

BA (Hons) Dance



ARTS UNIVERSITY BOURNEMOUTH

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PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **BA (Hons) Dance** course, and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found in the Unit Descriptors, which forms part of this Handbook.

<u>Key Course Information</u>	
Final Award	BA (Hons)
Course Title	Dance
Award Title	BA (Hons) Dance
Teaching Institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Offered in the School of:	Bournemouth Film School
Professional Accreditation	None
Length of course / Mode of study	3 Years full-time
Level of final award (in FHEQ)	Level 6
Subject Benchmark Statement	Dance, Drama and Performance
UCAS code	W500
Language of study	English
External Examiner for course:	Dr Natalie Garrett Brown London South Bank University <i>Please note that it is not appropriate for students to contact external examiners directly.</i>
Date of validation	2015
Date of most recent review	2020
Date programme specification written/revised	September 2022

Course Description

Welcome to Dance at the Arts University Bournemouth (AUB), in partnership with Pavilion Dance South West*(PDSW).

Rooted in a professional and industry-focused setting, this course offers you excellent facilities for dance, regular access to professional performance and contact with dancers, choreographers and producers at the forefront of their profession. We hope you will enjoy your time with us and that you will make the most of the opportunities you will encounter as part of a vibrant, innovative, collaborative performing arts community.

Responding directly to the current dance industry, this course allows you to collaborate with other art forms and organisations, to create responses that are relevant and that are constantly pushing the boundaries as to what is expected of a dancer. From day one, you will experience a choreographic and collaborative focus, constantly being encouraged to develop and test creative ideas as a performer, choreographer and producer enabling others to experience dance as an inclusive art form and gain a greater understanding of the industry. We are proud to be in partnership with PDSW, a regional dance agency and a working dance house. This unique agreement will allow you the chance to explore a wide range of industry opportunities, as part of your dance curriculum. You'll get the chance to spend time in a building and be a part of an organisation with an international reputation as a touring venue and for its community programmes.

Whether your interest is in performing, choreography, event producing or teaching, the BA (Hons) Dance course allows you the chance to create independent responses, crafted in a supportive and creative makers' environment.

Dance graduates need to be both creative makers and adaptable artists. The dance course at Arts University Bournemouth provides you with a supportive and professional environment to explore, collaborate, create, produce and perform in. A place to experiment with new ideas with the focused aim of creating an aspirational graduate with relevant and real time experience of the sector they wish to be employed in.

Dance is as a form of artistic expression that transcends racial, cultural and political boundaries and contributes a changing cultural landscape, and art form that invites audiences to experience a language more universal than the spoken word, one that engages and excites and informs.

BA (Hons) Dance has been developed as a response to the changing landscape of the dance and arts ecology. As such it recognises the diversity and interdisciplinary nature of contemporary performance and stresses the need to produce versatile, open-minded and curious graduates who can gain employment across the full spectrum of the industry.

The ability to generate, present and sustain one's own work is crucial to a career in dance and the course ensures these skill sets are explored and mastered. We believe in fostering creativity and that the ability to create one's own opportunities is equally as important as being able to work effectively and professionally. In the making of original work, you will consider how form, style and structure can affect content, meaning and audience engagement. You will study the motives for the creation of material: social, political, educational and commercial, whilst developing key professional skills required for the workplace, such as selecting work to be developed, project management and effective marketing, as well as learning about the structures and policies of dance organisations in the UK, professional standards and codes of conduct.

During your time at the Arts University Bournemouth, you will make, perform, produce and apply dance in a variety of environments and contexts. You will be able to tailor your final year to reflect your own interests and strengths with support and advice from the faculty and our partner organisation, Pavilion Dance South West. Rooted in a professional and industry-focused context, this course offers you

excellent facilities for dance, regular access to professional performance and contact with dancers, choreographers and producers at the forefront of their profession.

The course has a strong technical and practical foundation – offering classes and workshops in Strength and Conditioning, Pilates and Yoga as well as Contemporary techniques such as Release, Cunningham, Contact Improvisation and Graham. We also place a strong emphasis on the theoretical and contextual study of Dance and the dance industry and you will be expected to complete written assignments and presentations to the highest standards.

The course offers you the opportunity to explore your potential as a performer, choreographer, practitioner or producer or to develop your own portfolio career. You will have opportunities to explore opportunities on the course, will graduate with a clear sense of your own skills and career direction and will have the skills and knowledge to take those steps into industry or further study. During your time on the course, you will develop personal and working relationships with professionals from the Dance industry and also with colleagues from other AUB disciplines such as Costume, and Performance Design, Film Production, Events Management, Animation, Illustration and Creative Writing and these relationships will form the beginning of your professional network.

* Pavilion Dance South West (PDSW) is the National Dance Development Organisation with strategic responsibility for dance development across the South West of England. It is a National Portfolio Organisation with Arts Council England and has a dedicated dance venue in the centre of Bournemouth, where it curates a professional performance programme, commission's choreographers to make new work and regularly hosts dance artists in residence.

Course Aims

The course aims to:

1. Develop open-minded and creative dance artists, by providing you with a safe and secure learning environment in which to explore and develop your imaginative, intellectual and physical skills.
2. Enable you to develop a comprehensive knowledge and awareness of the current trends, professional demands, market conditions and opportunities within the dance sector in preparation for a professional life in the dance industry.
3. Develop your reflective, investigative, analytical and critical skills that inform performance and written work of maturity and depth.
4. Engage you in a thorough understanding of the social, cultural and historical contexts informing the dance ecology and encourage an appreciation and understanding of the relationship between theory, history and practice.
5. Promote self-directed learning through opportunities for independent study and research.
6. Provide you with an understanding of academic protocols, research methodologies and written and verbal presentation skills necessary for effective

and successful engagement with work in higher education and life beyond university.

7. Produce graduates who are able to successfully work creatively in performance, education, community, research, and cultural management or pursue further studies in dance at postgraduate level.

Course Outcomes

By the end of the course you will be able to:

1. Demonstrate a clear understanding of the intellectual, imaginative and physical skills needed to be an informed and creative member of the dance sector.
2. Articulate your understanding of a wide range of dance contexts and a clear sense of where your own professional strengths lie and how you intend to launch your career in the sector.
3. Demonstrate your understanding of the intrinsic relationship between performance, applied dance practice and producing to make work that is sustainable within the current dance industry.
4. Articulate your understanding of the complex nature of the performance event, the forms that this may take and the intended relationship between that form and its target audience.
5. Collaborate with others effectively in the realisation of a performative and/or participative event within or across disciplines.
6. Demonstrate clear understanding of academic protocols, research methodologies and written and verbal presentation skills necessary for effective and successful engagement with work at the higher education level and life beyond university.
7. Demonstrate the ability to make informed choices with appropriate understanding and a high degree of independent judgement.

Reference Points

UK Quality Code for higher education, including:

- Subject Benchmark Statement: *Dance, Drama and Performance*
- Framework for Higher Education Qualifications (FHEQ)

AUB Regulatory Framework and Undergraduate Assessment Regulations

Learning and Teaching Strategies

The association between the Arts University Bournemouth and Pavilion Dance South West responds strategically to the needs and conditions of the dance sector nationally and will help to strengthen the core of the course, which is to provide you with an authentic experience of what work opportunities are available to you in the dance industry and the skills and experience you will need in these areas in order to gain employment. Where appropriate, the course offers regular and sustained

contact with and delivery by national and international dancers, choreographers, practitioners and producers working in the dance profession and related industries.

Experiential learning is a key principle of study and your work throughout the course reflects the collaborative nature of dance. Throughout the degree, you will experience both tutor-led learning with specialist studies tutors and self-directed methods of learning (through negotiated practice and research work). In this way you will be able to develop an increasing independence and a positive attitude to life-long learning.

The course objectives are met by deploying a wide variety of teaching and learning methods including rehearsal, performance, ensemble working, workshops, lectures, seminars, group critiques and tutorials. In consultation with the Course Leader, the teaching team is responsible for co-ordinating individual units of study, and for selecting appropriate methods of delivery according to subject matter and student experience.

The delivery methods are informed by the University's Strategic Plan and share the over-arching aims:

- i) to enable each student to realise his/her potential;
- ii) to develop and support individual learner autonomy;
- iii) to promote the acquisition of transferable/key skills;
- iv) to develop and promote best practice in approaches to teaching, learning and assessment;
- v) to promote the sharing of good practice across the University, building on best practice both within the University and nationally.

The course uses a variety of assessment methods to test your knowledge and understanding of all aspects of contemporary dance performance practice.

- Essay
- Presentation
- Critical Evaluation (with written and verbal feedback)
- Research and Reflective Log Book (a written background research that underpins your learning and practice and includes a word limited critical reflection of your learning and development processes and performances)
- Intensive Practical Industry Project (working in a professional context in partnership with professional performance artists or within the wider dance community that will culminate in an assessed end product that could be, for example, workshop delivery, dance performance, or choreographic lab)

There may also be occasions where digital delivery is appropriate. Where this is the case, this might include on-line lectures, seminars, presentations, and one to one tutorials. It is important that you engage with on-line course delivery in the same way that you would if you were on campus.

Assessment

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you regular feedback on how your learning is developing.

Continuous Assessment (ongoing attendance and engagement in taught sessions and independent rehearsals, so your tutor can see the progression you have made through the unit. This is especially important for your dance technique, whereby you will be expected to work continuously throughout the unit to develop and sustain your movement skills).

For every unit of your course, we will inform you of what you are expected to learn; what you have to submit; how your work will be assessed; and the deadline for presenting your work for assessment.

A minimum of one unit at Level 4 will be assessed on a pass/fail basis, with written feedback but no numerical grade. All other units will be given a percentage mark.

The final mark for each unit will be recorded on your formal record of achievement (transcript). With the exception of the pass/fail unit, each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are *2, *5 and *8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the unit.

On successful completion of your Honours degree course, you will be awarded a degree classification based on your unit marks. The final classification is determined using all unit marks at Levels 5 and 6.

If you have joined Level 6 through either the Recognition of Prior Learning (RPL) route or having completed a Foundation Degree (FdA), the final classification is determined using only your unit marks at Level 6.

For further information on assessment, progression, awards and classifications, please visit <https://aub.ac.uk/regulations>

Course Structure

All students are registered for the award of BA (Hons); however, exit awards are available if you leave the course early, having successfully completed one or two levels. If you successfully complete a level of the course, you will automatically be entitled to progress to the next level.

For the award of a Certificate of Higher Education (CertHE), you must have achieved a minimum of 120 credits at Level 4. This qualification may be awarded if you leave the University following successful completion of the first year of your course.

For the award of a Diploma of Higher Education (DipHE), you must have achieved a minimum of 240 credits of which a minimum of 120 must be at Level 5. This

qualification may be awarded if you leave the University following successful completion of the second year of your course.

For the award of a BA (Hons) you must have achieved a minimum of 360 credits of which a minimum of 240 must be at Level 5 or above, of which a minimum of 120 credits must be at Level 6. This qualification will be awarded upon successful completion of your course.

A BA without Honours may be awarded if you have achieved 300 credits, at least 180 of which are at Level 5 or above, and at least 60 of which are at Level 6.

Core Values and Skills

In developing courses, the University wanted to create a curriculum that reflected its values and ethos. It should prepare you for the future not only in enabling you to have a successful career, but we also want to empower you with the knowledge, skills and passion to have a positive impact on the world and be an agent for change. We have drawn from the United Nations Sustainable Development Goals (SDGs) (<https://sdgs.un.org/goals>) which have informed our values of Equality, Diversity and Inclusion as well as our Graduate Attributes.

Equalities Diversity and Inclusion (EDI)

“We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections and sustainable futures.” (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum, throughout your study here.

Graduate Attributes (GA)

Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes have been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB’s core values; during your course, both curricular and extra-curricular activities will give you the opportunity to prepare for your working career.

Course Content

The course consists of three levels, each lasting one academic year of full-time study. As the course progresses you will have opportunities to explore dance performance, choreography, community practice and producing and then focus on one or more of these areas for your Investigative Study or Negotiated Project units in Level 6.

Level 4

In the first year you will develop essential skills to enhance your understanding of making, performing and producing for a range of dance contexts through these key practical aspects: Dance Technique, Improvisation and Composition. Alongside developing your technical, creative and performance skills through a variety of performance opportunities, you will develop frameworks for reflection and analysis of a range of perspectives on dance, gaining embodied and theoretical experience of making and viewing work within different environments and contexts. You will also be introduced to the infrastructure for producing dance and begin to develop fundamental entrepreneurial skills required to sustain and manage a performing arts practice within a variety of settings. Units at Level 4 will also offer you the chance to work in groups as well as individually.

By the end of this level you will have a sound knowledge of the fundamental technical, creative and entrepreneurial concepts related to the dance industry.

Level 5

As the course progresses to Level 5, you are expected to engage in more complex issues through your creative work as well as in the more theoretical units. You will deepen and extend your technical knowledge base through the study of a variety of dance techniques, understanding current industry standards of safe and effective dance practice, while working creatively on more complex choreographic and performance projects. In Level 5 you will deepen your consideration of the audience as an integral factor in the creative process and will be encouraged to think about specialised areas of study appropriate to your developing interests as well as particular strengths in performance, choreography, and applied dance practice or producing. Further theoretical frameworks and methodological tools will deepen your understanding and enhance your practical work. You will continue to gain experience of performance in various performance environments.

By the end of this level, you should be confident about your ability to organise your working methods and you will be prepared with key knowledge and skills that will allow you to enter the third year of study with confidence.

Level 6

Level 6 will enable you to consolidate your expertise of the first two years taking your work into more advanced areas and into public performances. You will be given the opportunity to test the working methods developed in the previous levels by applying them to the creation of a substantial independent project in collaboration with fellow students involved in performance, choreography, applied practice or producing, to a professional level. The Investigative Study unit presents the opportunity to pursue a course of advanced independent research in your chosen specialism, allowing you to demonstrate that the level of your skills in research, analysis, and criticism enables you to articulate a discursive argument at a level appropriate to the award of BA (Hons).

By the end of this level, you should be able to evaluate your development in performance, choreography, applied practice and producing, to consider your strengths and weaknesses and to demonstrate significant development of an

understanding of the business aspects of working in dance and related industries and will be able to demonstrate your ability to work at a professional level.

At each level of the course there may be extracurricular opportunities for performance (public or otherwise) and you will be encouraged to take part in these opportunities where it is possible without affecting your achievement on the Dance course.

Throughout the course you will have opportunities to engage with current artists, companies and practitioners working in the South West and nationally as guest lecturers, visiting tutors, and workshop leaders. The creative partnership with Pavilion Dance South West will also present opportunities for work placements and specialist unit input where possible

You will also have regular access to the live productions at Pavilion Dance and other local venues, offering you a diverse and continuous range of professional performances to observe and learn from.

Course Units

Unit Code	Unit Title	Credit Weighting
Level 4		
DAN487	Dance Foundations	40
DAN490	Dance Innovation	40
DAN489	The Conceptual Dancer	40
Level 5		
DAN566	Dance Techniques	40
DAN562	Performance Practice	20
DAN563	Dance, Culture and Society	20
DAN564	Dance Practitioner	20
DAN567	Producing Dance Events	20
Level 6		
DAN665	Dance Techniques into Performance	20
DAN662	Dance Production	40
DAN663	Investigative Study	20
DAN664	Negotiated Project	40

Course Diagram

This diagram shows the proposed start/end dates for each unit and shows teaching weeks only; holiday periods are not included.

Level 4																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	Autumn Term										Spring Term										Summer Term									
Induction week	DAN487 Dance Foundations Weeks 1-10 (40 credits)										DAN490 Dance Innovation Weeks 11-20 (40 credits)										DAN489 The Conceptual Dancer Weeks 21-30 (40 credits)									

Level 5																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	Autumn Term										Spring Term										Summer Term									
	DAN566 Dance Techniques (weeks 1-30) 40 credits																													
	DAN562 Performance Practice (weeks 1-10) 20 credits										DAN567 Producing Dance Events (weeks 11-20) 20 credits										DAN564 Dance Practitioner (weeks 21-30) 20 credits									
	DAN563 Dance, Culture and Society (weeks 1-17) 20 credits																													

Level 6																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Autumn Term											Spring Term											Summer Term								
DAN665 Dance Techniques into Performance (weeks 1-20) 20 credits																														
DAN662 Dance Production (weeks 1-14) 40 credits														DAN664 Negotiated Project (weeks 15-30) 40 credits																
DAN663 Investigative Study (weeks 1-17) 20 credits																														

Course Reading List

The list below comprises a range of Library resources by unit/subject area, which you might find useful for your research throughout your degree. This list is not exhaustive but is instead intended to give you an overview of some of the theoretical and conceptual frameworks that relate to dance. You are encouraged to research your individual projects independently.

The titles on the list are recommendations only, and whilst you will not be expected to consult all of the material or purchase an extensive selection of books, it will be your responsibility to work with your Tutor to identify the resources that are essential to your particular research area.

The list does not include DVDs; for these, please refer to the Unit Information or consult your Tutor or Subject Librarian.

These titles are indicative and updated lists will be provided during the delivery of the course.

Dance Techniques

Albright, A. (ed.) (2010). *Encounters with contact: dancing contact improvisation in college*. Oberlin, Ohio: Oberlin College Theater and Dance Program.

Benoit, A. et al. (2009). *On the edge: dialogues on dance improvisation in performance = Créateurs de l'imprévu: dialogues autour de la danse et de l'improvisation en spectacle*. Brussels: Contredanse.

Berardi, G.M. (2004). *Finding balance: fitness, training, and health for a lifetime in dance*. 2nd ed. Abingdon: Routledge. [also available as an e-book]

Blakey, W.P. (1994). *Stretching without pain*. Stafford: Twin Eagles Educational & Healing Institute in association with Bibliotek Books.

Boling, B. (1999). *A dancer's manual: a motivational guide to professional dancing*. Toluca Lake, CA: Rafter.

Buckroyd, J. (2000). *The student dancer: emotional aspects of the teaching and learning of dance*. London: Dance Books.

Clippinger, K. (2016). *Dance anatomy and kinesiology*. 2nd ed. Champaign, IL: Human Kinetics.

Cunningham, M. (1985). *The dancer and the dance*. London: Boyars.

Dunning, J. (1998). *Alvin Ailey: a life in dance*. New York: Da Capo Press.

Driver, S. (2004). *William Forsythe*. Abingdon: Routledge.

Franklin, E.N. (2012). *Dynamic alignment through imagery*. 2nd ed. Champaign, IL: Human

Kinetics. [also available as an e-book]

Franklin, E.N. (2013). *Dance imagery for technique and performance*. 2nd ed. Champaign, IL: Human Kinetics.

Franklin, E.N. (2018). *Conditioning for dance: training for whole-body coordination and*

efficiency. 2nd ed. Champaign, IL: Human Kinetics.

Glasstone, R. (2001). *Classical ballet terms: an illustrated dictionary*. Alton: Dance Books.

Horosko, M. (2002). *Martha Graham: the evolution of her dance theory and training*. Rev. ed. Gainesville, FL: University Press of Florida.

- Howse, J. (2009). *Anatomy, dance techniques and injury prevention*. 4th ed. London: Routledge.
- Kapit, W. (2014). *The anatomy coloring book*. 4th ed. Harlow: Pearson.
- Koutedakis, Y., Sharpe, N.C. and Boreham, C. (1999). *The fit and healthy dancer*. Chichester: John Wiley.
- Lewis, D. (1999). *The illustrated dance technique of José Limon*. Highstown, NJ: Dance Horizons.
- Love, P. (1997). *Modern dance terminology*. Princeton, NJ: Princeton Book Co.
- Mastin, Z. (2009). *Nutrition for the dancer*. Alton: Dance Books.
- McFee, G. (1992). *Understanding dance*. London: Routledge. [also available as an e-book]
- Miller, G.W., Ethridge, P. and Morgan, K.T. (2011). *Exploring body-mind centering: an anthology of experience and method*. Berkeley, CA: North Atlantic Books.
- Myers, T. (2013). *Anatomy trains: myofascial meridians for manual and movement therapists*. 3rd ed. Oxford: Churchill Livingstone. [also available as an e-book]
- Pallant, C. (2006). *Contact improvisation: an introduction to a vitalizing dance form*. Jefferson, NC: McFarland & Co.
- Paxton, S. (2018). *Gravity*. Brussels: Contredanse.
- Pilates, J. (2012). *Pilates' return to life through Contrology*. Rev. ed. Ashland, OR: Presentation Dynamics LLC.
- Preston-Dunlop, P. (2010). *Dance and the performative*. Alton: Dance.
- Ryan, A. and Stephens, R. (1988). *The dancer's complete guide to health care and a long career*. Alton: Dance Books.
- Simmel, L. (2014). *Dance medicine in practice*. Abingdon: Routledge.
- Simmel, L and Kraft, E.M. (2018). *Nutrition for dancers: basics, performance enhancement, practical tips*. London: Routledge.
- Todd, M.E. (1997). *The thinking body*. 2nd ed. Gouldsboro, ME: Gestalt Journal Press.
- Tufnell, M. and Crickmay, C. (1993). *Body, space, image*. Alton: Dance Books.
- Tufnell, M. and Crickmay, C. (2004). *A widening field: journeys in body and imagination*. Alton: Dance Books.

Choreography /Performance Practice/Dance Production

- Albright, A.C. (1997). *Choreographing difference: the body and identity in contemporary dance*. Middletown, CT: Wesleyan University Press. [also available as an e-book]
- Brannigan, E. (2011). *Dancefilm: choreography and the moving image*. New York: Oxford University Press.
- Bremser, M. and Sanders, L. (2011). *Fifty contemporary choreographers*. 2nd ed. London: Routledge. [also available as an e-book]
- Briginshaw, V. (2009). *Dance, space and subjectivity*. Basingstoke: Palgrave Macmillan.
- Buckwalter, M. (2010). *Composing while dancing: an improviser's companion*. Madison, WI: University of Wisconsin Press. [also available as an e-book]
- Burrows, J. (2010). *The choreographer's handbook*. Abingdon: Routledge. [also available as an e-book]
- Butterworth, J. and Wildschut, L. (2018). *Contemporary choreography: a critical reader*. 2nd ed. Abingdon: Routledge. [also available as an e-book].

- Graham, S. and Hoggett, S. (2009). *The Frantic Assembly book of devising theatre*. Abingdon: Routledge.
- Kent, R. and Bray, J. (2013). *Writing the dance: workbook & journal for dancers*. Berkeley, CA: National Writing Project, University of California.
- Laban, R. (2011). *Choreutics*. Alton: Dance Books.
- Lansdale, J. (2008). *Decentring dancing texts: the challenge of interpreting dances*. Basingstoke: Palgrave Macmillan.
- Lavender, L. (1996) *Dancers talking dance: critical evaluation in the choreography class*. Champaign, IL: Human Kinetics
- Newlove, J. (2003). *Laban for all*. London: Nick Hern.
- Preston-Dunlop, P. (1998). *Looking at dances: a choreological perspective on choreography*. Ightham: Verve.
- Ravn, S. and Rouhiainen, L. (2013). *Dance spaces: practices of movement*. Odense: University Press of Southern Denmark.
- Sanders, L. (2004) *Akram Khan's Rush: creative insights*. Alton: Dance Books.
- Schon, D. (2016). *The reflective practitioner: how professionals think in action*. [e-book]. Abingdon: Routledge.
- Smith-Autard, J. (2010). *Dance composition: a practical guide to creative success in dance making*. 6th ed. London: Methuen Drama.
- Spier, S. (2011). *William Forsythe and the practice of choreography: it starts from any point*. Abingdon: Routledge.
- Tharp, T. (2006). *The creative habit: learn it and use it for life: a practical guide*. New York: Simon & Schuster.
- Tharp, T. and Kornbluth, J. (2014). *The collaborative habit: life lessons for working together*. New York: Simon & Schuster.

Dance Theory/Dance Culture and Society/Investigative Study

- Adshead-Lansdale, J. et al. (1998). *Dance analysis: theory and practice*. London: Dance Books.
- Adshead-Lansdale, J. (1999). *Dancing texts: intertextuality in interpretation*. London: Dance Books.
- Adshead-Lansdale, J. and Layson, J. (1994). *Dance history: an introduction*. 2nd ed. Abingdon: Routledge.
- Albright, A.C. (1997). [Choreographing difference](#): the body and identity in contemporary dance. Middletown, CT: Wesleyan University Press. [also available as an e-book]
- Albright, A. and Dils, A. (2001). *Moving history / dancing cultures: a dance history reader*. Middletown, CT: Wesleyan University Press.
- Alfano Miglietti, F. (2003). *Extreme bodies: the use and abuse of bodies in art*. Milan: Skira.
- Au, S. (2012). *Ballet and modern dance*. 3rd ed. London: Thames & Hudson.
- Bales, M and Eliot, K. (2013). *Dance on its own terms: histories and methodologies*. New York: Oxford University Press.
- Banes, S. (1987). *Terpsichore in sneakers: post-modern dance*. [e-book] Middletown, CT: Wesleyan University Press.
- Banes, S. (1993). *Democracy's body: Judson Dance Theatre 1962-1964*. 2nd ed. Durham, NC: Duke University Press.
- Banes, S. and Lepecki, A. (eds.) (2006). *The senses in performance*. Abingdon: Routledge.
- Barba, E. and Savarese, N. (2005). *A dictionary of theatre anthropology: the secret*

- art of the performer*. 2nd ed. London: Routledge.
- Bennett, T., Grossberg, L and Morris, M. (eds.) (2005). *New keywords: a revised vocabulary of culture and society*. Oxford: Blackwell. [also available as an e-book].
- Bishop, C. (2008). *Participation*. London: Whitechapel.
- Bishop, C. (2011). *Artificial hells: participatory art and the politics of spectatorship*. London: Verso.
- Bourriaud, N. (1998). *Relational aesthetics*. Dijon: Les Presses du réel.
- Brah, A. (1996). *Cartographies of diaspora: contesting identities*. London: Routledge.
- Brayshaw, T., Fenemore, A. and Witts, N. (2019). *The twenty-first century performance reader*. Abingdon: Routledge
- Brayshaw, T. and Witts, N. (2014). *The twentieth century performance reader*. London: Routledge. [also available as an e-book]
- Briginshaw, V. and Burt, R. (2009). *Writing, dancing together*. Basingstoke: Palgrave Macmillan.
- Brook, P. (2008). *The empty space*. London: Penguin.
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