

University of Mumbai




No. UG/ 18 of 2021

CIRCULAR:-

Attention of the Principals of the Affiliated Colleges, The Head of the University Department of Theatre Arts 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(n)** and subsequently passed by the Board of Deans at its meeting held on 5th December, 2019 vide item No. **29** have been accepted by the Academic Council at its meeting held on 23rd February, 2021 vide item No. **4.17** 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 **6548 & 6549** Regulations **9294 & 9295** and the syllabus of **Master 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, The Head of the University Department of Theatre Arts and Directors of the recognized Institutions in Faculty of Humanities. (Circular No. UG/334 of 2017-18 dated 9th January, 2018.)

A.C/4.17/23/02/2021
M.C/15/9/04/2021

No. UG/ 18^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 6548 & 6549 relating to
the Master of Performing Arts (Dance & Choreography)**

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

In the recent past it has been observed that the new-age courses are gathering momentum, as students increasingly pursue courses that fuel their passion and open up job opportunities. A recent demand for educated and qualified personnel was discovered to cater to the flourishing Dance & Choreography Industry. Even the world is looking closely at Indian Dancers & Choreographers for different Programmes, Movies, Newsreels, Commercials, Music videos, Documentaries, etc. leading to rising employment opportunities for professionals. Further to highlight that due to the extensive presence of the Film & Entertainment 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:

Master 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:

Master 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 Master of Performing Arts (Dance & Choreography) course and is it possible to compress the Course:

The duration of the Course is for 2 years which is taken-up after considering the optimal duration needed to complete the syllabus requirement of the course.

6. The intake capacity of Master 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 Master of Performing Arts (Dance & Choreography) course:

High emphasis is laid on the industry oriented approach in the training methodology of the course. 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.

Master of Performing Arts (Dance & Choreography)



<u>O.6548</u>	Title of the Course	Master of Performing Arts (Dance & Choreography)
<u>O.6549</u>	Eligibility for Admission	Graduate from any stream; Have successfully passed the evaluation rounds including interview.
<u>R.9294</u>	Passing Marks	40% passing marks
	Ordinances / Regulations (if any)	As attached
	No. of Years / Semesters	Two years full time/ 4 semesters
	Level	Masters
	Pattern	Semester
	Status	New
	To be implemented from Academic Year	From academic year 2020-21
<u>R.9295</u>	Intake Capacity	60

Objectives of Master of Performing Arts (Dance & Choreography)

The **Master of Performing Arts (Dance & Choreography)** 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

General Guidelines

“Credit” (C) is the weight age assigned to a course in terms of the workload of the learner

*This has a reference to the ‘Workload’ of a learner and is an index of the number of learning hours deemed for a certain segment of learning. These learning hours may include a variety of learning activities like participating in practical training conducting surveys and content analysis, conducting seminars and presenting abstracts and presenting papers etc taking writing tests of a nature suggested in the syllabus, attending industry –relevant workshops

Assignment of Credits

- Assignment of Credits is as per University rules and regulations
- Duration: 2years=4Semesters (Full Time)

Credit requirements:

As per University rules and regulations

Examination:

Credit Based Evaluation System Scheme of Examination

For all 4 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	30 Marks

	concerned	
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

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. .

❖ **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

Additional Examinations

As per University rules and regulations.

SEMESTER END EXAM:

As per University rules and regulations.

R – Eligibility criteria for Admissions:

Candidates for being eligible for admission to the two-year course leading to the Degree of Master of Perfor, shall be required to :

- Have passed a bachelor's course from any discipline / faculty of a recognized University in India, or the degree from any foreign University, which has been approved by UGC/Association of Indian Universities and is considered equivalent and at par with Indian Degrees.
- Have successfully passed the evaluation rounds including interview.
- Reservations as per University rules will be applicable.

Admission Procedure:

As per University rules and regulations

CARRY FORWARD OF THE MARKS IN CASE IF THE LEARNER GETS

'F' 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

Evaluation of Projects (Wherever Applicable)

1. A learner who PASSES IN ALL THE COURSES BUT DOES NOT secure minimum grade of D in project as applicable has to resubmit a fresh project till he/she secures a minimum of grade D. 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 D (or its equivalent marks) in project evaluation and viva/voce taken together to obtain 40% marks in project work.

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 for a period of not less than two academic years, passed the examinations of all the Four Semesters earning 96 credits, letter grade of at least D or above.

MODE OF CONDUCT OF SEMESTER END ADDITIONAL EXAMINATION:

As per University rules and regulations

Programme Structure

Sem	Sub Code	Subject Name	Total Credits	Internal	External	TOTAL
Sem 1	MPAD01	History of Dance & Choreography in India	4	60	40	100
	MPAD02	Movement in Performance	4	60	40	100
	MPAD03	Theoretical aspects of Indian Classical Dance Techniques	4	60	40	100
	MPAD04	Studio Studies I - Yoga, Exercise and Body fitness	4	60	40	100
	MPAD05	Studio Studies II - Dance Technique	4	60	40	100

	MPAD06	Research based Project Report - I	4	100	-	100
			24			
Sem 2	MPAD07	Contemporary Indian Dance Framework	4	60	40	100
	MPAD08	Principles & Elements of Dance Choreography	4	60	40	100
	MPAD09	Dance Aesthetics	4	60	40	100
	MPAD10	Studio Studies III - Music	4	60	40	100
	MPAD11	Studio Studies IV - Dance Technique	4	60	40	100
	MPAD12	Research based Project Report - II	4	100	-	100
			24			
Sem 3	MPAD13	Dance Choreography Process and Devices	4	60	40	100
	MPAD14	Developing Skills and Techniques for Live Performance	4	60	40	100
	MPAD15	Final Live Performance to an Audience	4	60	40	100
	MPAD16	Studio Studies V - Dance Technique	4	60	40	100
	MPAD17	Studio Studies VI - Dance Technique	4	60	40	100
	MPAD18	Independent Project Report	4	100	-	100
			24			
Sem 4	MPAD19	Trends and Overview of Dance Sector (Indian and Global)	4	60	40	100
	MPAD20	Choreography for Live Performance	4	60	40	100
	MPAD21	Usage of Technology in Dance	4	60	40	100
	MPAD22	Studio Studies V - Dance Technique	4	60	40	100
	MPAD23	Studio Studies VI - Stage Performance	4	60	40	100
	MPAD24	Performance Project	4	100	-	100
			24			
		GRAND TOTAL	96			

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, Kshetrayya, 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.

Theoretical aspects of Indian Classical Dance Techniques

Unit 1

A detailed study of South Indian Classical Dance forms Bharatanatyam, Mohiniattam.

Unit 2

A study of the Classical Dance forms of North and Eastern regions of India. [Kathak, Manipuri, Odissi, Satria]

Unit 3

Study of the forms [Kathakali and Kuchipudi]

Unit 4

Origin and development of Indian Traditional Theatre [Therakoothu, Bhagavata Mela, Koravanji, Koodiyattam, Tamasha, Jatra, Bhavai, Nautanki]

Unit 5

Contributions of Tanjore Quartet, U.S.Krishna Rao and Chandrabhagadevi, Shambu Maharaj, Kelucharan Mahapatra, Vedantam Satyanarayana Sharma, Kalyani Kuttiyamma.

Studio Studies I - Yoga, Exercise and Body fitness

Students will learn yoga and techniques for body fitness.

Studio Studies II - Dance Technique

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

Research based Project Report

Students will study about one area of performing arts - dance / any dance form and conducting research on it.

Contemporary Indian Dance Framework

Origin and development of Western Ballet

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 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.

Studio Studies III - Music

Students will learn basic concepts & fundamentals of music which will help them to

Studio Studies IV - Dance Technique

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

Research based Project Report

Students will study about one area of performing arts - dance / any dance form and conducting research on it.

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)

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.

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.

Studio Studies V - Dance Technique

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

Studio Studies VI - Dance Technique

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

Independent Study in Dance

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

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.

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