

Module Title		Historical Dance & Dance Music		
Brief Description (Max 100 word count)		An overview of Court, Ballroom and Rural Dance & Dance Music from the 15 th to the early 19 th century (Medieval, Renaissance, Baroque, Regency), focusing on what was performed in Scotland. Reconstruction of dance steps/figures and music for dancing from original MS sources will be discussed; techniques for musical improvisation and the relationship between dance and music will be explored; costume of the period will also be considered; the course will give all participants the opportunity to take part in both the music and dance of each period and is open to students of all disciplines.		
SCQF Level		8		
Credit Rating		10 SCQF Credits / 5 ECTS credits		
Status (Core/Elective/Options)		Options		
Pre-requisites		None		
Co-requisites		None		
Anti-Requisites		None		
Maximum number of Students	24	Minimum number of Students	8	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures/Workshops		2	10	20
Independent Study				80
Total Notional Student Effort				100
Module Co-ordinator		Talitha MacKenzie		
Module Aims		To enhance awareness of how dance movement and musical performance relate to one another in a social and historical context. This module may be of particular interest to those who wish to understand how key music forms (such as those found in the baroque suite) relate to their dance origins		
Module Content		Steps, figures and styling for the following dances: 15 th century Italian <i>ballo</i> and dance from the Gresley MS, 16 th century French <i>branle</i> & <i>bassedanse</i> , English pavan & galliard, 17 th c dance from Straloch MS, 18 th c Minuet, contradances from Playford and Bremner manuscripts, Quadrille and reels from the Regency period, a selection of rural dances collected by Flett & Flett, all with associated music; discussion of period instruments, performing techniques,		

	costume reconstruction and how clothing affects movement and style			
Learning Outcomes	On successful completion of this module you will be able to:			
LO1	perform a selection of early dances, having a familiarity with specific movement characteristics as well as the etiquette of social dance before the mid-19 th century			
LO2	Participate in a performance of vocal or instrumental music to accompany dances from various periods; to have a basic understanding regarding what music is appropriate for each dance type			
LO3	consult manuscripts and artefacts to make informed decisions regarding interpretation and reconstruction of early music and dance of a chosen period			
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <p>60 % (LO 1) Dance and/or Music performance of c.10 minutes of one or two of the dances covered in the course (in couples, trios or a group)</p>			
Assessment Criteria for Assessment 1	Assessors will look for: Appropriate comportment and styling of steps and figures; eye contact and evidence of social interaction; an expression of the musical phrase through movement and/or sensitivity toward dancers in respect to appropriate tempo, timing, lilt and lift, quality of improvisation and musical styling appropriate to the period (as appropriate)			
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <p>40% (LO 2,3) Supporting Notes of up to 350 words (+ bibliography); Map/diagram as a record of the performance choreography; score of the accompanying dance music, indicating the arrangement; illustration of costume design appropriate to dance of the chosen period</p>			
Assessment Criteria for Assessment 2	Assessors will look for: Selection of appropriate music for the dance, clear record of what has been performed, evidence of research with relevant referencing of sources; appropriate choice of clothing for the given period			
Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2	
	LO1	X		
	LO2		X	
	LO3			

Feedback	The student will receive feedback in class and a written summative report for each assessment mode.
Recommended Resources	<p>ARBEAU, Thoinot (1967) <i>Orchesography</i>, trans. by Mary Stewart Evans (New York: Dover Publications).</p> <p>BREMNER, Robert (1769) <i>A Second Collection of Scots Reels or Country Dances with a Bass for the Violincello or Harpsichord and proper Directions to each Dance</i> (London: R. Bremner).</p> <p>DUFFIN, Ross W (2007) <i>How Equal Temperament Ruined Harmony (and Why You Should Care)</i> (New York/London: W Norton & Co).</p> <p>GOW, Niel & sons (1799-1817) Part the First, Third, Fourth of <i>The Complete Repository of Original Scots Slow Strathspeys and Dances: the Dances arranged as Medleys, for the Harp, Piano-Forte, Violin and Violoncello, &c.</i> (Edinburgh & London: Robert Purdie)</p> <p>HILTON, Wendy (1997) <i>Dance and Music of Court and Theater, Selected Writings of Wendy Hilton, Dance and Music Series No. 10</i> (Stuyvesant, NY: Pendragon Press).</p> <p>McGEE, Timothy J (1996) <i>Singing Early Music</i> (Bloomington: Indiana University Press).</p>
Other Relevant Details	<p>Students who do not already play an instrument may contribute to the music performance through percussion or vocals.</p> <p>Guest lecturers Chris Elmes & Cait Webb will lecture on 15th century music and dance, including improvisational techniques using period instruments</p>
Next Steps	