation for a performance

Choreography for Live Performance

Unit I

Understand choreographic structures and devices

1. **Explore choreographic devices and compositional structures**
 - Choreographic devices: motif and motif development, contrast, complementary, unison, canon (reverting: overlapping and non-overlapping, simultaneous, cumulative, loose), contact, highlights and climax, logical sequencing, positioning/relationship of dancers, use of props and set.
 - Compositional structures: binary, ternary, rondo, episodic, narrative, chance, collage, theme

and variation.

2. Practitioners

Learners must review the work of at least three practitioners to support their understanding of the previous unit

Unit II

Develop choreography techniques for performance

- Select, explore and respond to stimulus/subject matter when developing choreographic techniques
- Use of choreographic devices:
- Selection of compositional structure:
- Refinement of movement material.

Accompaniment for choreography

- Musical accompaniment for live choreography, such as live (musicians, dancers, sound engineer/DJ), recorded, classical, electronic, pop and rock, found and natural sounds, text/spoken word, silence.
- Relationships between movement and musical accompaniment:
- Set time and place:

Unit III

Apply choreography techniques to a performance

1. Application of skills and techniques when developing performance and working with dancers

- Working with dancers
- Choreographic techniques:
- Performance

Unit IV

Review own development and final performance

1. Review and evaluate development and application of choreographic skills and techniques for performance

Learners must track their progress during this unit, reflecting and evaluating on the application and development of choreographic skills and techniques during workshops, rehearsals and final performance, presenting the information in a performance log that includes a combination of recorded and evidence and supporting annotations.

Folk Dances of India

Unit I

Traditional Folk Dances of North India

North – Mithila, Santhal, Mundas, Oraon (Bihar & Jharkhand), Bhangra, Jhoomar, Giddha (Punjab), Dhamal (Haryana), Hafija, Bacha Nagma, Rouf, (Jammu & Kashmir), Jhanjar, Sangla (Himachal Pradesh), Jogiya, Ahir, Dhobia, Kajari, Holi, (Uttar Pradesh & Uttaranchal), Karma, Jhumar, Gedi, Tribal Dance (Madhya Pradesh & Chhattisgarh).

Unit II

Traditional Folk Dances of South India

South –Bathkamma, Lambani (Andhra Pradesh), Kolattam, Kolkali, Pinnal Kolattam, (Tamilnadu & Kerala), Dolla Kunitha, Kudarai Kunitha, (Karnataka).

Unit III

Traditional Folk Dances of East India

Bihu, Mizo, Naga, Bodo Kacheri (war dance), Satriya (Assam & West Bengal), Gaundas, Muria (Orissa), Laiharoba, (Manipur).

Unit IV

Traditional Folk Dances of West India

Garba, Garbi, Dandia, Kalbelia, Kachhi Ghori, Tera Tali, Ghoomar (Gujarat & Rajasthan), Kolia, Lavani, (Maharashtra).

Unit V

Folk Theatre

Folk Theatre for North & South India– Ram Leela, Ras Leela, Nautanki, Nacha, Pandvani, Yakshagana, Bhagvat Mela, Kutiattam

Folk Theatre for East & West India – Jatra, Bhavai, Tamasha, Ankia Nat, Chhau.

Professional Development

Unit I

Explore professional development needs

1. Performing arts industry occupations

Learners will explore industry occupations and considerations related to their skills, influences and personal ambitions.

- Occupations:
 - performer for stage, radio, film, television or digital media
 - technician for stage, radio, film, television or digital media
 - designer for stage, radio, film, television or digital media
 - stage management
 - performing arts administration
 - workshop facilitator, including outreach, Theatre in Education, animateur.
- Freelance working considerations – pros and cons, finding work.

2. Personal career aspirations

Learners will explore their own personal career aspirations through looking at their influences and skills.

- Personal skills audit:
 - a personal review of skills explored and developed
 - areas for development in relation to occupations and aspirations.
- Types of employment – self-employed, employed, freelance, running a business, portfolio careers.

3. Personal and employability skills required for professional development

Unit II

Present a professional development plan

Learners will explore methods of creating and presenting a professional development plan.

1. Creating and presenting a professional development plan
 - Choosing content.
 - Identifying stages of development.
 - Establishing short- and long-term targets.
 - Making links to skills developed in the workshops and elsewhere.
 - Establishing practice routines and techniques linked to skills development.
 - Making connections to industry occupations.
 - Format:
 - online
 - screen
 - printed
 - slideshow.
 - Notes and support materials.
 - Embedding or linking media

Unit III

Identify employment opportunities

1. Finding and responding to employment opportunities

Learners will explore the different types of employment opportunities available in their chosen discipline and how to find them.

- Using relevant information sources and contacts, such as:
 - agents
 - industry media
 - professional bodies
 - networking events.
- Explore the similarities and differences in preparing to apply for different types of employment opportunities,
- Understand other factors linked to employment in the sector, such as:
 - full time, part-time and/or seasonal contracts
 - voluntary or work experience opportunities
 - touring or venue-based work.

2. Presenting promotional material

Learners explore how to present promotional material for employment opportunities.

- Methods of presentation:
- Contents of promotional material as appropriate for chosen discipline, such as:
 - show reel
 - relevant sector experience
 - skills
 - ambitions in relation to discipline
 - professional biography
 - experience of relevant equipment or software
 - headshot.
- Presenting material in an appropriate manner:
 - appropriate language
 - format
 - clarity of images and video
 - organising material in a coherent manner.

Unit IV

Present an audition or portfolio

1. Selecting material for an audition or portfolio

Learners will explore the considerations that need to be made when selecting material for a solo audition or portfolio.

- Factors to consider when selecting appropriate material
- Available time to learn, choose or produce material
- Creative interpretation development
- Meeting opportunity requirements
- Considering other factors

2. Presenting an audition or portfolio

- Professional processes for audition or portfolio submission.
- Adapting material to fit the audition requirements of an employment opportunity, such as:
- Preparing for additional skills needed to respond to the requirements of an employment opportunity, such as:

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SEMESTER VI

Performing Arts Production

Unit I

Develop personal management skills for performance

Learners explore the personal and professional responsibilities that need to be addressed when preparing for a performance.

- 1. Personal preparation**
- 2. Backstage etiquette and personal management for performance**

Unit II

Apply skills to a performance

Learners contribute to a performance in either a performance or technical role.

- 1. Workshop performances/open dresses/previews**

Learners will use trial performances to refine their performance or technical skills in real scenarios.

- To adapt material for the performance rather than rehearsal space:
- 2. Applying performance or technical skills**
- Communication of genre, style, themes and mood.
 - Supporting the creative aims of the production.
 - Applying technical skills as appropriate and applicable to performance or production role,
 - such as:

Dance Health & Fitness

Unit I

Understand the structure and function of the human body

Learners must study the structure and function of the human body with reference to dance genres and styles, allowing for effective analysis, evaluation and understanding.

1. Understand the structure of the human body
2. Understand the function of the body systems

Unit II

Develop training techniques for a dancer's fitness programme

1. Explore areas of fitness
2. Factors that affect training when developing training techniques
Nutrition, Rest and burnout, Injury prevention

Unit III

Apply the principles of training techniques to a dancer's fitness programme

1. Develop a training programme
2. Application of training techniques to improve performance

Unit IV

Review own development and application of training techniques to a dancer's fitness programme

Usage of Technology in Dance

Unit I

ART AND TECHNOLOGIES

- Artistic potential of technologies
 - Light
 - Video
 - Video Projection
 - Projection Mapping
 - Sound
 - Motion Tracking
 - Audience participation and interaction aspects .

Unit II

Other Trending Media Technologies

- Graphics
- 3D Design
- Trans media Storytelling
- Virtual Reality
- Virtual dance

Unit III

Choreographing the Virtual Body

- **Manipulation of the elements of dance as they relate to dance choreography**
 - Space
 - time
 - Dynamics
 - Generating movement as it relates to dance choreography
 - stimulus material
 - Organising the work (form/structure)
- Additional considerations that arise from the intent of the work.
 - number of dancers
 - other considerations (not compulsory) that may arise from the intent of the work
 - simple costumes and props
 - choice of accompaniment.

Unit

IV

- Robotic Movement
- Choreographic Approach
- Kinetic Art
- Movement Notation

Performance Project

Students will develop their interpretive, expressive and physical skills and artistry as dancers and performers whilst working with leading choreographers on the development of new/original work and/or remount an extant dance work from a choreographer's repertory. Students will continue to investigate the role of the dancer in performance and what embodied performance means.