

1. **Title of the module**
Dance and Movement Techniques
2. **Module code**
MTMA803
3. **Department or partner institution which will be responsible for management of the module**
LAMDA Drama School
4. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**
Level 7
5. **The number of credits and the ECTS value which the module represents**
20 credits (10 ECTS)
6. **The number of students expected to enrol on each instance of the module**
15
7. **Term(s) in which the module is to be taught in (or other teaching pattern)**
Autumn & Spring
8. **Prerequisite and co-requisite modules**
MA Musical Theatre Modules
9. **The course(s) to which the module contributes**
MA Musical Theatre: Performance MFA Musical Theatre Performance & Practice
10. **The intended subject specific learning outcomes.**
On successfully completing the module students will be able to:

A. Subject Knowledge and Understanding	
A3	Demonstrate a wide range of performance styles, mediums and methodologies incorporating techniques in dance and movement at a complex level. (SB7.12.ii, SB7.12..ix)
A8	Show critical awareness of key practitioners in Dance techniques. (SB7.12.iv)

B. Intellectual Skills - Reflective and Conceptual	
B1	Use initiative, creativity, and imagination in the interdisciplinary application of Musical Theatre performance skills. (SB7.12.xi)
B3	Work independently and proactively in preparing course material and assignments. (SB7.14.iv)
B4	Respond creatively to music. (SB7.12.vii)
C. Subject-specific Skills	
C1	Inhabit, bring to life and sustain engaging characterisations through textual and musical analysis, research, rehearsal and performance. (SB7.13.i, SB7.13.ii)
C2	Apply dance, and movement skills to performance at a professional standard. (SB7.13.iii)
C3	Communicate effectively with a fellow actor in the realisation of the work. (SB7.13.iii; SB7.12.viii)
C6	Communicate character, emotion and narrative through movement with a high level of appropriate physicality. (SB7.13.iii)
C10	Develop an understanding of the responsibilities towards maintaining a safe working environment, both as an individual and as a member of the ensemble. (SB7.12.i)
C11	Reflect critically on the role of genre in Musical Theatre. (SB7.13.iii)

11. **The intended generic learning outcomes.**

On successfully completing the module students will be able to:

D. Transferable Skills	
D1	A high level of communication skills. (SB7.14.i)
D2	Display initiative and creativity in problem solving. (SB7.14.iii, SB7.14.iv)
D3	Critically reflect upon his/her own performance, development and contribution to the group work. (SB7.14.v)
D6	Engage in independent learning for continuing professional development. (SB7.14.v)

12. **A synopsis of the curriculum**

In this module students will:

- Take regular classes in a range of movement and dance styles including Tap, Jazz, Ballet, Contemporary dance, and Hip-Hop and associated styles.
- Engage in a range of critical reflection tasks during class and periods of independent study.
- Become familiar with the dramatic contributions of theatre choreographers such as Andy Blankenbuehler, Camille A. Brown, Agnes De Mille, Garth Fagan, Bob Fosse, Gillian Lynne, Jerry Mitchell, Kate Prince, Ann Reinking, and Jerome Robbins.
- Prepare solo and ensemble pieces for performance.
- Develop physical fitness, strength, stamina, and muscle memory in regular conditioning classes.

- Develop embodied technical and artistic skills in dance and movement.
- Develop a personal physical warm-up practice.
- Explore a range of disciplines and techniques for the physicalisation of character, which will enable them to integrate perceptible physical life in support of their characterisations.

13. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Decolonisation Statement on Texts

LAMDA are committed to using a carefully selected set of texts that are bespoke to the make-up of each cohort. Texts which reflect and help us understand the world we live in now. We believe that playing and seeing yourself reflected in the texts and the practitioners you work with at LAMDA is fundamental in supporting the training of non-white actors, directors, and technicians. Students will be introduced to recommended reading and resources that align with our anti-racist agenda during their studies.

Recommended Reading

The following is a list of recommended reading throughout your course. Most items are available in the Library.

Butterworth, J. (2011) *Dance Studies: The Basics*. London: Routledge

Gardner, K. (2016) *Agnes de Mille: Telling Stories in Broadway Dance*. Oxford: Oxford University Press

Lecoq, J. (2000). *The Moving Body (Le Corps Poétique)*. London: Methuen

Marshall, L. (2008) *The Body Speaks*. London: Methuen

Miller, R. (2023) *Dance on the American Musical Theatre Stage: a History*. London: Routledge

Kowal, R., Siegmund, G. and Martin, R. (2017) *Oxford Handbook of Dance and Politics*. Oxford: Oxford University Press

Redfern, B. (1994) *Dance, art and aesthetics*. London: Dance Books

Sabo, L. (2020) *Musical Theatre Choreography: Reflections of My Artistic Process for Staging Musicals*. Farnham: Farnham Academy Press

Symonds, D. and Taylor, M.(2013) *Gestures of Music Theatre: The Performativity of Song And Dance*. Oxford: Oxford University Press

14. **Learning and teaching methods**

This module comprises a total of approximately 200 hours of study. There are approximately 170 tutor-led class hours within this module. Classes are held in 1.5 or 3-hour blocks timetabled between the hours of 9.00am and 6:30pm.

Classes are typically taught in groups of no more than 15 students.

Students will receive regular feedback from departmental tutors throughout the module and a formal one-to-one tutorial at the end of the module to reflect on the work undertaken.

Contact hours (tutor led class)	170
Independent study hours	30
Total module study hours	200

15. Assessment methods

A 50% *Process* mark reflects students' preparation for and approach to the work, and the extent to which they have applied professional attitudes to the acquisition of new skills or techniques, and the completion of their reflective mini essays.

A 50% *Performance* (or attainment) mark reflects the extent to which those skills and techniques have been demonstrated.

Continuous assessment in class	50%
End of term performances	50%
Total	100%

16. Map of module learning outcomes (sections 10 & 11) to learning and teaching methods (section 14) and methods of assessment (section 15)

Module learning outcome	A3	A8	B1	B3	B4	C1	C2	C3	C6	C10	C11	D1	D2	D3	D6
Learning / teaching method															
Contact Hours	✓	✓	✓		✓	✓		✓	✓	✓	✓	✓	✓	✓	
Independent Study Hours	✓		✓	✓	✓	✓			✓	✓	✓		✓		✓
Assessment method															
Ongoing class assessment of process	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓
End of term performances	✓		✓		✓	✓	✓	✓	✓	✓		✓			

17. Inclusive module design

LAMDA recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Learning Agreements / declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

Inclusive practices have been considered in order to support all students in the following areas:

- a) Accessible resources and curriculum
- b) Learning, teaching and assessment methods

18. **Campus(es) or centre(s) where module will be delivered**

LAMDA, 155 Talgarth Road, London, W14 9DA

19. **Statement by the Executive Dean of the Drama School:**

"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"

Signed

Will Wollen

Date

02 May 2023

20. **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"

Signed

Dr. Philippa Strandberg-Long

Date

02 May 2023

STUDENT AND ACADEMIC SERVICES OFFICE USE ONLY

Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.

Date approved	Major/minor revision	Start date of the delivery of revised version	Section(s) revised	Impacts