



UNIVERSITY OF CENTRAL LANCASHIRE
MA Dance & Somatic Wellbeing: Connections to the
Living Body

School Journalism, Media and Performance

2020/21

Course Leader: Penny Collinson

Please read this Handbook in conjunction with the University's Student Handbook.

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1. Welcome to the course

Hello!

Welcome to study on one of the many creative arts courses that form the School of Journalism, Media and Performance. We hope that you enjoy your studies and that you achieve the outcome you are hoping for.

This document is your **Student Handbook**. It contains information that we hope you will find useful and that will contribute to the success of your period of study. It is intended to be read in conjunction with the information contained within other documents produced by your tutors, such as your **Module Handbooks**, and the Academic Regulations that cover all the courses offered by the University.

Within this document we'll occasionally refer to other documents; if an on-line version is available you'll first need to log on to your UCLan account and follow the link from here.

1.1 Rationale, aims and learning outcomes of the course

MA Dance & Somatic Wellbeing: Connections to the Living Body is a unique, visionary and pioneering programme offering you a professional training in Dance & Somatic Movement Education. *On successful completion of this course you will receive the award of Master of Arts in Dance & Somatic Wellbeing: Connections to the Living Body.* The course is an Approved Somatic Movement Training Programme of the International Somatic Movement Education Therapy Association (ISMETA). *On completion of the MA, you are eligible to become a Post-graduate Registered Somatic Movement Educator.* You will be required to fulfil 150 extra professional practice hours post graduation before registering to become a Somatic Movement Educator (or therapist if you have suitable training as a therapist) with ISMETA. Please note students should monitor closely the requirements which ISMETA lay-out for registration as they may change over the course of time. UCLan holds no responsibility towards the monitoring or implementation of these extra hours (post graduation). See www.ISMETA.org for updated information.

Academically and experientially this course will introduce you to the principles and fundamentals of somatic movement practice, sessions are taught in the spirit of self-discovery, non-judgement and reflection, and invite you to participate fully in all aspects of yourself. Somatic movement at UCLan centres on the *lived-felt-body* through explorations in the imaginal, sensuous, emotional, spiritual, and philosophical aspects of the body. This course sees somatic movement as a practical life tool through which to promote well-being, develop a more holistic sense of self, and a capacity to be in relationship with others and our environment.

We recognise you may have joined the programme for a variety of reasons both personal and professional, and that your choice to be here will be impacting on your life both professionally and personally – all for the best we hope. Certainly, whatever your trajectory may be, a focus of this postgraduate course is to offer you frameworks which synthesise, integrate and widen *your* practice.

The MA Dance and Somatic Wellbeing programme aims to:

- Engage in experiential, self-reflective, embodied learning and the basic ethics and principles of somatic movement practice.
- Acquire and refine physical skills by synthesising and applying embodied knowledge into teaching practice.
- Engage in self-reflexive as well as critical and contextual, methodological, academic study.
- Engage in research methods and professional practice that create insightful awareness and innovative research within the area of Somatic Movement Education.
- Develop personal approaches and praxis through the synthesis of academic, philosophical, and anatomical knowledge from across all modules.

1.2 Course Team

The course team consists of academic staff who contribute to your course. Staff take responsibility for the delivery of the content of your modules, but they also have many other roles including Academic Advisor, research, national and overseas development, marketing and publicity, etc.

Mary Abrams – Visiting lecturer on the programme. Contact:

mary@movingbodyresources.com UCLan c/o Moving Body Resources, 112 West 27th St., Ste. 400, New York, NY 10001

Penny Collinson – Senior lecturer and Course Leader on the programme. Contact:

PSCollinson@uclan.ac.uk Tel: 01772 89 5349. Mobile 07979 445169 Office: ME107, Media Factory.

Tim Lamford – Tutor on the programme: Contact: TJLamford@uclan.ac.uk Tel. Office: 01772 89 4793 / mobile 07709 192591 ME107 Media Factory.

Kerstin Wellhöfer – Occasional tutor on the UK programme: Contact:

KWellhofer@uclan.ac.uk Tel: 01772 895340. Office: ME107 Media Factory.

1.3 Expertise of staff

Mary Abrams, MA, RSME

Mary lives in New York City and come over to the UK once a year to teach the first year students. She brings passion, skill, and an inquisitive spirit to her 30 years of teaching. Mary offers dynamic and detailed attention to breath, sensation, emotion, and creative personal and social development. Mary is owner and program director of Moving Body Resources. She has a thriving private practice and teaches workshops across the USA and in Europe and Bali. From 2002-2011, Mary served on the board of directors of the International Somatic Movement Education and Therapy Association (ISMETA), serving as president from 2005-2009. Her background includes dance training and performance, study with Emilie Conrad (found of Continuum), Susan Harper, and Gary David, Ph.D. incorporating body awareness and movement with the fields of Epistemics and affect script theory. She holds a BA in Dance Education with Departmental Distinction from St. Olaf College, and a Master's degree with Consciousness Studies concentration (consciousness as embodied movement) from Goddard College.

Contact: UCLan c/o Moving Body Resources, 112 West 27th St., Ste. 400, New York, NY 10001

Email: mary@movingbodyresources.com or www.movingbodyresource.com

Penny Collinson, MA, IBMT Dip, RSME

Penny is Course Leader on the programme, and contributes to the teaching and assessing of many of the modules. Over twenty five years of moving, as a facilitator and performer, within improvisation, Authentic Movement and Release-based techniques, has brought the body as *central* to all experience and supported her fundamental interest in sensing, moving and witnessing as tools for navigating ourselves in the world. Penny's particular area of interest and practice is embodied presence, and how through our engagement in deep bodily listening, we are awakened, clients and facilitators alike, to the lived felt experience of our sensory imagination. Penny is a Senior Lecturer and has been teaching at UCLan for 19 years. Research interests include the application of embodied awareness in Social Work training and practice. She and Tim Lamford both teach on the Psycho-Social module of the BA Social Work course at UCLan. She is on the steering group of the Knowing Body Network and has recently carried out research of somatic movement practitioners working in hospitals and healthcare. Penny has a Diploma from the Institute for Integrative Bodywork and Movement Therapy, and is an external examiner for the Institute. She is a Registered Somatic Movement Educator with ISMETA and runs a private practice from her home,

facilitating somatic practice and bodywork which incorporates somatic movement practice, somatic psychology, and principles of Body-Mind Centering© and Authentic Movement. She also offers supervision.

Contact: School of Journalism, Media and Performance, University of Central, Lancashire, Preston, Lancashire, PR1 2HE,

E-mail: pscollinson@uclan.ac.uk

Tim Lamford RSME

Tim is a lecturer on the MA Dance & Somatic Wellbeing programme. He is a dancer, choreographer and teacher with forty years experience in movement arts, specialising in the teaching of dance skills, creativity and somatic awareness. He trained at the London Contemporary Dance School, studying contemporary techniques, contact improvisation, release work, choreography, Pilates and Tai chi Chuan with. In the 1970s performed with various groups including, X6 dance collective; Second Stride and Mantis. Career highlights include: Artistic Director of the pioneering dance in the community company, Spiral Dance, Liverpool; Profesor Visitante at the Institut del Teatre Barcelona; introducing contemporary dance to the Polish conservatoire system; lecture tour for the Australia Council on the theme of the creative role of a dance artist in education; and directing the graduate performance course at London Contemporary Dance School. He has also been Tai chi coach at the Royal Opera House, Covent Garden. Tim has been an External Examiner for the universities of Leeds and Kent at Canterbury; an External Adviser to Royal Academy of Dancing; member of regional and national arts panels; member advisory panel setting industry standards for "Dance", and "Creativity in the Arts" (GNVQ); and conducted research as an Academic Adviser for the Northern School of Contemporary Dance. After developing and teaching a programme exploring traditional and contemporary body mind practices (Body/Mind/Movement) at Middlesex University, he now teaches body awareness for the International Opera course at the Royal College of Music. Research interests include somatic perspectives on the practice of Tai chi Chuan; symbology of long form yang style Tai chi Chuan; Jungian and Post-Jungian perspectives on body mind unity.

Email: TJLamford@uclan.ac.uk

Kerstin Wellhöfer, BAhons IIHHT, IBMT dip, RSME/T

Kerstin is a lecturer in dance and somatic practices. She is currently teaching on both the BA in *dance teaching and performance* and offers modular input on the MA. Over the last 10 years she has taught as a visiting artist and somatic practitioner for MA and BA courses in the UK. She has a body of community based practice in the arts and wellbeing sector, crossing ages and abilities, contributing to CAT training schemes and professional

development of local dancers. For the past 16 years she has run a private client practice www.somaticenquiry.co.uk, working individually, with groups and in a supervisory role. She is a co-director of the community interest company: Movement Sense cic www.movementsense.co.uk evolved to offer opportunities for moving in nature.

Kerstin holds a full diploma from the Institute for Integrative Bodywork and Movement Therapy, and is a registered Somatic Movement Educator and Therapist with ISMETA. A 13 year ongoing immersion in the work of Andrea Olsen and Caryn McHose, in particular *Body and Earth*, has enabled Kerstin to become a practitioner of their work. Her other influences and ongoing input come from Body-Mind Centering®, Authentic Movement and collaborations with dance practitioners all of which have supported and influenced her investigations into presence, integrity and embodied models for education.

Contact School of Journalism, Media & Performance, University of Central, Lancashire, Preston, Lancashire, PR1 2HE.

Email: kwellhofer@uclan.ac.uk

Guest teachers on the course, and to alumni events, have most recently included:

Miranda Tufnell (dance artist, writer and teacher in movement and imagination), **Caryn McHose** and **Prof. Andrea Olson** (Body & Earth Practitioners, USA); **Paul Beaumont** (Registered Somatic Movement Therapist (ISMETA); an IBMT Practitioner; and Developmental Movement Practitioner); **Mari Winkleman** (Registered Somatic Movement Educator/Therapist (ISMETA); an IBMT Practitioner)

1.4 Academic Advisor

You will be assigned an Academic Advisor who will provide additional academic advice and support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, providing insight and direction to enable you to realise your potential.

Your Academic Advisor is the first port-of-call should you encounter problems or need support. Every student is allocated an Academic Advisor from an area the same or similar to that of the study. As a minimum you will be met at the beginning of the course (normally within the first 4 weeks) and, thereafter, you will be offered formal opportunities to meet with them in each semester. If you have a problem at other times they are available for you to talk to; most staff have a weekly slot they allocate to Academic Advisor sessions, but if you have an urgent problem, please phone or e-mail your tutor to book an 'emergency' slot. Your Academic Advisor will:

- offer academic advice throughout the year

- monitor your progress and attainment through the year
- advise you on your progress and issues such as option choices
- refer you to other staff within the School who will be able to assist you in resolving any academic problems
- refer you to staff within the University support services if appropriate
- advise on the best course of action if you have failed any aspect of your course, or feel that you are likely to do so

You are expected to:

- make use of your Academic Advisor
- make sure you know where their office is and how to contact them
- watch out for emails, notices and memos asking you to make appointments or attend meetings with them

You will be allocated your Academic Advisor during Induction and they will be either Penny Collinson, Kestin Wellhöfer or Tim Lamford.

You must meet with your Academic Advisor whether you are having any difficulties or not; please book a slot with them each semester. They are also available to help with any problems you may have at any stage during the year, and will be happy to provide you with the support and guidance you need to get over the immediate but temporary difficulties that most students face at some time in the academic careers. However if you are unable to contact your Academic Advisor, and an urgent situation has arisen, or if you feel that you cannot discuss an issue with your Academic Advisor, then you are able to book an appointment with an Independent Academic Adviser within Student Services (01772 892574).

1.5 Administration details



1.5 Administration details

Course Administration Services provides academic administration support for students and staff and are located in the following hubs which open from 8.45am until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

Allen Building

Medicine

Dentistry

telephone: 01772 895566

email: AllenHub@uclan.ac.uk

Harris Building

Lancashire Law School
Humanities and the Social Sciences
Centre for Excellence in Learning and Teaching
telephone: 01772 891996/891997
email: HarrisHub@uclan.ac.uk

Foster Building

Forensic and Applied Sciences
Pharmacy and Biomedical Sciences
Psychology
Physical Sciences
telephone: 01772 891990/891991
email: FosterHub@uclan.ac.uk

Computing and Technology Building

Art, Design and Fashion
Computing
Journalism, Media and Performance
Engineering
telephone: 01772 891994/891995
email: CandTHub@uclan.ac.uk

Greenbank Building

Sport and Wellbeing
Management
Business
telephone: 01772 891992/891993
email: GreenbankHub@uclan.ac.uk

Brook Building

Community, Health and Midwifery
Nursing
Health Sciences
Social Work, Care and Community
telephone: 01772 891992/891993
email: BrookHub@uclan.ac.uk

Throughout your time at University, the Central Administrative team will normally be able to assist you if you need help and your Academic Advisor is not available. If a query cannot be dealt with they will be able to direct you to the person best able to help. **If you have any issues to do with enrolment, then please seek them out immediately!**

1.6 Communication

The University expects you to use your UCLan email address and check regularly for messages from staff. If you send us email messages from other addresses they risk being filtered out as potential spam and discarded unread.

1.7 External Examiner

The University has appointed an External Examiner to your course who helps to ensure that the standards of your course are comparable to those provided at other higher education institutions in the UK. The name of this person, their position and home institution can be found below. If you wish to make contact with your External Examiner, you should do this through your Course Leader and not directly. External Examiner reports will be made available to you electronically. The School will also send a sample of student coursework to the external examiner(s) for external moderation purposes, once it has been marked and internally moderated by the course tutors. The sample will include work awarded the highest and lowest marks and awarded marks in the middle range.

From September 2016 our External Examiner has been Ruth Way, Associate Head of School: Performing Arts and Senior Lecturer at Plymouth University.

2. Structure of the course

2.1 Overall structure

Throughout the twentieth century and now within the twenty first century, practitioners have been influenced and inspired by work from many cultures or social groups. Contemporary arts practice knows no boundaries or borders and we will consider many genres of work within the modules of your course. To make sure you cover all these areas, when we created your course we ensured that:

- theory and practice will be linked in a logical and approachable way;
- opportunities will be created for you to hone practical skills;
- you will appreciate and develop professional habits and practices;
- you will develop good working practices and practice-led research-based skills;
- you will recognise that reflection and evaluation are an essential aspect of the learning process;
- the requirements of effective time-management, team skills, project administration and presentation techniques will be emphasised;

Together these factors ensure that your course will produce able, resilient, resourceful, knowledgeable individuals, who are committed to the creative arts and who will make an

important contribution within a broad range of career opportunities. These rubrics have been converted into a series of Aims and Learning Outcomes for each module. The Aims are what we expect you to achieve through study and the Learning Outcomes are specific abilities or skills that you will be able to achieve on successful completion of each module at each level of study.

The course is a 2 year part-time programme, from an October entry through to completion in the early autumn two years beyond. There is no full-time route. The course is delivered in a number of block periods (between 3 to 5 days) throughout the year, culminating in over 500 hours of contact with staff in the 2 years. The majority of sessions take place in the Media Factory on the Preston Campus, in the dance studio (ME020), and classrooms, and in the Leigh Suite in Westleigh, which is off the main campus. This latter space is rural with an expanse of grass, a pond and mature trees in which students take part in practical workshops outdoors when appropriate.

2.2 Modules available

Each module is a self-contained block (or 2) of learning with defined aims, learning outcomes and assessment. A standard module is worth 20 credits. It equates to the learning activity expected from one sixth of a full-time undergraduate year. Modules may be developed as half or double modules with credit allocated up to a maximum of 120 credits per module.

Course Structure

LEVEL 7 (2 Year Part-time route)	
Year 1	Year 2
<p>Semester 1</p> <p>Induction (4 days)</p> <p>DA4004 (L7) Movement, ground & bones (Block 1)</p> <p>DA4002 (L7) Presence, Connection & Support (Block 1)</p>	<p>Semester 1</p> <p>DA4010 (L7) Embodied Spirituality and the sacred dimensions of practice</p> <p>DA4008 (L7) Somatic Education & Co-Creation with Clients (3 blocks)</p>

	DA4012 (L7) Research 2: Methods & design (3 blocks)
Semester 2 DA4002 (L7) Presence, Connection & Support (block 2) DA4011 (L7) Research 1: Contexts DA4004 (L7) Movement, ground & bones (Block 2)	Semester 2 DA4008 (L7) Somatic Education & Co-Creation with Clients (3 blocks) DA4012 (L7) Research 2: Methods & design (3 blocks)
Semester 3 DA4003 (L7) Movement & Fluidity (Blocks 1 and 2) Assessment deadlines; and Preparation for Year 2.	Semester 3 DA4012 (L7) Research 2: Methods & design (1 block, and self-study)

To ensure you have a full course of modules, you must enrol on the following modules at each level:

Module Credits

Programme Structures				Awards and Credits
Level	Module Code	Module Title	Credit rating	Master of Arts
Level 7	DA4002	Presence, Connection & Support	40	Requires a minimum of 180 credits at Level 7. Where the APM across all counting modules is 50% or above but less than 60%, a Pass degree will be awarded.
	DA4003	Movement and Fluidity	20	
	DA4004	Movement, Ground & Bones	20	

	DA4008	Somatic Education & Co-Creation with Clients	20	Where the APM across all counting modules is 60% or above but less than 70%, a Merit degree will be awarded.
	DA4010	Embodied Spirituality & the Sacred Dimensions of Practice	20	
	DA4011	Research 1: Contexts and Histories	20	Where the APM across all counting modules is 70% or above, a Distinction degree will be awarded.
	DA4012	Research 2: Methods & Design	40	

Please note students who exit the course with 60 credits will be awarded a PGCert, and those leaving with 120 credits will be awarded a PGDip.

2.3 Course requirements

Upon application, students will be required to attend an interview and somatic workshop. Offers are made subject to successful interview/ workshop. We are looking for adventurous mature people who want to further their careers and develop dance as a transformational tool in contemporary contexts.

2.4 Module Registration Options

Discussions about your progression through the course normally take place in May/June each year. It is an opportunity for you to make plans for your study over the next academic year. The course team will tell you about the various modules / combinations available and you will both agree on the most appropriate (and legal) course of study for you.

2.5 Study Time

2.5.1 Weekly timetable

A timetable will be available once you have enrolled on the programme, through the student portal.

2.5.2 Expected hours of study

Your modules have been designed for teaching and independent learning to be completed in a set amount of time. The normal amount of work involved in achieving a successful outcome to your studies is to study for 10 hours per credit – this includes attendance at UCLan and time spent in private study. So a 20 credit module will require you to commit to

200 learning hours and 40 credit module, 400 learning hours. For instance MA students study 180 credits so throughout the course you will study, in total, approximately 1800 hours.

2.5.3 Attendance Requirements

You are required to attend all timetabled learning activities for each module. Notification of illness or exceptional requests for leave of absence must be made to your course leader or the administrative hub as outlined in section 1.5.

As an **ISMETA** (The International Somatic Movement Education and Therapy Association) registered programme, you are required to attend all sessions, and to fulfil any self study hours of practice/study that go towards 500 hours of study, including tutorial and supervision sessions. If you are not able to attend a timetabled session you are therefore expected to find an opportunity to attend a different session at an additional time throughout the year.

3. Approaches to teaching and learning

3.1 Learning and teaching methods

Teaching and Learning Methods on MA Dance & Somatic Well-being

Sessions will be delivered through experiential workshops during which students will practically and personally engage in taught processes and embodied enquiry. Students will learn exploratory open-ended creative processes that in turn produce research enquiry and further questions. Students will teach and facilitate sessions as part of their modular enquiry. Students are free to develop all information and methodologies in order to prepare and further define their own creative practice (participants must reference the seminal figures who influence their practice and development).

Modules are also taught through lecture, seminar and Academic Advisorial which will include: academic critical reflection on dimensions of personal and group practice; contextual studies and relevant research methods, supporting students in developing in-depth research design and academic realisation. Students will be given reading in order to prepare and support learning in sessions and will be taught methods and philosophical approaches in preparation for teaching that can be re-created, documented, and offer definable results within somatic group and client work. Post-reflection seminar discussions that are cognitive, evaluative, and analytical are important modes of learning. Self-reflecting and non-evaluative modes of learning through experiential being/ witnessing are intrinsic learning modes in somatic work.

Students are continuously encouraged to co-actively engage in the process of learning and discovering through somatic movement. Students are expected to continue self-practice and further reading in their own time. Sessions are predominantly practical; therefore, it is within the sessions that students are observed in practice regarding their embodiment/ understanding of the modular work.

Assessment methods

Study is 75% practical. Students will teach and facilitate sessions as part of their modular assessment. Students will academically reflect and write about dimensions of somatic movement practice with reference to personal enquiry, existing practice and relevant theory, through essays critical reflective documentation, and presentations. Students will work with individual clients and facilitate community groups – embodied teaching is of primary importance to this programme.

3.2 Study skills

To support you, you may wish to consider how the following may help you at different stages of your learning:

Informal Mentoring - We recognise that a key aspect of your learning will be achieved through the contribution and support of others, both formally and informally. Where this support comes from other students, as opposed to teaching staff, we often refer to this as 'informal mentoring'. Each of the creative arts courses developed by UCLan applies informal mentoring processes in ways appropriate to your course; for instance we do this by creating opportunities for students to:

- share their opinions of each other's creative work
- share skills and techniques, with students from your own year group, other year groups and other courses
- see the work of others on yours and other courses, who produce different types of work
- speak to, and work with, students studying at a more advanced level than yourself, so that you will become better prepared for the work that you will engage in at the next level.

However the most fruitful applications for mentoring are often when you identify areas of personal strength and weakness; find ways to share your strengths with others and search out those who can help you improve upon your weaknesses.

Self-Evaluation; Peer & Group Evaluation - Throughout your period of study, most courses will create opportunities for 'peer' and 'group' evaluation. This reflects your growing ability to criticise positively and to use evaluative techniques to effect positive outcomes in your creative work and the work of your peers. Thus, effective application of evaluative tools will be reflected in the grades awarded for presentations or 'support' material. However to offer useful criticism to others relies on a genuine understanding of the processes that occur in the development of creative work; the ability to 'self-evaluate' is essential to this

knowledge. In many courses the submission of major pieces of practical work will be accompanied by a **self-evaluation document** that gives you the opportunity to reflect upon the creative processes employed and the work that results.

Your progress as a student your final degree classification is decided by the grades that you receive for the finished work that you submit for assessment. There are other areas of learning in your academic progress that are not so easily charted by end-of-semester or end of course grades. Consequently, throughout your period of study you should be asking yourself questions such as: What kind of approaches to study achieves good results? What approach to study do I have? How do I alter my approach to study to achieve more?

Educational research identifies two basic types of learning, and uncovers differences in students' approaches to the learning process. They are described as 'deep and 'superficial'.

Students who have a deep approach to learning:

- Intend to understand material for themselves and interact vigorously and critically with the content
- Relate ideas to previous knowledge and experience
- Use organising principles to integrate ideas
- Relate evidence to conclusions
- Examine and challenge the logic of the argument

Students who have a superficial approach to learning:

- Intend simply to reproduce parts of the content and accept ideas and information passively
- Concentrate only on assessment requirements
- Do not reflect on purpose or strategy
- Memorise facts and procedures routinely
- Fail to distinguish guiding principles or patterns.

If you think you are too regularly falling into the latter category, we recommend that you make an appointment to speak to your Academic Advisor. To change your learning pattern, you will find it much easier if you have the support of a tutor.

Self-Evaluation documents and Viva Voces - In some modules you will be studying we may ask you to submit a written self-evaluation document or participate in a Viva Voce (a spoken evaluation) for assessment. You may worry about this, perhaps thinking that admitting to your faults will cause you to get a poor grade or even fail; equally you may be embarrassed about admitting that you did something very well!

Journals or Logs – Some courses within the School will require you to submit a log for assessment, but even if it is not a course requirement, it is a good idea to create one. It may be a written document, a photographic or sketch book portfolio or an audio or video recording, but, whatever form it takes, keeping a log or journal is good practice and something that you should consider doing.

There are a variety of services to support students and these include

WISER <http://www.uclan.ac.uk/students/study/wiser/index.php>

Study Skills - 'Ask Your Librarian'

https://www.uclan.ac.uk/students/support/study/it_library_trainer.php

You can book a one to one session with a subject Librarian via Starfish. These sessions will help with questions such as "My lecturer says I need a wider variety of sources in my references, what do I do?"

"I need to find research articles, where do I start?"

"How do I find the Journal of ...?"

"How do I use RefWorks?"

3.3 Learning resources

The studios in the Media Factory and St Peter's consist of spaces for the creation and performance of dance, music and theatre work. The three theatres in the Media Factory and the St Peter's theatre are all licensed for public performance and can hold between 80-200 audience members, dependant on the space and nature of the performance. The Media Factory theatres have separate control rooms accessed from the first floor. The Media factory also houses: 2 recording studios, both consisting of separate control rooms; 5 project studios; 4 ensemble spaces for the devising and rehearsal of music, one with soundproof booths; and two dance studios, both with sprung floors and PAs, the ground floor Dance studio also has a lighting rig and may be used for public performance. Elsewhere in the building are: 2 Apple mac suites – except where computers are used for teaching purpose, these suites are open access - and resource store, primarily for students whose courses are based in the Media Factory (loan equipment is available on presentation of ID card).

The Media Factory has 24/7 access, but out of normal working hours (after 6pm and before 8am) access is by swipe card only – students must always have their ID cards with them during out of hours use and regular security checks will occur throughout the night and weekends to ensure only licensed users are in the spaces. Out of hours access to subject-specific resources is limited to students studying of certain courses, for instance only dance students may book and use the dance studios.

3.3.1 Learning and Information Services (LIS)

The best place to start when exploring the Library resources available to you is;

- Your 'Subject Guide' can be found in the [Library Resources](#)
- Your 'My Library' tab in the [Student Portal](#)
- [Library search](#)

Extensive [resources](#) are available to support your studies provided by UCLan's LIS – library and IT staff. If you wish to, you may take advantage of the free training sessions designed to enable you to gain all the skills you need for your research and study.

Use the library catalogue to search for material by **author**, **title**, or **subject**. The catalogue will tell you if items are in the Library's collections, and if so, on which floor, at which number, whether they are 'Oversize' (OS) and therefore shelved separately, and whether they are currently on loan. If they are on loan, you can place a reservation, using your library card. You can use the catalogue to look for publications devoted to particular **artists**, and to check whether the Library has particular **journals**.

To trace journal articles or other publications (including exhibition catalogues) *whether or not they can be found in the Library*, you can use bibliographies, including **indexes** and **bibliographic databases**. If you know a publication exists, and if you have details of it, the Library will usually be able to obtain a copy for you, if necessary by borrowing it from another library. The most useful bibliographies for art research include **Art Index** (soon to be available online), and **Design & Applied Arts Index**, (on CD-ROM, available from the Help Desk) but also **Art Bibliographies Modern** which, with many other art bibliographies, can be found on the Bibliographies shelves on the 1st floor at **016.7**. A general index to newspapers and periodicals is **British Humanities Index**, held in the Reference Collection on the 1st floor.

Exhibition catalogues and **videos** are located among the books and can be traced just like books, by using the catalogue.

Journals (also called *magazines* or *periodicals*) are shelved separately at the back of the ground floor. The 700s are on the right hand side of the Library. Journals are not for loan.

Visual resources, Illustrations and Slides - Many of the books and journals in the Library are useful sources of images, including images of works of art and pictures of all kinds of other things. They are supplemented by the following special collections. Illustrations are arranged alphabetically in broad subject categories, in filing cabinets on the 2nd floor. To be sure of not missing images of the subject you are after, use the adjacent card index. The Library's Slide Collection is housed in another group of filing cabinets, also on the 2nd floor. It has its own card index nearby. The slides are mostly of works of art, architecture, design,

etc. and include images from recent exhibitions. Slides can be borrowed and instructions are provided.

On-line resources - The University provides access to the Internet from any network pc - in the library, these are on the 3rd floor. From the library home page there are links to external internet sites relevant to the subjects taught here. As an introduction, the ADAM site (adam.ac.uk) provides access to many worthwhile web sites.

Library studio facilities include: Drawing tables (2nd floor), Enlarger/visualiser (2nd floor), Photocopying, including a colour photocopier (Ground floor).

3.3.2 Electronic Resources

All modules have a reading list which has been chosen to enhance the study on each particular subject and students should endeavour to use this list as a starting point for their private study. Many of these books are e-books and so can be accessed on line, without need to borrow books. Please see the Blackboard modules for details of reading lists and other module specific resources.

LIS provide access to a huge range of electronic resources – e-journals and databases, e-books, images and texts.

3.4 Personal development planning

PDP is designed to:

- enable you to work towards a point you would like to be at on graduation;
- help you acquire the skills needed for your chosen career;
- evaluate your strengths and plan to deploy them in a range of situations during study and after graduation.

We aim to train you to take responsibility for your own learning and career development, to be able to evaluate your strengths and weaknesses and conduct a skills audit to develop a critical practice. This covers analysis of your key skills base (use of English, literacy and writing skills, numeracy, communication skills and use of IT) and you will be encouraged to evaluate your strengths and weakness on a continual basis as you progress through different points during the course.

4. Student Support

Information on the support available is at: <https://www.uclan.ac.uk/students/>

4.1 Academic Advisors

You will be assigned an Academic Advisor (see previous section). This is a tutor who you can go to for advice about your studies, or if you are having any issues which are affecting your

ability to study. The Academic Advisor might not always have the answers, but will be able to put you in touch with other services within the University who will be able to support you. Your Academic Advisor will also oversee your development on the course, and will monitor your attendance, your progress and will meet with you each semester to discuss your progress and help you set targets for yourself.

You can also request a tutorial with your Academic Advisor and you should contact them via email, and ask for a meeting if you are worried or concerned about any aspect of your study. You might outline the reasons for the meeting in the email and it's always helpful if you can suggest a couple of days/ times when you are free for a meeting. Your tutor will then email you back with a time to meet.

You help by preparing for your tutorial by making a note of the things you would like to discuss. Please bear in mind that members of staff are also busy teaching, directing and preparing for classes. Whilst we always welcome seeing our students, please remember that these are not just informal chats, but should be because there is something you are concerned about that we can help you with!

4.2 Students with disabilities

If you have a disability that may affect your studies, please either contact the Disability Advisory Service - disability@uclan.ac.uk - or let one of the course team know as soon as possible. With your agreement information will be passed on to the Disability Advisory Service. The University will make reasonable adjustments to accommodate your needs and to provide appropriate support for you to complete your study successfully. Where necessary, you will be asked for evidence to help identify appropriate adjustments.

4.3 Students' Union

The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website: <http://www.uclansu.co.uk/>.

5. Assessment

Please note that all modules will be assessed. You are expected to attempt all required assessments for each module for which you are registered, and to do so at the times scheduled unless authorised extensions, special arrangements for disability, or extenuating circumstances allow you to defer your assessment.

5.1 Assessment Strategy

5.1.1 Why is assessment relevant to learning?

For assessment to be truly meaningful, you have to perceive its relevancy to your learning. Consequently we make assessment relevant to your interests, relevant to the industry's standards and relevant to potential future careers.

In the development of your course we packed what we believe it is essential for you to know and do into module 'packages'; the learning process enables you to unpack these and 'use' the contents. We gauge how well you do this by assessment. Assessment forms part of your learning process; it provides feedback information so that you can refine your judgement of your own abilities and progress, and respond accordingly – this is significant in your planning and the self-evaluation that occurs within your PDP activities and your Journals and Logs. Secondly, it provides information that helps us evolve the various modules and, ultimately, the course.

Each assignment that you undertake commits you to a certain amount of study. To ensure fairness the evidence of this study must be completed by all students to the same deadline. Part of the assessment process is the recognition that meeting deadlines involves realistic planning and setting achievable targets. Thus we apply deadlines rigorously, as does the University system generally. We recognise that some students achieve better grades for practical work, whilst others are better at theoretical study. Consequently, we will use a wide range of assessment methods to ensure that all skills and knowledge are fairly assessed.

In an arts-based subject, it is crucial that you learn to assess the value of a range of opinions and to refine your own; and it is important that you are given frequent opportunities to practise the skills of evaluation. The process of assessment is intended to allow you to gauge your progress against the judgement of staff and your peers. Thus, assessment is not a closed event but something to which you should fully contribute.

To ensure that you have a full and accurate understanding of the purpose and processes of assessment, there will be frequent opportunities to discuss the assessment of each assignment. These discussions will include 'house-keeping' and simple practicalities, as well as making sure you fully understand what you will be expected to do to fulfil the brief. There will also be discussion of more abstract areas, such as 'creativity', 'originality' and 'imagination'. You will have the opportunity to discuss what seemingly subjective assessment criteria such as 'experimentation' actually mean, rather than simply being assessed on them.

There are several desirable attributes within assessment of any creative arts course; these are that you

- understand the meaning of terms used in assessment;
- have a clear understanding of exactly how the assessment mechanism works, and the reasons for the arrangements adopted;
- appreciate that assessment is a means of developing your own critical facilities and self-awareness;
- know what steps to take to meet assessment criteria and gain maximum benefit from the process;
- are assessed frequently and that this regular process encourages you to make comparisons between your own judgement and values, and those of others;
- are aware of the assessment criteria that staff apply to the growing evidence of your learning and that this is clear and open and is discussed freely;
- partake in the activities of discussion, evaluation and assessment and that you receive feedback that is immediate and frequent, detailed, accurate and fair

5.1.2 What is assessed?

We assess in the following ways: Creative/artistic Journal, essays, practical workshops taught to your peers, workshop critique/evaluation; verbal presentation, a process paper, a chapter review, a research document (8000 words), and occasionally a viva voce (oral 'examination', which may also be accompanied by practical work).

All course work is marked to an agreed set of criteria and, through moderation, a final mark is achieved.

It is important for you to understand that we don't assess modules, we assess assignments packaged within these modules! By assessing individual assignments, we obtain a mark that indicates how well you did overall on a particular module. At the end of your course, by putting the module marks together we calculate your degree classification. Therefore, the assessment of each assignment contributes to passing your degree.

You must attempt each assessment; even if your work is late or incomplete, we still regard the submission of this as an 'attempt' – it is always better to attempt an assessment that you think you will fail than to submit nothing at all!

The assessment strategy is created out of the information agreed at validation and contained within the module descriptors. Some modules have two assignments but it is entirely normal for a module to be only composed of one assignment. In the Module Handbook (occasionally called Module Information Pack), all the assignments for that module are included. Read them as soon as you receive it because this will help you understand what we expect of you and how the module will develop; it will also help you to time-manage your workload for the semester or year.

In feedback your tutors will explain what qualities in your work defined the grade you were awarded, and what you could improve on in future assessment that will assist you to improve your grades.

The nature of your course requires that a number of different learning methods be used and assessed.

The specifics of the assessment criteria for each assignment will be explained to you prior to starting the assignment, but if you are in any doubt speak to your module tutor.

5.1.3 Why do you assess written work in practice-based courses?

Your course is a postgraduate qualification. To ensure that this is the equal of other subjects at a similar level it is not only essential to test you embedded knowledge through the creation of creative work, but to test your intellectual understanding and higher levels skills of research, reflection and communication. Essays and other written works are the simplest way of testing the skills of:

1. the collection of appropriate knowledge (research) from primary and secondary sources
2. the organisation of this knowledge in a coherent and logical way (structure)
3. the ability of you as the writer to make the material 'alive' and engaging to the reader (communication)
4. the correct use of academic conventions, such as referencing and language and grammar (accuracy)

Submission of written work:

Please remember that, unless you are told otherwise, we expect all written work submitted for assessment to be:

- Word-processed
- Printed on white A4 paper (other colours can be used by arrangement)
- Using a plain font of either 11 or 12 points.

- Citations and references should be made in Harvard format.
- Keep within the recommended word limit – you will lose marks for work above the limit. Title page, acknowledgements page, reference list and bibliography are not included in the word count. Footnotes, tables and diagrams will not be counted but must be used appropriately and not to excess. Additional material can be placed in the appendices, and will not be counted but should not exceed 20% of text (counted by page).

Where a specific **word count** is listed:

- i) between 'two stated figures', i.e. between 2,000 and 2,500 work, you should not submit work where the word count is outside of these limits
- ii) that is 'a single figure', i.e. 9000 words, you should submit work that is within 10% of this figure (in the case of 9000 words you should submit no less than 8,100 and no more than 9900 words).

The words on the title page, in the bibliography and in appendices are not included in the word count.

- Page number your documents (bottom right)
- Include a separate reference list and bibliography - the bibliography consists of sources you have used but not referred to in the text. Acknowledgements can be made if other people have helped in some way, e.g. providing information, typing your work. NB Reference lists and Bibliographies should be single spaced with a double space between references.
- Diagrams, charts and tables may be included if relevant to your work - these must be identified in the relevant part of your text, as must appendices.
- **Always keep a copy of your work.** These can be added to your personal professional portfolio as evidence of learning.

5.1.5 What is the pass mark for the assignments and the modules?

The pass mark for each postgraduate assignment in UCLan is 50%; therefore the minimum pass mark for each module is also 50%. Some modules only have one assignment submission, but where there are two or more these are weighted as outlined in the Indicative Assessment Strategy listed in each module descriptor. Occasionally an assignment or a whole module will be listed as pass/fail (these are generally competency-based assessments). In these cases although you must pass the pass/fail assignment to pass the module, the outcome doesn't contribute to the module's % grade.

5.2 Notification of assignments and examination arrangements

The requirements for assessment are listed in your module's assignment briefs – occasionally further information is provided by your tutors in other documents. If you are in any doubt about deadlines, the application of assessment criteria, practical assessment or written or media submission arrangements, speak to your module tutors.

5.3 Referencing

Your written work should be referenced using the Harvard system. The LIS provides assistance on referencing and also speak to your tutors if you are unsure how to apply Harvard when citing references or compiling a bibliography for an assessment.

5.4 Confidential material

Although your tutors and other staff at UCLan do not seek to limit your right to express your self in any way, we are charged with upholding common levels of decency and to protect unsuspecting members of the University and wider communities. Consequently it is your responsibility to discuss fully the content and context of your work with your tutors. You and your supervising tutor should 'risk assess' any potentially offensive work that enters the public domain in exactly the same way that you would consider the Health and Safety aspects of your work. If, after consultation, your tutor feels that your work contains elements that are not suitable for the public domain, we may ask you to:

- i) present the work to tutors only
- ii) present the work to an invited audience only
- iii) alter or withhold these elements

Email Sarah Heaten on SDHeaten1@uclan.ac.uk for further information

5.5 Cheating, plagiarism, collusion or re-presentation

Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudo-Turnitin assignment will be set up using the School space on Blackboard to allow students to check as many drafts as the system allows before their final submission to the 'official' Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University's requirement for all summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may

also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

5.6 How do I know that my assessed work had been marked fairly?

Assessment is an integral part of the course. Module staff work closely together to design assessments, agree the marking criteria and approve final versions of assessments to ensure that these are appropriate. The criteria for assessment will be communicated to you clearly during the module teaching.

All module staff engage in development and training in assessment, marking and feedback. Once the assessments have been completed the module team will discuss the assessment methods and marking criteria, prior to starting to mark, so that there is a common understanding of what is expected of students. All assessed modules have moderation built into the marking process. Moderation involves sampling students' assessed work to make sure that the learning outcomes and agreed marking criteria have been interpreted and applied in the same way. This ensures that you and your fellow students are treated equitably and that the academic standards are applied consistently. During the marking process the module leader will co-ordinate moderation to ensure that at least 10% of assessed work (or a minimum of three pieces) has been reviewed by other markers and any concerns about consistency or accuracy addressed with the whole module team. Your work may or may not be part of this sample, but the processes for developing assessments and marking criteria as well as moderation mean that you can be confident that teaching staff are marking assessments to the same criteria. Module teams may then use feedback from moderation to improve clarity about the nature and purpose of future assessment, or to make changes if required.

Modules are also moderated externally. The module leader will arrange for the external examiner to receive a sample of work for review and comment. External examiners cannot change individual grades but can act as 'critical friends' and confirm that marking standards are in line with other, similar courses in the sector. If, on reviewing the sample, external examiners feel that the marking criteria have not been applied consistently the work of the whole cohort will be reviewed.

6. Classification of Awards

The University publishes the principles underpinning the way in which awards and results are decided in [Academic Regulations](#). Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.

7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give and in the past working with the Student Reps, we have made improvements and changes to several modules to reflect student feedback.

7.1 Student Staff Liaison Committee meetings (SSLCs)

Details of the Protocol for the operation of SSLCs is included in section 8.2 of the University Student Handbook.

8. Appendices

8.1 Programme Specification(s)

UNIVERSITY OF CENTRAL LANCASHIRE

Programme Specification

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Sources of information on the programme can be found in Section 17

1. Awarding Institution / Body	University of Central Lancashire
2. Teaching Institution and Location of Delivery	University of Central Lancashire – Preston campus
3. University School/Centre	School Journalism, Media and Performance
4. External Accreditation	ISMETA
5. Title of Final Award	MA Dance & Somatic Wellbeing: Connections to the Living Body

6. Modes of Attendance offered	Part-time
7. UCAS Code	N/A
8. Relevant Subject Benchmarking Group(s)	Art and Design
9. Other external influences	N/A
10. Date of production/revision of this form	April 2016

11. Aims of the Programme

The MA Dance and Somatic Wellbeing: Connections to the Living Body aims to:

- Engage in experiential, self-reflective, embodied learning and the basic ethics and principles of somatic dance practice.
- Acquire and refine physical skills by synthesising and applying embodied knowledge into teaching practice.
- Engage in self-reflexive as well as critical and contextual, methodological, academic study.
- Engage in research methods and professional practice that create insightful awareness and innovative research within the area of somatic movement education.
- Develop personal approaches and praxis through the synthesis of academic, philosophical, and anatomical knowledge from across all modules.

12. Learning Outcomes, Teaching, Learning and Assessment Methods

A. Knowledge and Understanding

A1 Reflect on personal experiences of bodily presence, connectivity and support through written, creative and imaginative methods.

A2 Reflect on personal experiences of bodily fluidity

A3 Reflect on the key principles which underpin professional practice

A4 Reflect on personal experiences of the skeleton and the nature of bone

Teaching and Learning Methods

- Sessions will be delivered through experiential workshops during which students will practically and personally engage in taught processes and concepts
- Students will learn exploratory open-ended creative processes that in turn produce research enquiry and further questions
- Students should document taught exercises to build up a repertoire of material (tool box) from each module. Students are free to develop all information and methodologies in order to prepare and further define their own creative practice (participants must reference the seminal figures who influence their practice and development)
- Students will receive set reading in preparation for teaching and reflective practice, which must be carried out independently to enhance self-directed independent study skills and modular learning
- Students are required to keep a personal journal during each module. The journal should essentially be a place for the *expression of experience* - sensation, intuition, feeling, and imagery – through writing, drawing, painting, etc.

Assessment methods

Study is 75% practical. Students will teach and facilitate sessions as part of their modular assessment. Essays and research processes support experiential processes and embodied knowledge. Students will work with individual clients and facilitate community groups – embodied teaching is of primary importance to this programme.

B. Subject-specific skills

B1 Create and facilitate a workshop that explores bodily fluidity

B2 Create and facilitate a workshop that explores the skeleton and the nature of bone

- B3 Appraise ethical issues with regard touch, client/ group confidentiality, non-judgmental seeing, witnessing, and holding
- B4 Reflect on the key principles which underpin professional practice
- B5 Review and articulate in written form key aspects of the historical development of the somatic movement/dance paradigm
- B6 Create and facilitate a workshop drawn from module content and wider contextual reading.
- B7 Complete a chapter/article Review
- B8 Facilitate sessions with clients that implement approaches and strategies that supports a greater sense of presence, agency, and bodily awareness
- B9 Engage clients co-actively in the process of learning and discovering through somatic movement.
- B10 Realise and document a research project underpinned by the key elements of research design

Teaching and Learning Methods

- Reflect on personal experiences of bodily presence, connectivity and support through written, creative and imaginative methods.
- Students create and facilitate workshops and work with clients
- Students critique and reflection on their practice
- Students reflect on the ethical issues related to professional practice
- Students write an essay which explores the basic and fundamental subject specific skills in their field
- Students create and contribute new pedagogical knowledge within their research project
- Students carry out self-directed study and personal practice in order to develop subject specific skills
 - Students complete a literature review in relation to subject specificity
 - Student review and critique key texts

Assessment methods

Study is 75% practical. Students will teach and facilitate sessions as part of their modular assessment. Essays and research processes support experiential processes and embodied knowledge. Students will work with individual clients and facilitate community groups – embodied teaching is of primary importance to this programme.

C. Thinking Skills

- C1 Review and articulate in written form key aspects of the historical development of the somatic movement/dance paradigm
- C2 Write a reflective critique and evaluation on the workshop and facilitation skills
- C3 Write a research proposal, i.e. design a research project underpinned by a literature review and a preliminary research design (question, literature review, rationale, method, theory, ethics, health and safety)
- C4 Realise and document a research project underpinned by the key elements of research design
- C5 Utilize verbal and non-verbal skills and tools to support clients in the promotion of well-being.
- C6 Facilitate sessions with clients that implement approaches and strategies that support greater sense of presence, agency, and bodily awareness
- C7 Engage clients co-actively in the process of learning and discovering through somatic movement

Teaching and Learning Methods

Students will learn through lectures, seminars, tutorials, self-directed independent study, studio based practice/methods

Assessment methods

- Students complete essays, reflective critiques, a book review and a research project
- Students design and structure workshops
- Students design client sessions and evolve client based practice
- Students design a research project, complete a literature review and develop methodologies

D. Other skills relevant to employability and personal development

- D1 Appraise ethical issues with regard touch, client/ group confidentiality, non-judgmental seeing, witnessing, and holding
- D2 Articulate the key principles in written form which underpin professional practice
- D3 Produce documentation that upholds academic standards
- D4 Write a research proposal, i.e. design a research project underpinned by a literature review and a preliminary research design (question, literature review, rationale, method, theory, ethics, health and safety)

Teaching and Learning Methods

- Students will learn through lectures, seminars, tutorials, self-directed independent study, studio based practice/methods

Assessment methods

- Professional practice including ethical issues, and the application of key principle is evaluated through journals and within essays/critiques and implemented through good ethical practice in teaching/workshops
- Students are assessed on academic protocols through essays, research and reflective critique

13. Programme Structures*				14. Awards and Credits*
Level	Module Code	Module Title	Credit rating	
Level 7	DA4002	Presence, Connection & Support	40	MA Dance & Somatic Wellbeing: Connections to the Living Body Requires 180 credits at Level 7 EXIT AWARD Postgraduate Certificate Dance & Somatic Wellbeing: Connections to the Living Body requires 60 credits at level 7 EXIT AWARD Postgraduate Diploma Dance & Somatic Wellbeing: Connections to the Living Body requires 120 credits at level 7
	DA4003	Movement and Fluidity	20	
	DA4004	Movement, Ground & Bones	20	
	DA4008	Somatic Education & Co-Creation with Clients	20	
	DA4010	Embodied Spirituality & the Sacred Dimensions of Practice	20	
	DA4011	Research 1: Contexts and Histories	20	
	DA4012	Research 2: Methods & Design	40	
15. Personal Development Planning				
<p>Personal Development Planning (PDP) is a key aspect of all the Performing Arts courses at UCLan. It is particularly integral to the modular content of this postgraduate course that both academically and experientially is concerned with personal awareness and the individual's holistic development.</p>				

PDP requires students to identify and enhance the following within the study of the course:

- personal strengths and weaknesses
- how best they learn and the support they may require
- making decisions for professional career pathways, including: marketing and creating working opportunities
- The recognition and development of transferable skills: working independently (practical and theoretical skills); dyad and team working (tasks, organisation, communication, leadership); presentation/ written skills; and IT skills

This course consists of modules with fixed syllabi that enable students to gain the knowledge and develop the skills essential if they are to be successful practitioners. However, the course is designed for students to choose or negotiate many aspects of their learning in ways that are appropriate to their abilities, learning preferences, and vocational intentions. We refer to that as a student-centred learning approach. When coupled with the self-monitoring and evaluation of PDP, we find that study shifts from a tutor-led teaching activity to a personally-defined learning experience. That is close to the way many professional artists operate and the terms *reflective practitioners* or *thinking artist* describe the kind of graduates we expect to produce. Students are encouraged to maintain a Progress File throughout their course. Its purpose is to reflect upon studies and creative practice enabling students to enrich their learning and to enhance reflective practice, self-evaluation, professionalism, and to maximise employment potential. Students will use the file to reflect upon staff comments during formative assessment, *crits*, personal and group tutorials, and summative assessments.

16. Admissions criteria *

(including agreed tariffs for entry with advanced standing)

**Correct as at date of approval. For latest information, please consult the University's website.*

The Dance & Somatic Wellbeing: Connections to the Living Body programme is suited to mature graduates who are interested in the health, communal, and transformative aspects of dance. We are looking for students from various disciplinary backgrounds; such as: Dance Studies, Counselling, Alternative Therapies, Healthcare and Teaching. Students from other vocational and academic backgrounds are welcome to apply. Normally students would be expected to have achieved a good lower second class bachelor degree in a related area of practical study. In exceptional circumstances and after audition/ interview, a place may be offered if it is considered that a candidate can evidence sufficient experiential learning.

As this course is at postgraduate level, the interview panel must be convinced that the successful candidates are capable of engaging appropriately both physically and intellectually. Upon application, students will be required to attend an interview and somatic workshop. Offers are made subject to successful interview/ workshop. We are looking for adventurous mature people who want to further their careers and develop and apply embodied approaches in health, education, social care, and arts contexts. International applicants are required to have achieved an IELTS of 6.5 or above.

17. Key sources of information about the programme

- www.uclan.ac.uk
- UCLan prospectus
- Course Brochure
- Open Day
- Taster Days (2 times a year, March & June)
- ISMETA website www.imeta.org

18. Curriculum Skills Map

Please tick in the relevant boxes where individual Programme Learning Outcomes are being assessed

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes																			
				Knowledge and understanding				Subject-specific Skills									Thinking Skills				Other skills relevant to employability and personal development		

				A1	A2	A3	A4	B1	B2	B3	B4	B5	B6	B7	B8	B9	C1	C2	C3	C4	C5	C6	C7	D1	D2	D3	D4	
	DA4002	Presence, Connection and Support	comp		X	X					X			X											X	X		
	DA4003	Movement and Fluidity	comp	X	X	X		X		X	X		X					X						X	X			
	DA4004	Movement, ground and bones	comp	X		X	X	X		X	X		X					X	X					X	X			
	DA4011	Research 1 Contexts	comp			X					X	X					X								X	X		

19. LEARNING OUTCOMES FOR EXIT AWARDS:

Learning outcomes for the award of: _

PGCert Dance & Somatic Wellbeing: Connections to the Living Body

(Please note: Learning outcomes will be correspondent to the modules chosen within 60 credits, there is an option of 4 modules over 1 year)

Knowledge and Understanding

- A1 Reflect on personal experiences of bodily presence, connectivity and support through written, creative and imaginative methods.
- A2 Reflect on personal experiences of bodily fluidity
- A3 Reflect on the key principles which underpin professional practice
- A4 Reflect on personal experiences of the skeleton and the nature of bone

Subject Specific Skills

- B1 Create and facilitate a workshop that explores bodily fluidity
- B2 Create and facilitate a workshop that explores the skeleton and the nature of bone
- B3 Appraise ethical issues with regard touch, client/ group confidentiality, non-judgmental seeing, witnessing, and holding
- B4 Reflect on the key principles which underpin professional practice
- B6 Create and facilitate a workshop drawn from module content and wider contextual reading.

Thinking skills

- C1 Review and articulate in written form key aspects of the historical development of the somatic movement/dance paradigm
- C2 Write a reflective critique and evaluation on the workshop and facilitation skills

Other skills relevant to employability and personal development

- D1 Appraise ethical issues with regard touch, client/ group confidentiality, non-judgmental seeing, witnessing, and holding
- D2 Articulate the key principles in written form which underpin professional practice
- D3 Produce documentation that upholds academic standards

Learning outcomes for the award of:

PGDip in Dance & Somatic Wellbeing: Connections to the Living Body

(Please note Learning outcomes will be correspondent to the modules chosen within 120 credits, there is an option of 6 modules over 2 years)

Knowledge and Understanding

- A1 Reflect on personal experiences of bodily presence, connectivity and support through written, creative and imaginative methods.
- A2 Reflect on personal experiences of bodily fluidity
- A3 Reflect on the key principles which underpin professional practice
- A4 Reflect on personal experiences of the skeleton and the nature of bone

Subject Specific Skills

- B1 Create and facilitate a workshop that explores bodily fluidity
- B2 Create and facilitate a workshop that explores the skeleton and the nature of bone
- B3 Appraise ethical issues with regard touch, client/ group confidentiality, non-judgmental seeing, witnessing, and holding
- B4 Reflect on the key principles which underpin professional practice
- B6 Create and facilitate a workshop drawn from module content and wider contextual reading.
- B8 Facilitate sessions with clients that implement approaches and strategies that supports a greater sense of presence, agency, and bodily awareness
- B9 Engage clients co-actively in the process of learning and discovering through somatic movement

Thinking skills

- C1 Review and articulate in written form key aspects of the historical development of the somatic movement/dance paradigm
- C2 Write a reflective critique and evaluation on the workshop and facilitation skills
- C5 Utilize verbal and non-verbal skills and tools to support clients in the promotion of well-being.
- C6 Facilitate sessions with clients that implement approaches and strategies that support greater sense of presence, agency, and bodily awareness
- C7 Engage clients co-actively in the process of learning and discovering through somatic movement

Other skills relevant to employability and personal development

- D1 Appraise ethical issues with regard touch, client/ group confidentiality, non-judgmental seeing, witnessing, and holding
- D2 Articulate the key principles in written form which underpin professional practice

D3 Produce documentation that upholds academic standards