Winner of the University of the Year for Student Retention 2014 Award

Sunday Times and Times University Guide 2014
The department

Our department is a leading provider of excellence in dance education. This draws on the expertise of the teaching team, aiming to foster the next generation of dance performers, choreographers, writers, dance filmmakers, teachers, somatic practitioners and community artists.

Studying dance is a challenging and rewarding experience. It offers the opportunity to extend and develop your dance technique and choreographic skills, while you study and engage in academic and vocational studies.

The understanding of dance within a wider artistic perspective will enable you to develop your skills to their full potential, with a variety of career outcomes.

Choreography is the central focus of study here at Chichester. Through this, you’ll develop the creative, imaginative and interpersonal skills that will help you to realise your dance potential.

Studio classes in Dance Technique represent a quarter of the programme and provide you with daily technical practice. You’ll work with a wealth of professional specialist tutors whose backgrounds stem from highly respected performance companies.

Vocational modules in specialist areas, such as: Dance Movement Psychotherapy, Dance Journalism, Dance Film, Popular Dance, and Teaching Dance and Creative Practice are just a sample of the variety of options available.

Links to employment and future careers are essential and students have the opportunity to undertake: a dance placement, work experience in teaching or performance, and teaching as part of our 3Fall Dance Company. You’ll be guided by the module tutors and our active careers service to identify and channel your knowledge, skills and talent.
What makes us different?

- Our team is made up of international professional dancers, choreographers, researchers, writers and directors. Each member of the team is renowned for his or her theoretical and practical expertise.

- Dance facilities include: four superb dance studios, a fully equipped 250-seat theatre and a 110-seat studio theatre.

- We offer the opportunity for you to see a range of professional dance work on the campus through regularly programmed performances in The ShowRoom.

- Regular cultural trips, as well as theatre trips to London and other local venues, are organised by the Dance Department.

- A European Community Action Scheme for the Mobility of University Students (Erasmus+) exchange offers you an opportunity to study in Stockholm, Helsinki or Lisbon for either a semester or a full year. Alternatively, you can go further afield to York University in Toronto, Canada, or to the State University of New York in Buffalo.

- Performances are programmed throughout the year in The ShowRoom and have starred:
  - Ben Wright
  - Theo Clinkard
  - James Wilton
  - Lila Dance
Summer School:
Dance Intensive

We run an exciting annual Dance Summer School which advances dance training, including daily technique classes in contemporary dance and ballet.

This year it will be taking place from the 30th June to the 11th July.

Find out more
Please contact Cathy Childs:
• Tel: 01243 816177
• Email: c.childs@chi.ac.uk
Dance
(BA Hons)

The Dance curriculum enables you to become an independent learner through the experience of active participation. As a student, you’ll build your subject knowledge and practical experience through core and optional teaching modes appropriate to the breadth of the curriculum. Your learning will encompass the development of dance knowledge and skills intrinsic to dance practice. Learning is supported by theoretical inquiry and debate, to provide you with the ability to develop your learning within academic frameworks.

Modules are delivered in a variety of ways including:

Course options:
• Dance
• Dance Studies (Top Up)
We welcome all applicants with the following qualifications:

**Entry requirements**

**Typical Offer** (Individual offers may vary):

- **History (BA Hons)**
  - A levels: ABB – BBC
  - Access: Pass with 15 level 3 credits worth of units at Merit
  - International Baccalaureate: 30 points

- **Politics and Contemporary History**
  - A levels: ABB – BBC
  - Access: Pass with 15 level 3 credits worth of units at Merit
  - International Baccalaureate: 30 points

- **Politics**
  - TBC

Alternatively, for either course – successful completion of the mature student non-standard entry process.

For this pathway, please apply directly to:

- **Dr Hugo Frey, Head of Department**, Email: h.frey@chi.ac.uk

---

The Complete University Guide 2014
Year One Module Information

**Theory Modules**
These modules allow you to begin developing the research skills necessary for degree study. Teaching is delivered through illustrated lectures and small group seminars, linking dance theory to practice. Focusing on key aspects of dance history, the Reading and Writing about Dance module provides you with opportunities to develop communication skills through group discussion, written reports and a group library-based research task. The Contextualising Dance module examines key ideas and issues arising from fine art, which is applied to a variety of art forms. You’ll be guided in this module to further develop research and study skills for essay writing.

**Daily Practical Classes**
Classes will enable you to engage in healthy, safe dance practice, including: floor work, ballet barre, centre work, traveling exercises and improvisational exercises. All of these are designed to develop technique skills needed for university-level dance study. In Dance Technique 1a and 1b, key elements essential to dance training are introduced and incorporated into on-going practice. These are: strength (core stability), stamina, coordination, body placement and kinaesthetic awareness. Learning and teaching in dance technique allows you to develop: movement memory through repetition of set sequences; timing and musicality; use of space; and experiential learning through improvisational techniques. To extend practice, you’ll also be involved in the on-going rehearsal and choreography of peers.

**Choreography Modules**
This group of modules encourage experimentation and creative problem solving in a safe environment, providing a foundation for independent learning through reflective practice. Introduction to Improvisation and Composition and Compositional Approaches and Devices will provide practical workshops and dance tasks to encourage you to discuss and question principles underlying dance composition. A written choreography notebook enables you to reflect on experiential learning, comment on the work of professional artists and summarise reading and viewing dance composition at an introductory level.

**Contextual Modules**
These modules focus on experiential learning, enhanced by a specific focus on dance practice and supported by theoretical and practice-led research. Dance Portfolio introduces a variety of short mini-modules, such as: dance health science, film and video editing skills, and repertory projects to challenge performance skills.
Year Two Module Information

Year Two offers you more choice in directing your study, as you progress in the course and acquire new transferable skills. Theory modules allow you to develop research and presentational skills progressively from level one.

Critical Lenses and Identities
In this module you will examine key aspects of genre, allowing you to make links between contemporary arts practice and postmodern issues raised by key postmodern philosophers. Research will encourage you to debate the cultural, social and philosophical implications and validity of postmodernism for arts practice today, as essential preparation for dissertation study.

Research Methodologies
This module prepares you for dissertation study. You’ll identify areas of potential research interest through in-depth information retrieval, which requires synthesis, analysis and evaluation. Research Methodologies provides you with the necessary skills and confidence to make choices in planning your dissertation or personal study, which is an independent research project undertaken in year three.

Performance and Identity
Available in semester two, this module will provide you with additional opportunities to study the work of key modern and postmodern choreographers, with a focus on theoretical frameworks and cultural identity.

Dance Technique 2a and 2b
These daily technique classes focus on motional complexity and quality in movement execution. Our tutors have specialisms in styles such as Cunningham, release technique and Limon, and are influenced by the likes of Capoeira and yoga. You will further your practical learning in dance performance; developing movement memory, use of timing and musicality, use of space and partnership/improvisational techniques.

Choreography Modules
This group of modules will focus on the choreographer as director, incorporating practice and research to develop useful frameworks for choreography. Structures and Concepts allow you to consider the mutual benefit of form and content in choreography, led by the investigation of relationships between dance and music.

Practice, Performance and Research
Explore how current choreographers use the arts as stimuli for their work. This will provide you with methods and strategies to realise your own choreography, using other media and/or location in process through to performance; for example, text and dance.

Contextual Modules
These modules are designed to extend cognitive and creative skills through experiential learning. The curriculum offers a range of modules that target specific areas of subject knowledge.

The Dancer’s Body
This module allows you to study anatomy for the dancer from a Somatic Psychology approach. Workshops provide opportunities to use practice to further inform anatomical knowledge, considering movement connectivity, expressivity, body alignment and injury prevention. You’ll present your knowledge in a paired lab presentation, supported by an individual learning journal.
**Performance and Technology**
In this module you'll learn about digital media and film in dance and performance today. You'll engage with the work of digital artists and critical texts, and design and execute a group technology project. Learning on this module is supported by a journal.

**Dance Journalism**
Examine the scope of dance journalism, considering journalistic publishing from both sides of the fence – the writer’s and the publisher’s. You’ll function as an editor, investigating different skills involved in writing, subbing, copy-editing, proof correcting and in designing pages for publication. Learning culminates in a group project to plan and deliver a specialist dance publication and an individual article identifying and analysing a contemporary dance issue.

**Improvisation and Performance**
This module will allow you to engage with spontaneous performance. Workshops introduce a variety of approaches and methods relevant to solo, duet and group improvisations. You’ll work with others to devise structures for a group performance. This will involve complex decision-making and will raise the level of your kinaesthetic, spatial and aural awareness as a performer. Practical work is supported by a journal task.

**Repertory**
You’ll work with a choreographer in the creation and direction of a group piece. In this module you’re encouraged to work as a dance company group, responding to discussion and critical feedback. A supporting paper allows you to reflect on the choreographic process as well as your role within the project, from start to finish.

**Year Three Module Information**

The Dance curriculum at this level offers you substantial choice, through a variety of modules that build on acquired dance knowledge and proficiency. You’ll develop research-led enquiries to establish contexts to advance your ideas and interests, and to extend your learning in relation to values and attitudes relevant to prospective career outcomes in dance. Consulting with your academic advisor will allow you to choose a route through the curriculum and to build an independent personal profile. This will enable you to fulfil your potential as a thinking, imaginative and culturally aware dance practitioner.

**Dance Dissertation**
This provides you with an opportunity to focus in-depth on independent research, leading to the completion of a substantial personal investigation that shows evidence of critical academic engagement with the discipline. The curriculum allows for diversity in this double module, through prescribed weighting of written and practical components.

You’ll be assigned a dissertation supervisor who will work with you individually and in small groups to promote thorough discussion and debate in written work and support appropriate reflection of research concerns in practical work. This may lead to a work of choreography, video project, series of illustrative studies, installation project, lecture demonstration or an individually negotiated project combining the above approaches to practice. Dissertation projects are supported by a set schedule to ensure that on-going work is submitted and returned with critical feedback so that your work evolves over time, becoming articulate and distinct,
academically and artistically. It’s essential that you time-manage your work independently in order to meet these deadlines adequately. A designated dance tutor and dance technician will supervise all practical submissions, in relation to assessment presentations and performances.

**Dance Technique 3a and 3b**
In these modules there will be daily technique classes allowing you to develop and refine technical skills through reflective practice, directed towards corporeal expressivity. Classes will challenge you to engage in reflective practice and to identify and set goals for self-improvement. As a dancer, you’ll continue to learn through demonstration, repetition and improvisation, while learning will be directed towards performance artistry. Complex movement phrases and improvisational situations will challenge you to work in greater depth – physically and imaginatively – allowing you to develop your individual style. Learning is supported by discussion and feedback arising from self, peer and tutor appraisal. You’re required to participate in the choreographic work and other work of peers, linking on-going practice to a variety of dance performance outcomes – usually two works each semester.

**Interdisciplinary Arts Project**
This is a summer module that’s taught at either the beginning of your third year, between levels two and three, or at the end of level three. This module focuses on interdisciplinary approaches to the arts, in addition to extending practical and theoretical knowledge of dance. You’ll collaborate with a team of peers to design and produce a new work, which will be supported by workshops, feedback and tutorial guidance. Past projects have included working with Merce Cunningham, filmmaker Elliot Caplan and Lîla Dance.

**Choreographic Projects**
This module allows you to direct and develop a substantial work of choreography, taking any aspect as a stimulus for the work.

**Postmodern Practice**
Build your knowledge of postmodernism through the study of selected current contemporary choreographers, in relation to key postmodern ideas and issues. Learning through practical application is a key feature of this module. It will lead to a choreographic production and is supported by a reflective paper.

**Dance Production**
(performers by audition, administrators, technicians by interview)
This double module offers you the opportunity to become part of our 3Fall Dance Company and to tour theatres, schools and colleges. Teaching and learning activities will allow you to develop a variety of skills – choreographic, performance, teaching, administration, IT and communication skills – in a work situation that mirrors the professional world.

Your experience of performance touring will be supported by a written report evaluating and appraising your contribution to the Company and overall experience within it.
Teaching Dance Technique
This module offers you the opportunity to develop teaching skills within the context of contemporary dance training through: practical workshops; tutor and student-led seminars; and coursework observation and practice. Your learning in this module is supported by practice teaching and a seminar presentation, detailing particular teaching approaches and methodologies.

Teaching Dance and Creative Practice
This module follows Teaching Dance Technique. It aims to take learning into myriad teaching settings in order to gain valuable experience of working with different teaching groups.

Dance Placement
In this module you will undertake a work placement position within a dance organisation or company. Past students have been placed with: South East Dance, The Point, Hofesh Schechter, Akram Khan, Motionhouse, Loop Dance, Stop Gap, Jasmin Vardimon and Balletboyz. In addition to this, guest lecturers are invited to introduce you to issues affecting dance employment, such as: current funding practices, dance company management and working with special needs groups. Learning is supported by individual tutorials and group meetings to discuss progress and problem-solving in placements and projects.

Dance Criticism
This is a module that challenges you to engage with artistic, social and political aspects of current dance culture. The module allows you to define, discuss and debate values and attitudes shaping contemporary dance today. Lectures, workshops and seminars focus on the Banes model and you’ll be encouraged to challenge artistic assumptions and perceptions from an informed point of view. You’ll apply and consolidate your learning on this module through a dance review and critical essay.

Body Politics
Following on from Dance Criticism, in this module you’ll debate issues, such as: the role of the body in mass culture, colonisation and decolonisation; and the role of the body in negotiating local, national and global identities; as well as its role in constructing sexual and gender identities.

Dance Movement Psychotherapy (DMP) 1
Examine the background and context of DMP and its development as a discipline, considering the practice of key practitioners in the field. You’ll explore – practically and theoretically – Authentic Movement and movement-based expressive arts therapy, allowing you to experience the impact of group interaction and discussion within a therapeutic context. Learning culminates in a practical performance, supported by a reflective paper.

Dance Movement Psychotherapy (DMP) 2
This subsequent module provides you with an opportunity to engage with specialist practice, through weekly, first-hand involvement with a dance movement therapy group. Examination of current research and practice will support this experiential learning. A reflective learning journal will also allow you to integrate your experience with relevant theory arising from the discipline.
Dance production touring company

Our third-year dance company, 3Fall, provides our Dance students with a taste of involvement with a professional touring company. It offers performances and workshops in theatres, colleges and schools around the UK. Students audition to become part of the Company and, following an intensive rehearsal period, the Company tours in the spring of each year.

The repertoire changes each year and past choreographers have included: Victoria Fox (Jasmin Vardimon), Thomas Kampe, Lila Dance Company, Detta Howe (Ginger Dance Company), Dale Thompson (Nikolais Dance Theatre), Colin Poole and Gary Lambert (both ex-Rambert Dance C), Stuart Waters (Motion House and Bare Bones), Martin Lawrence (Richard Alston), Filip Van Huffel (Retina Dance Company), Lea Anderson (the Cholmondeleys), Yael Flexer and Aya Kobayashi (Yael Flexer/Nic Sandiland).

Previous performance venues have included The Point in Eastleigh and schools in the West Sussex and Hampshire area. Giving students touring experience also leads to them travelling further afield. Past companies have performed in Colchester, Huddersfield, Kent and Oxford.

Former members of 3Fall Dance Company have become founder members of Lila Dance and worked with choreographers such as Charles Linehan and Scott Clark. Others have set up their own companies such as Replica Dance and have gone on to become part of the mapdance company at the University and Transitions Dance Company at Trinity Laban Conservatoire of Music and Dance.

Alongside touring, 3Fall members learn to deliver educational workshops and have been asked to devise curtain raisers as well as construct a set study syllabus for exams.
The BA (Hons) Dance Studies is a one-year programme that enables you to progress from a Foundation Degree qualification to gain the full BA award.

You will be offered a selection of modules that are currently taken by the BA (Hons) Dance students and will be guided by lecturers according to your prior knowledge and experience. This will include the Dissertation module together with a number of choice modules that may include Dance Technique, Choreography, Dance Movement Psychotherapy, Body Politics, Dance Criticism and Teaching.
Now in its eighth year, mapdance, our MA Performance programme, has firmly established itself as an exciting touring company. It offers dance artists at different stages of their artistic lives the chance to undertake a master’s degree or diploma level qualification in the UK’s leading Practice as Research Department.

Dancers are recruited from national and international training programmes and come together to develop a dynamic repertoire of works. There are also opportunities for dancers to engage in cutting-edge research with interactive technologies.

The company has worked with choreographers including: Shobana Jeyasingh, Charles Linehan, Nigel Charnock, Liz Aggis, Gregory Maqoma (Vuyani Dance Theatre in South Africa), Ben Wright, Matthias Sperling, Ben Duke (Lost Dog), Darren Ellis, Matteo Fargion, Saju Hari, Ben Wright and Lucinda Childs.

You can find out more by visiting: www.chi.ac.uk/mapdance

Our MA programme will prepare you for the profession and for a career as a researcher and/or teacher by giving you the opportunity to investigate your practice in-depth as a performer, maker and independent researcher.

The principle that creative practice can be a rigorous mode of researching when compared to more conventional methodologies underpins our approach to Practice as Research. We believe that creative practice generates comprehensive critical reflection and/or theoretical investigation.

“A terrific evening of contemporary dance – there were lots of really positive comments from the sell-out audience afterwards.” Jane Scorer; Devizes Festival Committee
We understand the importance of ensuring that you’ve the knowledge, skills and experience to compete successfully in today’s challenging jobs market.

In addition to the work placements and sector-specific employability and enterprise modules that many of you’ll have embedded in your course, we’ve developed a student and graduate internship scheme. Our commitment is to make sure that students and graduates from all disciplines that register on the programme, and successfully complete the necessary preparation, have the opportunity to apply for internships.

This programme aims to ensure that you’ll graduate with:

• A focused high-quality CV
• Interview and selection centre preparation
• The ability to identify and articulate transferable skills
• Experience of a recruitment process
• Substantive relevant work experience
• Workplace skills

What makes us different... our commitment to your employability
We’re very proud of all of our Dance students here at the University of Chichester. Recent graduates have achieved a wide range of successes since moving into areas of performance, teaching, administration, postgraduate study and research, these include:

**Performance**
Graduates were either dancers in mapdance, 3Fall or both.

- Abi Mortimer and Carrie Whitaker – Co-founders of Lîla Dance (Choreographers and Arts Council-funded touring company)
- Christopher Reynolds – Artistic director of Udifydance
- Tom Pickard and Hannily Bendell – Co-founders of Replica Dance Company
- Liz Richards – Independent choreographer, dance artist and teacher, and former associate at The Point
- Gemma Bass-Williams – Danced with Shobana Jeyasingh
- Aya Kobayashi – Dancer with Yael Flexer, Anjali and Lîla Dance
- Joe Darby – Danced with Transitions Dance Company, Lîla Dance
- K-J Lawson – Danced with Transitions Dance Company, Akram Khan
- Yu Yu Rau – Danced with Doug Thorpe Company
- Kai Downham – Danced with Balletboyz, Wayne McGregor, Lîla Dance

**Arts Management**

- Charelle Griffith – Marketing manager at English National Ballet
- India Pearson – Arts management at Hofesh Shechter, Dance Umbrella, English National Ballet
- Kirsty Sulston – Public programme producer, South East Dance
- Hannah Waters – Rambert Dance Company
Community Dance
• Emma Breeze – Provides classes for the disabled, mature or inexperienced at Embody Dance

Dance Movement Psychotherapists
• Carly Marchant – Lecturer and clinical supervisor at Queen Margaret University
• Jennifer Wilson – St Antony’s School

Teaching in Further Education Colleges
• Lloyd Miles – South Downs College
• Estelle Palmer and Emmi Pascal-Willis – Chichester College
• Sarah Warke – Portsmouth College
• Kate Hewitt – Highbury College
92.5% were in employment or undertaking postgraduate studies six months after graduating.

* 92.5% of our students who graduated in 2012, after studying with us full time for their first degree, were in full-time employment or undertaking postgraduate studies.
Erasmus+ and International Exchanges

The European Community Action Scheme for the Mobility of University Students (Erasmus+) programme is a European Union student exchange programme offering students the chance to spend part of their degrees in another European country – either studying at a university or on a work placement. International exchanges work in the same way, except there’s no additional support grant.

Current exchange opportunities include:
• York University, Toronto, Canada
• University College of Dance, Stockholm, Sweden
• Theatre Academy of Finland, Helsinki
• The State University of New York, Buffalo
• Escola Superior de Dança, Lisbon, Portugal

How it works
An Erasmus+ international exchange can last for a minimum of three months and a maximum of 12 months, which means that you’re abroad for either one semester or one academic year. If spending one semester abroad, you’ll normally travel during your second year of study and swap a semester at Chichester with a semester at the partner institution. If spending the whole year abroad, you’ll go abroad in your second year of study and then return to Chichester to complete your final year.

While abroad, you can either study at a partner university or complete a work placement. If studying at a partner university, the courses taken will have to be agreed with your tutor before you leave. The course credits that you earn while abroad will be translated into University of Chichester marks when you return and will count towards your degree.

Grants and fees
All Erasmus+ students are entitled to an Erasmus+ grant, which is calculated on a pro rata basis, dependent on the number of months that will be spent abroad. You won’t pay fees to the university you’re visiting. If you’re abroad for one semester, you’ll still have to pay fees to University of Chichester. However, if you’re spending the whole academic year abroad, you may not have to pay any fees to University of Chichester or your host. Participation in an exchange abroad won’t affect your entitlement to a student loan.
Dance Research at Chichester

Research has always been at the heart of our Dance department and informs teaching through dance practice, publications, lectures and conferences.

Our Departments of Dance and Theatre work together to develop a research environment of international standing. Our researchers have global reputations and regularly present their work in the UK, Europe, East Asia, USA, and Australia. International scholars and practitioners are also regular visitors to the department.

We’ve received funding from bodies as diverse as:
• The AHRC
• The Wellcome Trust
• The Arts Council
• The BBC
• The British Council
• The Canada Arts Council

Individual researchers have worked with: neuroscientists, film and theatre directors, interactive artists, geographers, computer programmers, fine artists and composers. Our researchers publish widely and are credited as sole, or contributing, authors of books published by the likes of Macmillan, Palgrave and Routledge.

The expertise among our researchers is impressively wide ranging and includes study of: artists such as William Forsythe; popular dance forms, from the cancan to capoeira; somatically informed choreographers; screen dance; film; the dialogue between choreography and technology; and public participation in the performance of dance works.
Chichester has a history and reputation for research in dance/movement and psychotherapy, Authentic Movement and other somatic practices. Practice as Research is a key area for dance research and we also carry out specialist research in dance/performance, site/place and dance/performance and screen.

Many of our staff members contribute to British dance culture as professional choreographers, dancers, installation artists, filmmakers and curators. Our researchers produce high quality performance events and exhibitions as well as articles and books. Many also have a strong online presence through personal websites.

Our department has researchers qualified to supervise MPhils and PhDs in:
- Choreography
- Performance
- Improvisation
- Dance history and analysis
- Dance and new technologies
- Dance on screen
- Popular dance practices
- Dance movement therapy
- Philosophical and post-colonial issues as they impact on dance

We boast a growing community of Practice in Research PhD students, many of whom are practicing professional artists investigating a number of artistic issues through their work.

Here’s an introduction to our current PhD students and what they’re researching:

**Amy Voris**
Choreographic process, somatics and play.

**Ashleigh Griffith**
Developing a phenomenological performance documentation practice.

**Leah Wainwright**
Hidden Mnemonics: Investigating the role of British Ballet as a form of cultural memory.

**Marisa Zanotti**
“Passing Strange and Wonderful”: A practical-theoretical investigation of a live dance work reconceived as a multi-modal, open work in the context of screen based practice.

**Pete Philips**
Home and Away: an examination of territory and sport as a methodology for collaborative practice amongst duos in live art.

**Louie Jenkins**
Articulating the scripted body: autobiography, performance and death.

**Jo Blake-Cave**
Contemporary Storytelling.

**Alessandro Secci**
Creative Process and the Transcendent.

We have an ongoing programme of research events, which include symposia, and conferences on specialist themes, reading groups, practice as research events.

Academic events have included:
- Pop Moves Conference
- Performing Place Symposium
- Somatics conference
- Articulations – Practice as Research Event days
Staff profiles

Professor Jane Bacon
Professor of Dance, Performance and Somatics

Jane’s a practitioner/scholar, co-director of The Choreographic Lab and co-editor of the Intellect Journal Choreographic Practices. She’s been at the heart of the practice as research debate and development in the UK, particularly in the area of documentation, peer-review and criteria for assessment.

Her key interest is in finding ways in which practitioner/scholars can ‘articulate something’ from the creative process. This has led to innovative projects such as Articulating Dance, a two-year Arts Council funded project, and numerous articles and performance projects. Her practice-led research in performance combines aspects of auto-ethnography with psychological and spiritual approaches such as focusing, active imagination and mindfulness to the making of interdisciplinary installation work that blends movement, sound/text and video image. She’s an Authentic Movement practitioner, focusing trainer and is completing her training as a Jungian analyst. Throughout her career, she’s found herself repeatedly questioning contemporary myths of dancing, spirituality, womanhood and feminism as well as the complex way in which we all create binaries, boundaries, labels and the like.

Cathy Childs
Head of Dance; Subject Leader and Coordinator of BA (Hons) Dance; Pathway Leader for MA Performance (mapdance) and Post-Graduate Diploma in Contemporary Dance and Performance.

Having trained at Trinity Laban Conservatoire of Music and Dance (Laban) and continuing on to the postgraduate dance company Transitions Dance Company before joining English dance theatre, Cathy’s background experience is predominantly in performance work. This touring experience and work with a wide variety of professional choreographers has helped to inform her teaching.

Cathy’s research interests have included a study period at the Cunningham Studios in New York, which directly informs her dance technique and choreography teaching. She’s interested in dance pedagogy and this has enabled her to connect to a variety of teaching settings including schools, colleges and the community. Cathy leads the Dance Production Module (3Fall Dance Company), Teaching Dance Technique, Contemporary Technique and Dissertations on the undergraduate programme as well as Pedagogical Approaches for the MA.

Dr Andrea Davidson
Senior Lecturer

As well as a Senior Lecturer in Dance, Andrea’s a practicing video and multimedia artist. Following a career as soloist and principal dancer of the National Ballet of
Canada, Les Grands Ballets Canadiens, Ballet Manhattan, Desrosiers Dance Theatre and Entre-Six, she went on to author, produce and interpret her own choreography in Canada. She later moved to Paris where she completed a PhD in interactive studies from the Université Paris 8 in 2003. Since 2000, she’s taught courses on video dance and new media for dance at the Universités Paris 8 and Nancy 1 as well as in other cultural institutions in Europe.

Her creative work in video and multimedia, including La morsure, a pioneer digital interactive choreography for CD-ROM and installation, has been presented at numerous international art centres, festivals, conferences and exhibitions. It’s also received the following accolades: Prix de l’Écriture Multimédia de la Foundation Beaumarchais (1997); a special mention from the jury of the Festival Napolidanza ‘Il Coreografo Elettronoic’ (2000); and the Grand Prix International Videodanse section New Media from UNESCO (2002).

A researcher, theoretician and writer in the domain of dance and new media, Andrea’s contributed articles for books, reviews, conferences and websites dedicated to the subject of dance and new technology. Also, in 2006, she wrote the book Bains Numériques # I: Danse et nouvelles technologies, a commission of the Centre des Arts d’Enghien-les-Bains.

Virginia Farman
Senior Lecturer in Dance
Virgina is a professional choreographer and director, Virginia’s work is influenced by early contact with Expressionist theatre. She is artistic director of Disco Sister productions, dedicated to making work for site-specific settings. In 1999 she was awarded a travelling scholarship to visit and research Butoh in Japan and, more recently, her writing Dances for Street Corners, has been published as part of the Users’ Guide to Street Theatre (2003). Virginia leads the MA Choreography and Collaborations module.

Dr Yael Flexer
Co-Artistic Director of mapdance
As choreographer in residence at The Place Theatre, and creator of dance company Bedlam, Israeli-born Yael has created seven full-length dance productions, touring extensively in major festivals throughout the UK and internationally. In 1997 she received The Jerwood Award for Choreographers. She has been commissioned to make work for, among others, London Contemporary Dance Theatre, Scottish Dance Theatre, Ludus Dance Company, E-Werk Dance Festival and 4D (edge). Site-specific commissions and interactive installations include work for: The National Theatre, The Circus Space, South Bank Centre and Dias de Dansa. Her research is concerned with generating a sense of intimacy in live performance and interactive installation through the reconfiguration of theatrical space. It brings to the fore a fluid
definition of audience as viewer, witness, participant or user and aims to both reaffirm and critically examine embodied perceptual experience as route to intimacy. The choreographic and theoretical research bridges phenomenological and physiological perspectives together with somatic practices focusing in particular on Gestalt field theory and the Authentic Movement model of mover/witness and collective body.

Detta Howe
Senior Lecturer and Co-Artistic Director of mapdance
After graduating from Laban, Detta continued studying for a further year for the Advanced Performance Diploma, receiving a Special Mention for Excellence in Performance. She toured nationally and to Japan and USA with Transitions Dance Company. Detta returned home in 1994 and formed Ginger Dance Theatre, Hampshire’s first professional contemporary dance company. She has made over twenty five works for the company and has toured extensively to venues and schools. Detta has taught and created numerous pieces for people of all ages from schools, colleges, youth theatre and community groups. Most recently she has focused on primary schools, developing innovative dance works and teaching practice for children and producing INSET courses for teachers. Detta became a Senior Lecturer and joint Director of mapdance in 2007.

Dr Victoria Hunter
Vicky completed her PhD in site-specific dance performance, exploring the relationship between the site and the creative process, in December 2009. Her research is practice-based and productions include: Beneath (2004), situated in the basement of the Bretton Hall mansion building; The Library Dances (2006), situated in the Leeds Central Library building; Project 3 (2007), a durational dance installation work; and x3 (2010), a site-specific dance film. She conducted a site-dance exploration of Flamborough’s South Landing in July 2011 as part of the Wingbeats Cultural Olympiad project and worked on a practice-based project entitled Bodies and Beaches for West Wittering beach in June 2013.

Vicky has published articles on site-specific dance in Performance Research, New Theatre Quarterly and the Contemporary Theatre Review. She’s also preparing a site-dance book to be published by Routledge in 2015.

Dr Ann Nugent
Senior Lecturer
As well as being a Senior Lecturer, Ann’s a critic, writer and researcher of international standing. Her research centres on William Forsythe and deconstruction theory, about which she’s published various research papers and articles. She’s currently working on research entitled Expressionism in the Work of Kenneth MacMillan and William Forsythe, for which she received an AHRB award.

Ann’s also a former dancer, founding editor of Dance Now and, subsequently, editor of Dance Theatre Journal. She leads the MA Independent Dance Research Project module and teaches on the MA Dance Writing module.

Dr Clare Parfitt-Brown
Senior Lecturer
Clare’s research focuses on the cultural histories of popular dance practices. Trained in social anthropology at University of Cambridge, her work is now interdisciplinary, mediating between dance studies, film studies, cultural history and memory studies. She completed her PhD, Capturing the Cancan: Body Politics from the Enlightenment to Postmodernity in 2008.
She’s co-authored the books Planning Your PhD and Completing Your PhD, and published articles in Research in Dance Education and the International Journal of Performance Arts and Digital Media. Clare teaches historical, cultural and political approaches to popular and theatre dance on both the BA and MA programmes. She also supervises research students.

Natalie Rowland  
Lecturer and Senior Technician  
Technician and Lighting Designer Natalie trained with the Association of British Theatre Technicians and the Emergency Planning College. Natalie’s worked extensively in dance and musical theatre and has specialised in outdoor productions. She’s currently technical manager for the Malden Theatre (Washington, Sussex) and also the training provider for Martin Professional, delivering courses and workshops in intelligent lighting.

Fiona Wallis  
Senior Lecturer in Dance and Admissions Tutor for Dance  
Fiona trained at Elmhurst Ballet School and then at the Rambert School, where she was one of the founder members of a student dance group, which toured the UK in her final year. She was awarded her BA (Hons) in Dance in Society from University of Surrey in 1994 and became a registered teacher of the Royal Academy of Dance in 1993.

Since graduating from Surrey, Fiona’s taught ballet and contemporary dance on a freelance basis and, more recently, was head of performing arts at Peter Symonds College in Hampshire. She’s also worked for the Labanotation Institute as editor of their magazine Action Recording! and as teacher of the A Level dance set studies. Fiona currently practices capoeira with Group Nago in Basingstoke. Fiona lectures on the Dance Theatre Heritage module and Research Methodologies, is a dissertation supervisor and teaches ballet.

Marisa Zanotti  
Senior Lecturer  
After training at the Laban Centre as a choreographer, Marisa created several full-length interdisciplinary works from commissions by Arnolfini, Tramway, Cca and Dance Web, and toured these internationally. As a dancer, she’s worked with The Cholmondeleys, Wendy Houston, Laurie Booth and Anders Christiansen.

Marisa’s worked extensively in new writing as a movement director on original productions, including work by Mark Ravenhill, David Harrower and David Greig. In dance-film her interest is in experimental and lo-fi work. Marisa’s work as a filmmaker has international standing. In 2005, she directed the drama At the end of the sentence, which received a British Academy of Film and Television Arts (BAFTA) nomination and is currently touring film festivals.

Marisa teaches Choreography, Improvisation and Performance, and Performance and Technology on the undergraduate programme.

Paula Conduit  
Associate Lecturer  
Paula started dance lessons in her aunt’s local dance school. In 1980, she received a scholarship to study Dance at Marida Petto Academy of Dance, Rose Ballet School and Studium Carla Petroni. She performed extensively in Brazilian national festivals and competitions. Paula has a BA from State University of Campinas (UNICAMP) and, while at university, she was granted an
apprenticeship with Liliane Brumiller of the Royal Academy of Dance.

As a Dance Teacher, Paula’s led extensive dance and capoeira workshops across the South East. She’s worked for Eastleigh Borough Council at The Point, Basingstoke and Deane, and was the rehearsal director for Hampshire Youth Dance Company. She’s also artistic director of Vortex Dance Company and has presented her choreography throughout the area.

Nanette Kincaid
Associate Lecturer
Nanette trained at London Contemporary Dance School (LCDS), Transitions Dance Company at Trinity Laban Conservatoire of Music and Dance (Laban) and State University of New York’s (SUNY) Purchase College. She’s performed with numerous dance companies, including: Adventures in Motion Pictures, Arc, Bock & Vincenzi, Royal Opera House, Coisceim, Retina, Hanna Gilgren and Emily Burns. Nanette’s also choreographed for her own company, Nanamations Dance Theatre, and other freelance commissions.

She’s taught for many professional companies, colleges and dance organisations worldwide. Her class is based on Cunningham with a very heavy influence from Limon, developing shape and structure to movements while encouraging natural weight and rhythm. Nanette places a heavy emphasis on musicality, coordination and exploring the dynamic range within the phrasing. She also actively encourages individual performance style to be developed within the class, as an integral part of one’s technique. Nanette teaches Contemporary Technique on the undergraduate programme.

Jayne McKee
Associate Lecturer
In 1990, Jayne graduated from Laban with a BA (Hons) in Dance Theatre. She went on to perform with Transitions Dance Company in 1991. She’s performed and taught extensively in the UK, Europe, America and Japan, working with David Massingham, Jamie Watton, CanDoCo, Gary Lambert, Fin Walker, Sonia Rafferty and Amanda Gough, Adventures in Motion Pictures, and The Cholmondeleys.

In 1996, she was dance captain at Teatro alla Scala (La Scala), working with Amir Hosseinpour, and also on the musical Notre Dame De Paris in the West End from 2000 to 2001. Jayne has taught extensively for Laban and is a fully qualified sports and remedial massage therapist.

Abi Mortimer
Senior Lecturer
Abi attained a first class degree at both BA and MA level in Dance from University of Chichester. In 2004, she was awarded the Hayes Award for her contribution to the arts. Abi’s worked under the direction of Retina Dance, Jamie Watton, Dale Thompson and Detta Howe. What’s more, her own choreographic practices have established collaborations with various musicians, including international sound artist Robert Jarvis.

Abi co-founded Lîla Dance in 2005 and the company became an associate of The Point, Eastleigh, in 2006. In January 2007, Abi’s first directed piece for Lîla Dance was performed at Resolution! and her second was granted a research period at The Place’s Choredrome in London.
Her involvement in a range of educational and community practices includes the development of gifted and talented young dancers. Abi was also the choreographer for the 2009-2010 AQA GCSE set study. At University of Chichester, Abi teaches Contemporary Technique on the undergraduate programme.

Robyn-Jane Parsons
Associate Lecturer
As well as training at Central School of Ballet in classical ballet, contemporary, pas de deux, jazz, character and repertoire, Robyn received a BA (Hons) in Dance and Related Arts at University of Chichester and a PGCE in Dance from University of Brighton. Robyn’s an experienced dancer, teacher – contemporary, classical ballet and jazz – and choreographer.

She’s taught both A Level Dance and Performing Arts at Totton College and has worked at The Point in Eastleigh as a dance administrator. Here, Robyn’s duties include: overseeing the dance class programme, assisting professional dance companies and facilitating out-reach community work. She’s directed The Point Youth Dance Company since 2002.

Richard Slaughter
Associate Lecturer – Ballet
Born in Sussex, Richard trained at the Lower and Upper Royal Ballet Schools and graduated to the Royal Ballet at Covent Garden in 1974 after dancing the leading role in Balanchine’s Serenade. During a career spanning 34 years, he was an international principal dancer, choreographer and teacher with many companies. In 1989, he co-founded Ballet Creations of London with Ursula Hageli, which lasted for 18 years.

Richard’s an associate of the Imperial Society of Teachers of Dancing (ISTD), Cecchetti and has an MA in Dance Studies from Laban. In 2008, he graduated with an MA in Christian Spirituality from the University of Wales, Lampeter (Sarum College). He’s currently artistic director of The Ballet Pod in North Wales and has just launched a boy’s ballet initiative in Portsmouth.

Cai Tomos
Associate Lecturer
After studying dance at Coventry University, Cai went on to become a performer with Earthfall Physical Theatre. He toured the UK and Europe with the company for four years, performing in AD, I can’t stand up for falling down and At swim, two boys. Cai has worked as a choreographer/director with Earthfall physical theatre and Diversions Dance Company. Cai is co-founder of the Uru-Wales Project, a regular collaboration with Director Martin Inthamassou that takes place in Montevideo, South America. Cai has presented two major works Breakdown (2005) and Gwyrth (2007) as part of the Horizons Dance Festival in South Wales and as part of the dance in non-conventional spaces, Uruguay, South America. He also devised Calon (Heart), which was performed during 2008-2009.

Cai worked as the dance coordinator for the one year full-time training course at Rubicon Dance, Cardiff, and was awarded a Creative Wales Award (Arts Council) to develop his work. He works as an independent artist in the UK and abroad and currently teaches technique and performance projects at The Place evening school and on their Centre for Advanced Training (CAT) programme.
Cai participates in regular workshops and training as part of his on-going professional development.

He’s also worked with Martin Keogh (USA), KJ Holmes (USA), Fin Walker (UK), Mary Fulkerson (UK), David Zambrano (NL) and Joe Moran (UK).

**Sharna Travers-Smith**
**Associate Lecturer**
Sharna has an MA in Dance from New York University, where she trained in contemporary and new dance forms. She teaches an integrated approach to dance and somatics and is a Certified Laban Movement Analyst and teacher of Body-Mind Centering. Sharna’s lectured in the BA Dance and MA Dance Science/Somatics programmes at Laban and has guest lectured at the Royal Academy of Dramatic Art (RADA), Roehampton University and The Royal Central School of Speech and Drama.

She teaches The Dancer’s Body in the undergraduate programme and on the MA Transpersonal Arts and Practice Programme (Creative Arts Therapies Pathway). She also supervises dissertation students.

**Carrie Whitaker**
**Senior Lecturer**
Carrie completed her BA and MA degrees in Dance at University of Chichester. She was a member of Hampshire Youth Dance Company between 1998 and 2001 and is now the rehearsal director for the company.

She’s currently teaching contact improvisation as well as teaching within the Performing Arts and Music departments. As a freelance practitioner, Carrie’s teaching experience incorporates many community strands from ‘dance for all’ schemes (including the NRG danceProject) to commissioned choreographic projects for established youth companies and educational institutes. She’s a founding member of Lîla Dance and has been involved with all pieces in the repertory. She has also choreographed Eve, a duet for the company.
What makes us different...

we guarantee you a place in halls