

## Notat

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Til: Studieavdelingen

Kopi til:

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Fra: Det humanistiske fakultet

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### Studieprogramporteføljen ved HF 2012/13 - endelig tilbakemelding (runde 2)

Fakultetet viser til vårt notat av 28.04.2011 med første melding om endringer i studieprogramporteføljen for 2012/13 og utviklingen på lengre sikt. I notatet ble følgende planer meldt:

- En mulig sammenslåing av M.Phil.-programmene i hhv. *M.phil. in Linguistics* og *M.phil. in English Linguistics and Language Acquisition*
- Søknaden om deltakelse i Erasmus Mundus Master's Course (Joint Degree) med det to-årige masterprogrammet i danseantropologi/etnokoreologi: *Choreomundus – International Master in Dance Knowledge, Practice and Heritage* med NTNU som vertsinstitusjon
- Initiativet for etablering av masterutdanning i logopedi
- Prosessen med videreutviklingen av studieporteføljen ved HF

Fakultetet kan her bekrefte følgende:

1. Fakultetet ønsker ikke å fremme forslag om sammenslåing av de to nevnte M.phil.-programmene i denne omgang. Det er behov for grundigere drøfting og avklaring av det faglige innholdet og konsekvensene av en slik sammenslåing før dette kan bli aktuelt.
2. Vår søknad om etablering av en toårig Erasmus Mundus innen danseantropologi/etnokoreologi – forkortet til *Choreomundus* – ble innvilget. Dette er en stor begivenhet for fakultetet og for NTNU som helhet, da dette er den første Erasmus Mundus-søknaden med NTNU som vertsinstitusjon som er innvilget. Fakultetet er nå i full gang med planleggingen av tilbudet som har oppstart høsten 2012.

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	<a href="http://www.ntnu.no">http://www.ntnu.no</a>		<b>Telefaks</b> +47 73 59 10 30	Tlf: +47 73 59 67 66

All korrespondanse som inngår i saksbehandling skal adresseres til saksbehandleren ved NTNU og ikke direkte til enkeltpersoner. Ved henvendelse vennligst oppgi referanse.

3. Det gjenstår fortsatt en god del avklaringer både med hensyn til innhold, organisering, kostnader og finansiering før det kan bli aktuelt å fremme forslag om et utdanningstilbud innen logopedi ved NTNU. Fakultetet vil holde alle aktuelle samarbeidsparter og NTNU sentralt orientert om den videre prosessen så snart vi får innhentet de avklaringer som er nødvendig.
4. Når det gjelder prosessen omkring videreutviklingen av studieprogramporteføljen ved HF, ble dette relativt grundig redegjort for i vårt forrige notat til Styret, og vi viser til dette. Fakultetet er i en økonomisk situasjon som gjør det nødvendig å foreta betydelige innsparinger som vil få konsekvenser for undervisningstilbudet innenfor flere fagområder ved fakultetet. Dette vil også få konsekvenser for studieprogramporteføljen og det fagtilbudet vi har i dag. Denne prosessen er både vanskelig og tidkrevende, og fakultetet tar derfor sikte på å fremme forslag til endringer i studieprogramporteføljen fra og med studieåret 2013/14 med første frist til Styret 1. mai 2012.

Det vil derfor ikke bli fremmet forslag om endringer i studieprogramporteføljen for 2012/13 som Styret må vedta, men fakultetet har besluttet å legge på is – dvs. ikke ta opp nye studenter – på masterprogrammet i *Kunstkritikk og kulturformidling* studieåret 2012/13. Bakgrunnen for dette er en nylig gjennomført evaluering av programmet som pekte på en rekke svakheter med det faglige opplegget. Denne kritikken ble reist både fra studenthold, fra faglærere og fra eksterne deltakere. I dagens ressursituasjon er det vanskelig for fakultetet å løse de problemene det pekes på i evalueringen (som bl.a. handler om behov for økte faglige og administrative ressurser), og det er nå konkludert med at vi foreløpig legger programmet på is, og tar stilling til en eventuell videreføring eller nedleggelse fra og med studieåret 2013/14. Fakultetet kommer derfor tilbake til denne saken i forbindelse med innmeldingen av endringer i studieprogramporteføljen for 2013/14 i mai neste år.

## Jon Inge Resell

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**Fra:** Ola Furre [ola.furre@ntnu.no]

**Sendt:** 20. september 2011 11:54

**Til:** Jon Inge Resell

**Kopi:** Ivar Østerlie

**Emne:** Choreomundus

**Vedlegg:** Choreomundus\_Bekreftelse med ny kravspek.doc; Vedlegg\_Kravspek 240211.pdf; Vedlegg\_Table of Contents.pdf

Hei, Jon Inge, her kjem bekreftelsen med ny kravspesifikasjon + vedlegg. (Legg det inn i ePhorte når det funkar igjen..)

Ha ein god dag. I morgo er eg på ledelsesseminar på Rica Nidelven.

Vh Ola

## Notat

Til: Studieveilingen

Kopi til:

Fra: HF

Signatur:

### Bekreftelse på opprettelse av Erasmus Mundus masterprogram i dansevitenskap med kravspesifikasjon

Fakultetet er bedt om å bekrefte opprettelsen av Erasmus Mundus masterprogram i dansevitenskap, som ble innvilget av EU v/EACEA - Education, Audiovisual and Culture Executive Agency - i brev til Rektor, datert 11. juli i år, samt fylle ut ny kravspesifikasjon.

Fakultetet bekrefter med dette at vi tar sikte på å starte opp programmet fra og med høsten 2012, og er i full gang med planleggingen for å få dette til. Når det gjelder kravspesifikasjon, ble dette sendt inn av fakultetet ved innsending av Styresaken i mars i vår (ePhorte 2011/476-7). Vi forstår det slik at det er behov for en mer konsentrert norskspråklig versjon av kravspesifikasjonen (se under), samtidig som vi legger ved den tidligere utfylte kravspesifikasjonen, samt vedlegget "Table of Contents" (emnebeskrivelser og pensum), som beskriver mer i detalj enkelte punkter i denne. På noen punkter er det mest hensiktsmessig å vise til de nevnte vedleggene.

#### KRAVSPESIFIKASJON

**Programmets tittel:** *Choreomundus – International Master in Dance Knowledge, Practice and Heritage*

**Kandidattittel:** *Master of Arts in Dance Knowledge, Practice and Heritage*

**Oppstartssemester:** *Høstsemesteret 2012*

**Vertsfakultet/-institutt:** *HF, Institutt for musikk*

**Vitnemål:** Choreomundus er en fellesgrad ("joint degree") og NTNU som vertsinstitusjon utsteder vitnemål på vegne av hele konsortiet.

#### 1. Strategisamsvar

- Programmet bidrar til NTNUs internasjoniseringsprofil, og er med på å øke bredden i det internasjonale tilbudet.

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- Programmet inngår i fakultetets estetiske fagportefølje, som er sentral del av fakultetets fagprofil, samtidig som det representerer en humanistisk kunnskapstradisjon med vektlegging av kulturarven.
- Programmet bidrar til fakultetets mål om å kunne levere kunnskap, ekspertise og innovasjon til det internasjonale samfunnet.
- Programmet bidrar til fakultetets mål om å kunne tilby studieprogrammer med grunnlag i etterspørsel og samfunnsmessige behov – Choreomundus har for eksempel et sterkt element av sosial entreprenørskap.
- Programmet har en solid forankring i relevant forskningsmessig aktivitet

## **2. Krav til masterprogram i forskrifter, jf. nasjonale normer og krav**

Det toårige Erasmus Mundus masterprogrammet i dansevitenskap – Choreomundus – består av 120 studiepoeng/to års normert studietid. Det vil ikke være adgang til å avlegge dette studiet på deltid, i samsvar med innholdet i Erasmus Mundus programutlysning. Studieprogrammet vil være en fellesgrad, med ett vitnemålsdokument og ett diploma supplement. NTNU som koordinatorinstitusjon vil ta opp samtlige studenter på vegne av det samlede konsortiet. Hvert av de fire lærestedene i konsortiet tilbyr 30 ECTS hver inn i studieprogrammet. Choreomundus vil ha to studieretninger/ varianter (se punkt 4 nedenfor). Emnene som tilbys inn i det internasjonale masterprogrammet fra NTNUs side består av emner på 7,5 sp multiple av dette, i likhet med Norma-ds. Øvrige læresteder følger egen nasjonal og/eller institusjonell lovgivning rundt studiepoeng og emnestørrelse. Skoleringsdelen består av 90 studiepoeng, mens masteroppgaven har et omfang på 30 sp.

## **3. Studieplan og emnebeskrivelser**

For nærmere beskrivelser av studieplanen viser vi til den tidligere innsendte kravspesifikasjonen med studieplantabeller samt til Table of Contents med emnebeskrivelser og pensum (se vedlagt).

## **4. Læringsmål og læringsutbytte**

I den tidligere innsendte kravspesifikasjonen er det utarbeidet svært detaljerte læringsmål for programmet. Det er ikke utarbeidet et konsentrat av disse læringsmålbeskrivelsene, og vi henviser derfor til den tidligere innsendte kravspesifikasjonen (se vedlagt).

## **5. Fastsettelse av studieplan**

Studieplanen og eventuelle endringer i denne fastsettes av vertsfakultetet etter forslag fra konsortiet. Forslaget sendes via vertsinstituttet, som gir sin anbefaling.

## **6. Kostnadsberegning og finansiering**

Choreomundus er en faglig videreføring av det eksisterende internasjonale og nordiske masterprogrammet i dansevitenskap (Dance Studies), som nå vil omfatte en større del av fagfeltets europeiske nettverk. For NTNUs del bygger programmet i stor grad på eksisterende emnetilbud, og etableringen av Choreomundus vil i liten grad medføre økte faglige kostnader for fakultetet og instituttet, utover de ressursene som er lagt inn i studieprogrammene i dansevitenskap i dag. I tillegg

tildeles Choreomundus årlig et beløp på €30.000 fra EU. Disse midlene vil uavkortet tilfalle NTNU som koordinator til avlønning av en 50 % administrativt ansatt ved vertsfakultetet. I tillegg finansieres av deltakeravgiften en faglig koordinator ved Roehampton University, London.

## 7. Oppdragsundervisning, egenbetaling

Se pkt. 13.

## 8. Antall studenter

Det tas sikte å ta opp full kvote av stipendstudenter som er 10 tredjelandsstudenter og 7 EU-studenter, i tillegg også 8 betalende studenter, i alt 25.

## 9. Opptakskrav og rangeringsregler

Søkerne må ha fullført bachelorgrad innenfor dansevitenskap, antropologi eller andre relevante fag.

*Rangeringen vil ellers skje etter følgende retningslinjer:*

1. Utvelgelse basert på karakterer: Teller 50 % for den endelige rangeringen
2. Utvelgelse basert på motivasjonsbrev: Teller 30 % for den endelige rangeringen
3. Utvelgelse basert på CV inklusive prestasjoner innenfor dansefeltet eller annen relevant kulturell ytelse eller bevegelsespraksis som kan dokumenteres: Teller 20% for den endelige rangeringen

Se nærmere om opptaksprosedyren i den tidligere innsendte kravspesifikasjonen.

## 10. Samarbeidende fakulteter

Det er ingen andre fakulteter ved NTNU involvert i programmet.

## 11. Forskningskopling og tverrfaglighet

Ved alle de fire samarbeidende universitetene er det godt kvalifiserte og forskningsaktive faglærere tilknyttet programmet, som underviser ut fra ulike faglige perspektiver. Dette inkluderer seks vitenskapelige ansatte på professornivå, tre av dem er professor eller tilsvarende innenfor antropologi, en innenfor dansevitenskap, en innenfor arkivering og kulturvitenskap, og en innenfor fysisk læring og bevegelsesvitenskap. Lærerstaben er aktive forskere innen de områdene Choreomundus dekker, og har publisert og presentert sin forskning ved en rekke internasjonale konferanser. De har også i stor grad samarbeidet i forbindelse med publisering og presentasjoner. De har initiert og deltatt i nasjonale og internasjonale forskningsprogram og noen av dem leder eller har ledet forskningslaboratorier eller -institutter i sine hjemland.

For nærmere beskrivelse på dette punktet, se tidligere vedlagt kravspesifikasjon.

## 12. Eksterne samarbeidspartnere; krav til avtale mv.

Eksterne samarbeidspartnere til Choreomundus er Blaise Pascal University (BPU), Clermont-Ferrand, Frankrike, Roehampton University (RU), London, Storbritannia og Szeged University (SZTE), Szeged, Ungarn. Vi henviser til NTNU sin avtaledatabase og sak 2008/5036-20 i ePhorte.

## 13. Fellesgrader og fellesprogram, med eget underpunkt for Erasmus Mundus-programmer (The students' participation costs to the EMMC).

Choreomundus er en fellesgrad ("joint degree") med NTNU som vertsinstitusjon. Når det gjelder finansieringen, vil den komme fra tre hovedkilder:

- 1) Lokal støtte ved hver av de deltakende institusjonene (lønn til ansatte og generelle fasiliteter)
- 2) Skolepenger og annen deltakeravgift
- 3) Fast bevilgning (flat sats) fra EU: € 30.000 årlig distribuert til konsortiet.

For nærmere om finansieringsordningen, se tidligere vedlagt kravspesifikasjon.

## 14. Markedsvurdering

Dette er det første dansevitenskapelige Erasmus Mundus masterprogram. Programmet er også det første med hovedfokus på dans som immateriell kulturarv i Europa, og definitivt i en Erasmus Mundus kontekst. Grunnlaget for tilnærmelsen til immateriell kulturarv er danseantropologi/etnokoreologi. På dette feltet finnes fire spesialiserte masterprogram i verden, ut over programmene i konsortiet finnes det ett i Irland med hovedvekt på irsk dans. Det finnes også programmer for kulturarv (materiell og immateriell), for eksempel: Newcastle University, UK; Arkansas State University-Jonesboro, USA; Centre for Heritage Studies Kerala, India; Victoria University of Wellington, New Zealand; Flinders and Adelaide Universities, Australia; University of Tsukuba, Japan; UNISA, and University of South Africa, South Africa. Men ingen av dem vektlegger dans spesielt.

UNESCO's konvensjon om immateriell kulturarv er nå ratifisert i 134 av verdens lands. Dette øker behovet i mange land for velutdanna fagfolk innenfor ulike spesialområder, blant annet dans som er et sentralt område innenfor dette feltet. De skal ha medarbeidere i departementene og i kulturforvaltningen, til ulike spesialinstitusjoner og til de mange verneprosjekter som utformes. Når en danseform eller dansesjanger skal på en av de listene som UNESCO opererer med, trenger landet spesialister både til å utforme prosjektet som kreves, og til å gjennomføre det. Choreomundus vil så langt være alene om å utdanne slike dansespesialister.

## 15. Særskilte programaspekter

Ingen særskilte programaspekter ut over det som her er nevnt.



## Notat

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Til: Studieavdelingen

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Fra: Det humanistiske fakultet

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Signatur:

### **Kravspesifikasjon i forbindelse med etableringen av Erasmus Mundus masterprogram i dansevitenskap – "Choreomundus – International Master in Dance Knowledge, Practice and Heritage"**

#### **1. Strategisamsvar, fakultært og institusjonelt. Strategisk forankring for forslaget.**

NTNU is a university with a broad academic scope, and offers an extensive range of subjects in the natural sciences, technology, the humanities, social sciences, and aesthetic studies. The Faculty of Humanities' academic provision includes humanistic core areas and interdisciplinary programmes of study and research projects. It has an aesthetic profile, with practical-aesthetic and artistic activity, and aims to be future-oriented while also attending to the humanistic tradition and cultural heritage. The Faculty aims to contribute to the international community concerning knowledge, expertise and innovation. We aim to promote programmes of study that respond to society's need for relevant programmes of study. Furthermore, Choreomundus has strong elements of social entrepreneurship. Research activities at the Department of Music are presently undertaken in dance theory and history, and Ethnochoreology. Current projects and publications are related to 'Dance in Nordic Spaces'. The academic community of Dance belongs to an international association of HEIs, which demonstrates the European and international dimension of the field. NTNU hosts the Erasmus Mundus Intensive Programme (IP) in Dance, abbreviated IPEDAMS (formerly known as 'IPEDAK').

NTNU is the coordinating institution/main beneficiary for the proposed Choreomundus – International Master in Dance Knowledge, Practice and Heritage, with University of Roehampton, London, UK, Université Blaise Pascal (Clermont-II), Clermont-Ferrand, France, and University of Szeged, Szeged, Hungary as co-beneficiaries. Therefore, NTNU has the primary legal responsibility towards the Agency in terms of implementing the Choreomundus agreement. NTNU is the primary academic and administrative body responsible within the consortium of four internationally renowned academic institutions recognised for their leadership in the development of curricula for the analysis of the structures of dance, and for its understanding within society. NTNU's strong-point is especially within Ethnochoreology and dance anthropology and analysis, which are at the core of the Choreomundus Master's programme.

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**2) Krav til bachelorprogram og masterprogram i forskrifter, jfr nasjonale normer og krav**

Det toårige Erasmus Mundus masterprogrammet i dansevitenskap – Choreomundus – består av 120 studiepoeng/to års normert studietid. Det vil ikke være adgang til å avlegge dette studiet på deltid, i samsvar med innholdet i Erasmus Mundus programutlysning. Studieprogrammet vil være en fellesgrad, med ett vitnemålsdokument og ett diploma supplement. NTNU som koordinator-institusjon vil ta opp samtlige studenter på vegne av det samlede konsortiet. Hvert av de fire lærestedene i konsortiet tilbyr 30 ECTS hver inn i studieprogrammet. Choreomundus vil ha to studieretninger/varianter (se punkt 3 nedenfor). Emnene som tilbys inn i det internasjonale masterprogrammet fra NTNUs side består av emner på 7,5 sp multipler av dette, i likhet med No-ma-ds. Øvrige læresteder følger egen nasjonal og/eller institusjonell lovgivning rundt studiepoeng og emnestørrelse. Skoleringsdelen består av 90 studiepoeng, mens masteroppgaven har et omfang på 30 sp.

**3) Studieplan, emnebeskrivelser, krav til innhold i hht studieforskrift; læringsmål m.v.****Strukturtabell for Choreomundus – gruppe 1**

Semester	7.5 ECTS Credits	7.5 ECTS Credits	7.5 ECTS Credits	7.5 ECTS Credits
<b>4th Semester Spring (Roehampton University)</b>	<i>Ethnography in multicultural societies</i> (10 ECTS) <i>Extended Essay (Thesis 3)</i> (10 ECTS). In addition: 10 ECTS with electives.			
<b>3rd Semester Autumn (Univ. of Szeged)</b>	<i>Dance heritage, individual creativity</i> (5 ECTS) <i>From field to archive</i> (5 ECTS) <i>Research methods (Thesis 2)</i> (10 ECTS) In addition: 10 ECTS with electives.			
<b>2nd Semester Spring</b>	ENG3122 Cognitive and Theoretical Aspects of Language	<i>Dance as knowledge and Analysing dance</i> (15 ECTS) *)		
<b>1st Semester Autumn (NTNU)</b>	DANS3003 <i>Dance Analysis</i>	<i>Field and Archiving Techniques in Dance and Music</i> *)		
*) Nye emner ved NTNU fra høsten 2012, dersom Choreomundus opprettes om Erasmus Mundus-program. Emnene medfører ingen utvidelser i emneporteføljen ved Institutt for musikk, ettersom de vil erstatte et andre emner.				

## Strukturtabell for Choreomundus – gruppe 2

Semester	7.5 ECTS Credits	7.5 ECTS Credits	7.5 ECTS Credits	7.5 ECTS Credits
<b>4th Semester Spring</b> (Roehampton University)	<i>Ethnography in multicultural societies</i> (10 ECTS) <i>Extended Essay (Thesis 3)</i> (10 ECTS).  In addition: 10 ECTS with electives.			
<b>3rd Semester Autumn</b> (Univ. of Szeged)	<i>Dance heritage, individual creativity</i> (5 ECTS) <i>From field to archive</i> (5 ECTS) <i>Research methods</i> (Thesis 2) (10 ECTS)  In addition: 10 ECTS with electives.			
<b>2nd Semester Spring</b>	<i>Anthropological analyses of dance</i> (10 ECTS) and <i>Ethnographic research methods: Fieldwork, interview and other techniques</i> (5 ECTS)			
<b>1st Semester Autumn</b>	DANS3003 <i>Dance Analysis</i> (NTNU)		<i>Anthropological analyses of dance</i> (10 ECTS) and <i>Ethnographic research methods: Fieldwork, interview and other techniques</i> (5 ECTS)	

For emnebeskrivelser viser vi til "Vedlegg 1 Emnebeskrivelser\_til kravspesifikasjon for opprettelse av Choreomundus som masterprogram ved NTNU".

**4) Læringsmål og læringsutbytte, i tråd med det nasjonale kvalifikasjonsrammeverket. Alle nye studieprogram skal utarbeide skisse til slike læringsmål ved framleggelsen av sine endelige forslag i runde 2.**

*The programme's objectives are:*

1. To fill a gap in the established educational fields of Dance Studies and Heritage Studies by pooling resources from the four leading dance programmes in Europe.
2. To explore in depth and critically examine the concept of intangible cultural heritage within the broader context of Heritage Studies, and examine the place of dance and other movement practices within it.
3. To analyse different conceptualisations of dance and of dancing bodies through critically examining their positions within varied socio-cultural and political contexts and to acquire the necessary skills to accomplish such an analysis.
4. To foster the acquisition of skills for analysing dances and dancing bodies, and to explore different ways of approaching dance from the perspective of the dancers, the dance makers and the dance viewers.
5. To foster an understanding of dance and of the safeguarding of intangible cultural heritage that situates all dance practices within global modernities, worldwide economies and post-colonial contexts.
6. To engage critically with UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage. (See also subsection A.1.1 on socio-economic needs analyses.)

*The programme additionally aims to foster:*

1. Transferable skills in writing, research, time management, and independent working methods, alongside interpersonal skills and teamwork, which will be pertinent for working within the cultural industries, tourism, and other relevant professional domains.
2. A systematic approach to complex issues, as well as imaginative problem solving skills that will promote the highest academic standards and originality in the application of knowledge. In this way, students graduating from the programme will understand how the boundaries of knowledge are advanced through research and they will be prepared for doctoral studies.

*The learning outcomes in view of future academic opportunities and employability*

Learning outcomes for Choreomundus have been identified in relation to the skills needed to address issues related to dance as ICH in diverse professional contexts. Specific outcomes are more particularly linked to individual modules as outlined below. Students who successfully complete Choreomundus will be equipped to pursue doctoral studies and they will also acquire transferable skills applicable to many professions. They will be able to:

1. Observe, analyse, document and evaluate dances as cultural 'artefacts'. This outcome is addressed in a number of modules but especially in 'Dance analysis' and elective course 'Advanced Labanotation'.
2. Demonstrate knowledge and critical understanding of dance and other structured movement systems as forms of intangible cultural heritage. The main module contributing to this outcome is the second intensive programme 'Critical perspectives on Intangible Cultural Heritage'. Other contributing modules include 'Dance Heritage, individual creativity' and elective course 'The performance of heritage'.
3. Relate dance patterns to general movement patterns in a socio-cultural group. This outcome is addressed in most modules but especially in 'Dance as knowledge', 'Transmitting dance as embodied culture, knowledge and experience', and 'The performance of heritage'.
4. Apply conceptual tools from the social and human sciences to critically explore and analyse the concept of heritage in general, and more specifically in relation to dance. Most modules contribute to this outcome but those most relevant are: 'Dance analysis', 'Critical perspectives on Intangible Cultural Heritage', 'Anthropological analyses of dance', and elective course 'Global modernities'.
5. Understand and critically review the contribution of ethnochoreology and dance anthropology to the analysis of dance as knowledge, practice and heritage and how theory and methodology derived from these disciplines may be applied to the safeguarding of intangible cultural heritage throughout the world. All modules contribute to this outcome, however, 'Dance analysis', 'Critical perspectives on Intangible Cultural Heritage', 'From field to archive', 'Anthropological analyses of dance', 'Advanced Labanotation', and 'Ethnography in multicultural societies' are especially relevant.
6. Understand and critically review intangible cultural heritage practices within the context of local, national and global politics, as well as develop and apply safeguarding practices within identifiable socio-cultural and political contexts (local, national, regional and international). The main modules contributing to this outcome are 'Critical perspectives on Intangible Cultural Heritage', 'Transmitting dance as embodied culture, knowledge and experience', 'Global modernities', 'Individual project: Field and archiving techniques in dance and music', 'Ethnographic research methods: Fieldwork, interview and other techniques', 'Dance as knowledge', 'From field to archive' and the three modules concerned with the Master's dissertation.
7. Analyse and evaluate the role and potential effectiveness of local, national and international safeguarding organisations and of their strategies for the development and management of good safeguarding practices. Means to evaluate the effectiveness of organisations are analysed throughout the programme but are principally addressed in the module 'Critical perspectives on Intangible Cultural Heritage'.

8. Select and apply appropriate research methods and archival techniques. 'From field to archive' and 'Field and archiving techniques in dance and music' as well as the three dissertation modules provide the core experience for this outcome, but most modules address the issue.
9. Carefully formulate evidence-based judgements about a range of cultural, political and ethical issues pertaining to the safeguarding of heritage. This outcome will be the focus of those modules that deal directly with research and evidence but all modules will encourage evidenced-based judgements. Hence the three dissertation modules and their forms of assessment will be central, but cultural, political and ethical issues lie at the heart of the programme and flow through all modules.
10. Prepare, write and present to different audiences, such as academic colleagues, government agencies, and tourist organisations. Students will be preparing seminar presentations and field research reports either solo or in groups focusing on different audiences for a number of modules but especially in 'Transmitting dance as embodied culture, knowledge and experience', and in 'The performance of heritage'.
11. Undertake research projects with minimum guidance. Students will be working in teams and as individuals in the construction and execution of research projects. This occurs in all modules and particularly in those concerned with the dissertation.
12. Develop policy proposals as possible solutions to the safeguarding of intangible cultural heritage practices. This outcome is addressed primarily in 'Critical perspectives on Intangible Cultural Heritage', 'Transmitting dance as embodied culture, knowledge and experience', and in 'The performance of heritage'.
13. Demonstrate cultural and emotional sensitivity in their responses to issues concerning the safeguarding of intangible cultural heritage in a variety of contexts. All modules contribute to this outcome but more particularly the modules in semesters 2 and 4.
14. Identify and formulate research questions and translate those questions into clear research objectives that will allow them to progress to doctoral research. All modules contribute to this outcome but more particularly the three dissertation modules.

#### *Key Transferable Skills*

Students who complete the programme successfully will have acquired a number of key transferable skills applicable to many work situations and therefore increasing their general employability. They will be able to:

1. Collect, analyse and evaluate data and information independently. All modules require students to gather and assess the validity of data and information. It is an essential feature of the programme as a whole and is encouraged in the learning, teaching and assessment of all modules.
2. Critically analyse and evaluate the use of primary and secondary source material to be used in the articulation of coherent arguments, applied to written and oral contexts. This outcome is addressed in most modules but especially in 'Dance analysis', 'Anthropological analyses of dance', and in the three dissertation modules.
3. Demonstrate an ability to reflect on, evaluate and respond to the relationship between academic study and professional experience. This outcome is addressed in every module as students are encouraged to link their studies to professional settings. However, the focus on this occurs in 'Dance as knowledge', 'Transmitting dance as embodied culture, knowledge and experience', and the four dissertation modules.
4. Communicate research findings and other outputs effectively. Effective communication is fundamental and is addressed in a variety of ways throughout the programme including oral presentation in class and as a form of assessment.
5. Engage in effective teamwork. Group and teamwork are features of the programme as students are encouraged throughout to set up reading and notation groups to work towards projects to be presented in seminars. Additionally a number of modules have group presentations as part of their assessments.



6. Manage time effectively and understand the impact of resource limitations. The effective management of time and of working with the available resources is a feature of the whole programme, which requires students to plan carefully their time and activities, such as fieldwork. This programme will place considerable pressure on students and time management will be an essential outcome.
7. Adapt to and operate with sensitivity in new situations and environments. Students will be travelling and adapting to four different national settings and cultures as part of the programme. They must prove themselves adaptable or not succeed. Equally, students who find sensitivity to different cultures and social systems problematic are unlikely to succeed. It is expected that every module will challenge students to see beyond the horizons of their own cultures and nation-states.

### **6) Kostnadsberegning og finansiering; krav til estimat for oppstarts- og utviklingskostnader og et estimat for kostnader for ordinær drift av programmet.**

Choreomundus er rent faglig (i likhet med det internasjonale masterprogrammet i dansevitenskap) en faglig videreføring av No-ma-ds, som nå vil omfatte en større del av fagfeltets europeiske nettverk, vil ikke omgjøringen av programmet medføre økte kostnader for Institutt for musikk og Det humanistiske fakultet utover de ressursene som er lagt inn i studieprogrammet pr. idag. Erasmus Mundus-masterprogram mottar årlig €30.000 fra EU. Disse midlene vil uavkortet tilfalle NTNU som koordinator til avlønning av en 50 % administrativt ansatt ved vertsinstittuttet (Institutt for musikk).

### **8) Antall studenter det tas sikte på, inkl fordelingen mellom de ulike studentkategorier.**

Det tas sikte å ta opp full kvote av stipendstudenter som er 10 tredjlandsstudenter og 7 EU-studenter, i tillegg også 8 betalende studenter, i alt 25.

### **9) Opptakskrav og rangeringsregler.**

Successful applicants should hold a BA in Dance, Anthropology or related subjects. The language of instruction is English. An introduction to Norwegian, French, and Hungarian is part of the programme.

The coordinating University, NTNU, will post an online application form on internet, which will receive all applications. All applications will be considered in line with the equal opportunities policies of the four partner universities. Admission/entry requirements are that candidates have an undergraduate/bachelor's degree from a recognised institution, preferably in dance, anthropology or in the related subjects drama and/or theatre, music, sports and human movement studies, sociology, cultural studies). Candidates will need to demonstrate, through the submission of a dvd of their own dancing and/or an essay, that they have the necessary expertise to be engaged with the programme focusing either on contextual issues or issues concerning dance as movement. See Annex 12 for online application, processing, and selection committee. *The selection process will be three-fold:*

1. Selection based on grades: Accounts for 50 % of the final decision
2. Selection based on a letter of motivation: Accounts for 30 % of the final decision
3. Selection based on a CV including achievements in the field of dance or other relevant cultural, performance or movement practices confirmed by attestation: accounts for 20 % of the final decision.

### **11) Forskningskoping og tverrfaglighet.**

In all four universities there are teams of well-qualified, research active staff at senior level available teach on the programme offering a variety of disciplinary perspectives. These include six academic staff of professorial

rank, three of whom are professors or equivalent in Anthropology, one in Dance Studies, one in Archiving and Heritage Studies, and one in Physical Education and Human Movement Studies. The staff member are active researchers in the field covered by Choreomundus, and have researched, published and presented in a large number of world conferences in the field. They have also to a large extent cooperated in publications and presentations. They have carried or participated in national and international research programs and some of them are/have been chairing research laboratories/institutions.

The rest of the staff are comprised of three Senior Lecturers or Readers in Dance Studies, one Reader in Ethnomusicology, and two lecturers, one of whom is in Ethnomusicology and one in Physical Education and Human Movement Studies.

Professor Bakka (NTNU) and Professor Felföldi (SZTE) have been directly involved in the implementation of the Convention and are recognised as the most experienced experts on the convention in their countries' University sector. They both have repeatedly been called upon as individual experts by UNESCO, and are often lecturing on the theme at home and abroad. For instance, the former served as jury member for the Proclamation of World Masterpieces of Intangible Culture in 2005, and as evaluator of a proposal to the urgent safeguarding list in 2009. The latter served as member of the Hungarian delegation and was instrumental in setting up a UNESCO institution in his country. In 2009 he presided the committee evaluating nominations for UNESCO's world list of Best Practice.

Fieldwork is an integral part of Choreomundus and members of the teaching faculty all have extensive fieldwork experience in a variety of contexts both rural and urban, European as well as Asian, Australian and African. The faculty will therefore support students' fieldwork during their course of study through their excellent professional networks.

#### **12) Eksterne samarbeidspartnere; krav til avtale med evt. eksterne samarbeidsaktører.**

Eksterne samarbeidspartnere til Choreomundus er Blaise Pascal University (BPU), Clermont-Ferrand, Frankrike, Roehampton University (RU), London, Storbritannia og Szeged University (SZTE), Szeged, Ungarn. Vi henviser til NTNU sin avtaledatabase og sak 2008/5036-20 i ePhorte.

#### **13) Fellesgrader og fellesprogram, med eget underpunkt for Erasmus Mundus-programmer.**

**The students' participation costs to the EMMC**

*Funding will be provided from three main sources:*

1. Local support at each participating institution (staff salaries and general facilities).
2. Tuition fees and other participation costs.
3. EU fixed contribution/flat rate (€ 30,000 annually distributed to the consortium).

#### *Students*

Although the fees charged by each university differ according national policies and legislation, students will pay the same amount each semester to the coordinating institution (NTNU) who will redistribute to each partner institution its share of the total budget to cover operating costs. The tables below indicate student tuition fees and other participation costs per semester, and the total budget for an annual intake of 17 students. However, it is possible to accept more than 17 students, i.e. non-EU funded students as well as those with EU scholarships, up to a maximum intake of 25 students. With a successful programme we would expect that the number of students coming without scholarships (self funding students) will increase. Some of these might be 'life long learning students' candidates, who hold positions relating to heritage questions in ministries and

institutions, and who to some degree may be funded from their institutions. Such students could be offered the programme on a part time basis if this was desirable to them.

Semester	Tuition fee and participation costs per student per semester
1 <sup>st</sup> – autumn 2010	€ 4000 / € 2000
2 <sup>nd</sup> – spring 2011	€ 4000 / € 2000
3 <sup>rd</sup> – autumn 2011	€ 4000 / € 2000
4 <sup>th</sup> – spring 2012	€ 4000 / € 2000

	Number of students	Tuition fees and participation costs per student	Sum of tuition fees and participation costs:
Third country students/Category A	10	€ 16,000	€ 160,000
European students/Category B	7	€ 8,000	€ 56,000
<b>Total number of students:</b> 17	17	€ 24,000	€ 216,000

The student tuition fees have been calculated in such a way as to cover expenses necessary for enhancing the academic quality of Choreomundus, as well as facilitating the students' integration. These include:

- fees to each of the four participating universities in accordance with national or institutional legislation
- administrative and academic staff mobility,
- a Local Administrator (20% position) in two partner institutions (SZTE, UBP),
- a 50 % Academic Administrator position, based at RUL, who will provide academic and pastoral tutoring for all the students throughout the course of study in order to assist the main academic staff,
- special tuition in the languages of the countries hosting students (see section A.4.5. below).

The annual flat rate of € 30,000 from the EU will go to NTNU in order to cover the expenses of a 50 % Coordinating Administrator (student adviser) at the Department of Music. All students will be insured through ANSA (Association for Norwegian Students Abroad) to cover obligatory travel, health, accident and legal insurance. The nature of this insurance scheme is presented in more detail in Annex 6. NTNU will purchase the annual insurance on behalf of the students and will deduct it from their scholarship. As an indication the rate for the academic year 2008-2009 was €300. In accordance with national legislation, three of the consortium institutions (NTNU, SZTE and UBP) charge semester fees or annual registration fees of no more than € 600, while the fourth RUL charges more substantial fees. The fees for tuition at RUL for the fourth semester will amount to € 7,375 for Category A (third country) students and € 2,580 for Category B (European) students. These fees will be paid from the share of the budget distributed to each university, except in the case of UBP, where students will have to pay directly, and will therefore receive a rebate corresponding to the annual registration fees. The fees paid in the first, second and third semesters to NTNU, SZTE and UBP cover registration and exam fees, as well as student, library and other cards.

The fees do not cover reading material, books, accommodation, meals, travel expenses, or general expenses for the students. However, in each country, students will have available subsidised university meals, access to library and to a computer lab. The International Offices of each university have all experience in dealing with and assisting international students and will offer their services to Choreomundus students. Each university offers priority housing for international students.

*Scholars*



Number of scholars	Living allowance (including travel costs) per scholar	Sum of costs for scholars
4	€ 1200 per week for a total of 3 months per scholar	€ 14,400

**14) Markedsvurdering; inkluderer blant annet krav til vurdering av nytt tilbud i forhold til eksisterende sammenlignbare tilbud ved og utenfor egen utdanningsinstitusjon.**

Det finnes ikke rene dansevitenskapelige Erasmus mundus masterprogrammer fra før. Programmet er også det første der man har et hovedfokus på dans som immateriell kulturarv i Europa, og definitivt i en Erasmus mundus kontekst. Grunnlaget for tilnærmelsen til immateriell kulturarv er danseantropologi/etnokoreologi på dette feltet finnes fire spesialiserte masterprogram verden, ut over programmene i konsortiet finnes det et i Irland ned hovevekt på irsk dans. Det finnes også programmer for kulturarv (materiell og immateriell), for eksempel: Newcastle University, UK; Arkansas State University-Jonesboro, USA; Centre for Heritage Studies Kerala, India; Victoria University of Wellington, New Zealand; Flinders and Adelaide Universities, Australia; University of Tsukuba, Japan; UNISA, and University of South Africa, South Africa. Men ingen av dem vektlegger dans spesielt.

Det at UNESCO's konvensjon om immateriell kulturarv er ratifisert i 134 av verdens lands, gjør at mange land har bruk for velutdanna folk til forskjellige spesialiteter, blant annet dans som er sentralt i området. De skal ha medarbeidere til kulturdepartementer, til forskjellige spesialinstitusjoner og til de mange verneprosjekter som utformes. Når en danseform eller dansesjanger skal på en av de listene som UNESCO har, trenger landet spesialister både til å utforme prosjektet som kreves og til å gjennomføre det. Choreomundus vil så langt være alene om å utdanne slike dansespesialister.

## Vedlegg til kravspesifikasjon for opprettelse av Choreomundus som masterprogram ved NTNU

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All correspondence that is part of the case being processed is to be addressed to the relevant unit at NTNU, not to individuals. Please use our reference with all inquires.

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## I. NTNU

## SECTION A

<b>Title of programme:</b>	Choreomundus. The course is also compulsory in No-ma-ds <sup>1</sup> .
<b>Title of module:</b>	<i>Dance analysis (Intensive 1)</i>
<b>Location</b>	NTNU
<b>Module code number</b>	DANS3003
<b>Module tutor:</b>	Choreomundus team
<b>Level of module</b>	M / HE7 / European Second Cycle
<b>Credit rating:</b>	15 ECTS
<b>Compulsory or optional:</b>	Compulsory.
<b>Pre-requisites/co-requisites:</b>	Admission to Choreomundus or No-ma-ds.
<b>Excluded combinations or modules:</b>	N/A
<b>Mode of attendance (i.e. daytime, weekend, evening, mixed mode, off-site, distributed / distance etc.):</b>	Mixed
<b>Projected all years target (actual numbers):</b>	20 (excluding No-Ma-ds)

## SECTION B

**Module Rationale**

This is the first of two intensive modules, taught over a two week period, bringing all students together. The module aims to introduce students to the understanding of dance as culturally constructed movement systems. The students will learn to work with dance as movement through the analysis of movement structures, including movement elements, compositional Roehamptones, dynamics and relationship to music. In this way they will acquire practical skills to deal with dance not only as a general notion, but also as embodied movement, which is necessary for dealing with the practicalities of documentation, safeguarding and pedagogical endeavours.

**Learning Outcomes**

Students who successfully complete this module will have acquired:

- Elementary skills in reading Labanotation
- Skills for recognising and describing movement structures, movement elements, compositional Roehamptones, dynamics, and dance/music relationships
- Methodological and theoretical tools for conducting advanced dance analysis,
- Skills for critically assessing the available material within the discipline.

**Syllabus**

- Analytical tools for studying dance events
- Methodologies for analysing dance works
- Methodologies for structural analysis
- The theoretical basis for dance notation

<sup>1</sup> No-ma-ds: Nordic Master's degree in Dance Studies. Multiple Degree. Host/Coordinator/Beneficiary: NTNU. Co-beneficiary: University of Copenhagen, Denmark, Stockholm's University, Sweden, and University of Tampere, Finland.

- Elementary introduction to Labanotation
- Elementary introduction to Effort/Shape analysis
- Methodologies for dance analysis within different dance genres.

**Teaching and Learning Methods**

Lectures, seminars, workshops and supervised practical, methodological exercises.

**Assessment:**

The Labanotation coursework will be assessed by a practical test at the end of the intensive teaching period. Each student will be asked to read, perform and defend their interpretation of a simple Labanotation score. S/he will be allowed 30 minutes to prepare the presentation and 10 minutes to perform and defend the interpretation. This test is worth 30 % of the overall grade.

The student will also submit a 2.500 word essay (about 8 pages), worth 70 % of the overall grade.

**SECTION C – KEY TEXTS**

Adshead, J., Briginshaw, V.A., Hodgens, P. and Huxley, M. (1988) Dance analysis: theory and practice, ed. Janet Adshead. London: Dance Books.

Bakka, Egil, Aksdal, Bjørn, and Flem, Erling (1995) Springar and pols. Variation, dialect and age. Pilot project on the methodology for determining traditions structures and historical layering of old Norwegian couple dances, Trondheim: Rådet for folkemusikk og folkedans, The Rff-Centre.

Bakka, Egil (1995) 'Childrens Way of Expressing Musical Meter in Singing Games', in Dance Ritual and Music. Proceedings of the 18th Symposium of the Study Group on Ethnochoreology, Intenational Council for Traditional Music, kierniewice Poland 1994, Warsaw.

Blom, Jan-Petter (2003) 'Springar, Pols and Polska Dances of the Scandinavian Peninsula. Regional variation, continuities and boundaries within a folk dance family', in The Polish dance in Scandinavia and Poland. Ethnomusicological studies, ed. Märta Ramsten. Stockholm: Svenskt visarkiv.

Dance Structures. Perspectives on the Analysis of Human Movement, (2007) eds. Adrienne L. Kaeppler and Elsie Ivancich Dunin, Budapest: Akadémiai Kiadó.

Davies, Eden (2006) Beyond dance: Laban's legacy of movement analysis, New York: Routledge.

Gore, Georgiana and Bakka, Egil (2007) 'Constructing dance knowledge in the field: bridging the gap between realisation and concept', in Re-thinking Practice and Theory. Proceedings Thirtieth Annual Conference. Cosponsored with CORD. Centre National de la danse. Paris 21-24 June 2007, Society for Dance History Scholars.

Guest, Ann Hutchinson (1998) 'Labanotation', in International encyclopedia of dance. A project of Dance Perspectives Foundation, Inc., ed. Selma Jeanne Cohen. New York: Oxford University Press.

Maletic, Vera (1987) Body, space, expression: the development of Rudolph Laban's movement and dance concepts, Berlin: de Gruyter.

Martin, György 'Improvisation and regulation in Hungarian Dance Culture', Acta Ethnographica Scientiarium Hungaricae 29, no. (3-4):391-425.

- Martin, György (1967) 'Dance Types in Ethiopia', Journal of the International Folk Music Council 19, 23-27.
- Martin, György (1961) 'A structural Analysis of the Hungarian Folk Dance', Acta ethnographica / Academiae Scientiarum Hungaricae X, 1-27.
- Ness, Sally A. (c1992) Body, movement, and culture: kinesthetic and visual symbolism in a Philippine community, Philadelphia: University of Pennsylvania Press.
- Rice, Timothy (1997) 'Toward a Mediation of Field Methods and Field Experience in Ethnomusicology', in Shadows in the field: new perspectives for fieldwork in ethnomusicology, eds. Gregory F. Barz and Timothy J. Cooley. New York: Oxford University Press.
- Zile, Judy v. (1985) 'What Is the Dance? Implications for Dance Notation', Dance Research Journal 17, no. 2:41-47.

**SECTION A**

Title of programme:	Choreomundus
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<b>Title of module:</b>	<i>Field and archiving techniques</i>
<b>Location</b>	NTNU
<b>Module code number</b>	DANS3005
<b>Module tutor:</b>	Egil Bakka
<b>Level of module</b>	M / HE7 / European Second Cycle
<b>Credit rating:</b>	15 ECTS
<b>Compulsory or optional:</b>	Compulsory
<b>Pre-requisites/co-requisites:</b>	Admission to Choreomundus or No-ma-ds.
<b>Excluded combinations or modules:</b>	N/A
<b>Mode of attendance (i.e. daytime, weekend, evening, mixed mode, off-site, distributed / distance etc.):</b>	Mixed
<b>Projected all years target (actual numbers):</b>	20 (excluding No-Ma-ds)

## SECTION B

### Module Rationale

The students will learn to conduct fieldwork, to register, systematise and enter the material into an archive. It will include testing out a variety of documentation techniques, including a selection of interview techniques, participatory observation, filming, sound recording, photographing and other. All through their work students will read and discuss in colloquia academic works connected to their different tasks. They will first be supervised through introductory exercises for the different techniques and tasks. Then they will carry out a real fieldwork project in groups choosing techniques appropriate for each project. The students will work with exercises on searching in archives. They will then register and archive the material they documented in a real archive. They will write an essay on the whole process, applying literature on fieldwork and archival techniques and principles. The course is a specialised version of a more open individual project, which is also available for No-MA-ds student.

### Learning Outcomes

*Students who successfully complete this module will have acquired:*

- A theoretical basis for conducting fieldwork and for registration and archiving
- A basic knowledge in a broad range of fieldwork techniques
- A basic practice in using technical equipment
- An elementary knowledge about different kinds of documentation media and how to store them
- An understanding for how to use and search in archives
- A practical grasp on principles for registering and archiving material collected from fieldwork

### Syllabus

- Fieldwork methodologies
- Fieldwork experience using a variety of tools, equipments and techniques
- Registering and archiving of collected material
- Archive and library searching
- Writing an essay based on fieldwork and archiving processes.



### Teaching and Learning Methods

Teaching will be through a series of practical tasks in groups under supervision including smaller and larger tasks. Colloquia on compulsory reading, supervised writing

### Assessment:

The students will produce a portfolio where they select material from 5 different exercises they have performed for assessment. It can be field logs, photos, pieces from transcribed interviews, a set of archival registrations etc. This will be worth 50 % of the overall grade.

The students will write an essay on their fieldwork project, supporting methodologies chosen by referring to the compulsory reading. This will be worth 50 %.

### SECTION C – KEY TEXTS

Dance in the field: theory, methods and issues in dance ethnography, (1999) ed. Theresa Buckland.  
Basingstoke: Macmillan.

Bartlett, Bruce (1999) On-location recording techniques, ed. Jenny Bartlett. Boston, Mass.: Focal Press.

Envisioning Dance on Film and Video, (2003) eds. Judy Mitoma, Elizabeth Zimmer and Dale Ann Stieber.  
Routledge.

Fine, Gary A. (c1988) Knowing children: participant observation with minors, ed. Kent L. Sandstrom. Beverly Hills, Calif.: Sage Publications.

Ives, Edward D. (c1995) The tape-recorded interview: a manual for fieldworkers in folklore and oral history,  
Knoxville: University of Tennessee Press.

Seeger, Anthony (1996) 'Ethnomusicologists, Archives, Professional Organizations, and the Shifting Ethics of Intellectual Property', Yearbook for Traditional Music 28, 87-105.

Ronström, Owe (2005) 'Introduction', in Memories and visions, eds. Owe Ronström and Ulf Palmenfelt.  
Tartu: Tartu University Press.

## SECTION A

<b>Title of programme:</b>	Choreomundus
<b>Title of module:</b>	<i>Dance as knowledge</i>
<b>Location</b>	NTNU
<b>Module code number</b>	
<b>Module tutor:</b>	Egil Bakka
<b>Level of module</b>	M / HE7 / European Second Cycle
<b>Credit rating:</b>	5 ECTS
<b>Compulsory or optional:</b>	Compulsory
<b>Pre-requisites/co-requisites:</b>	N/A
<b>Excluded combinations or modules:</b>	N/A
<b>Mode of attendance (i.e. daytime, weekend, evening, mixed mode, off-site, distributed / distance etc.):</b>	Mixed
<b>Projected all years target (actual numbers):</b>	20 (excluding No-Ma-ds)

## SECTION B

**Module Rationale**

Students will be given theoretical and methodological tools to study and analyse of transmission processes in a chosen dance environment. They will in groups of 2 or 3 visit one such environment each, participate in the dance learning and observe the learning and other processes of transmission. They document some dance material and also transcribe and continue practical learning from film. Applying their tools, they write brief reports supported by audio-visual documentation. They also present their material orally, supplementing it with practical dance demonstrations and will how the processes they studied functioned from pedagogical and safeguarding perspectives. In this way the module will sum up what they learned in earlier modules, add a new dimension and frame it as a combined practical and methodological task.

**Learning Outcomes**

The course gives the students training in analysing ongoing transmission processes and in reflecting upon how and to which degree such processes can contribute aims of safeguarding from a pedagogical as well as an artistic perspective. They also acquire skills in how to learn dance from different kinds of sources

**Syllabus**

- Theory on learning and transmission
- Tools for the study of transmission processes
- Participatory observation and filming of transmission in dance environment
- Principles in learning and teaching of movement material
- Transcription and learning from filmed material

**Teaching and Learning Methods**

Lectures, workshops carrying through series of practical tasks in groups under supervision, supervised writing

**Assessment:**

- 50 %: oral and practical presentation
- 50 %: essay 2.500 words (about 8 pages)

**SECTION C – KEY TEXTS**

Adewole, Funmi (2005) 'Dance theatre and African Identity. Crossing physicality and Academia', in Dance heritage: crossing academia and physicality, ed. Ingibjörg Björnsdóttir. Reykjavík: Nordisk forum for danseforskning.

Ammann, Raymond (1997) Kanak Dance and Music : Ceremonial and Intimate Performance of the Melanesians of New Caledonia, Historical and Actual, Agence De Developpement De La Culture Kanak.

Bakka, Egil (2001) 'Voices of the Revival', in Proceedings. 21st Symposium of the ICTM Study Group on Ethnochoreology, 2000. Korcula, ICTM. St G, Ethnochoreology & Ins. of Ethnology and Folklore Research.

Bakka, Egil (2002) 'Whose Dances, Whose Authenticity?', in Authenticity. Whose Tradition?, eds. László Felföldi and Theresa J. Buckland. Budapest: European Folklore Institute.

Bakka, Egil (2005) 'Dance Paradigms: Movement Analysis and Dance studies', in Dance and Society. Dancer as a cultural Performer, Budapest: Akadémiai Kiadó.

Balkan dance: essays on characteristics, performance and teaching, (2008) ed. Anthony Shay. Jefferson, N.C.: McFarland & Company.

Björkvold, Jon-Roar (1992) The muse within: creativity and communication, song and play from childhood through maturity. New York: HarperCollins.

Chapman, Malcolm (1994) 'Thoughts on Celtic music', in Ethnicity, identity and music: The musical construction of place, ed. Martin Stokes. Oxford: Berg Publishers.

Desmond, Jane C. (1993) 'Embodying Difference: Issues in Dance and Cultural Studies', Cultural Critiqueno. 26:33-63.

Foley, Catherine (2005) 'Representing Irish Step Dance Heritage; Bridging Theory and Practice', in Dance heritage: crossing academia and physicality, ed. Ingibjörg Björnsdóttir. Reykjavík: Nordisk forum for danseforskning.

Giurchescu, Anca 'A dancers discourse on improvisation', Proceedings Istanbul.

Grau, Andree (2001) 'Ritual Dance and "Modernisation": The Tiwi Example', Yearbook for Traditional Music 33, 73-81.

Iyer, Alessandra (2000) 'The Present Past. Towards an Archeology og Dance', in Preservation Politics: Dance Revived, Reconstructed, Remade, London: Dance Books, ed. by Stephanie Jordan.

McCutchen, Brenda P. (c2006) Teaching dance as art in education, Champaign, Ill.: Human Kinetics.

Reed, Susan A. (1998) 'The Politics and Poetics of Dance', Annual Review of Anthropology 27, 503-532

Reed, Susan A. (2002) 'Performing Respectability: The Berava, Middle-Class Nationalism, and the Classicization of Kandyan Dance in Sri Lanka', Cultural Anthropology 17, no. 2:246-277.

Nannyonga-Tamusuza, Sylvia A. (2001) Baakisimba: music, dance, and gender of the Baganda people of Uganda. Ph.D. diss., [S.A. Nannyonga-Tamusuza].

Norden i dans: folk, fag, forskning, (2007) eds. Egil Bakka and Gunnel Biskop. Oslo: Novus. Summary in English.

**SECTION A**

<b>Title of programme:</b>	Choreomundus
<b>Title of module:</b>	<i>Master's dissertation 1: Analysing dance</i>
<b>Module code number</b>	
<b>Location</b>	NTNU
<b>Module tutor:</b>	Egil Bakka
<b>Level of module</b>	M / HE7 / European Second Cycle
<b>Credit rating:</b>	10 ECTS
<b>Compulsory or optional:</b>	Compulsory
<b>Pre-requisites/co-requisites:</b>	N/A
<b>Excluded combinations or modules:</b>	N/A
<b>Mode of attendance (i.e. daytime, weekend, evening, mixed mode, off-site, distributed / distance etc.):</b>	Mixed
<b>Projected all years target (actual numbers):</b>	15

**SECTION B****Module Rationale**

The aim of this module is to assist students in planning and undertaking the initial phases of dissertation work. They will learn about processes of choosing a topic, of defining the ethnographic field and of delimiting research questions which will orient their perspective throughout the dissertation.

They will work on researching relevant secondary sources including visual and other material as well as literature on the theme, and identify the methodological and theoretical approaches which seem most appropriate. They will write a plan for their dissertation field work, and an outline for the dissertation. They will put together a bibliography, and they will study and analyse a small piece of movement material on film which is as closely connected as possible to the dance material that they aim to study.

**Learning Outcomes**

*Students who successfully complete this module will have acquired:*

- An understanding of the initial phases in writing a dissertation
- Training in researching, selecting and organising theoretical and methodological literature
- Training in researching a variety of dance material in collections and on the web
- An experience of applying methodologies from other courses on a chosen dance material
- An experience in critically evaluating source material and theoretical literature.

**Syllabus**

- Choosing and defining a dissertation topic
- Formulating research questions to orient the dissertation work
- Planning field work – techniques and equipment
- Planning field work – choosing and preparing the dance material to be investigated

- Writing synopses and bibliographies
- Presenting a research plan

### Teaching and Learning Methods

Seminars and supervised practical and methodological exercises in small groups.

### Assessment:

*The students will produce a plan for their dissertation which includes:*

- Definition and delimitation of the dissertation topic and research questions
- Identification and description of the field
- Discussion of potential theoretical perspectives and methodologies
- Critical analysis and evaluation of a set of empirical material (films, descriptions etc.) as closely connected to the topic as possible. The analysis will be presented with an explanation of how it connects and supports the plan of the dissertation.
- An annotated bibliography of at least 20 items
- The plan will account for 75 % for the final grade.
- The student will present the dissertation project for their fellow students in the form of a 10 minute illustrated oral presentation.
- The plan will account for 25 % for the final grade.

### SECTION C – KEY TEXTS

Ammann, Raymond (1997) Kanak Dance and Music : Ceremonial and Intimate Performance of the Melanesians of New Caledonia, Historical and Actual, Agence De Developpement De La Culture Kanak.

Lunenburg, Frederick C. (c2008) Writing a successful thesis or dissertation: tips and strategies for students in the social and behavioral sciences, ed. Beverly J. Irby. Thousand Oaks, Cal.: Corwin Press.

Nannyonga-Tamusuza, Sylvia A. (2001) Baakisimba: music, dance, and gender of the Baganda people of Uganda. Ph.D. diss., [S.A. Nannyonga-Tamusuza].

Quigley, Colin (1985) Close to the floor: folk dance in Newfoundland. St. John's: Memorial University of Newfoundland.

**II. UBP****SECTION A**

<b>Title of programme:</b>	Choreomundus
<b>Title of Module:</b>	<i>Critical Perspectives on Intangible Cultural Heritage (Intensive 2)</i>
<b>Location</b>	UBP
<b>Module tutors:</b>	Choreomundus team
<b>Level of Module:</b>	M / HE7 / European Second Cycle
<b>Credit rating:</b>	15 ECTS
<b>Optional/Compulsory</b>	Compulsory
<b>Pre-requisite:</b>	N/A
<b>Pre-requisites/co-requisites:</b>	None
<b>Excluded combinations of modules:</b>	N/A
<b>Mode of attendance:</b>	mixed modes
<b>Projected all years target:</b>	20

**SECTION B****Rationale**

This course aims to explore the notion of dance as intangible cultural heritage (ICH). Critical issues surrounding this perspective will be examined in relation to UNESCO's initiatives to construct an international framework for the safeguard of ICH. Local conceptions and strategies will be investigated in diverse cultural and sociopolitical contexts.

**Learning Outcomes**

Students who successfully complete this module will have

- Developed an understanding of the broad concept of heritage
- Developed an understanding of dance as intangible cultural heritage
- Critically examined UNESCO's initiatives on intangible cultural heritage
- Become acquainted to the anthropological and ethnochoreological approaches to dance as intangible cultural heritage
- Developed an understanding of dance as intellectual property

**Syllabus**

- Introduction to the notion of heritage
- Dance as heritage
- The politics of tangible and intangible cultural heritage
- UNESCO and intangible cultural heritage: an introduction to the 2003 convention
- Intangible cultural heritage as knowledge
- Anthropological and ethnochoreological approaches to dance as intangible cultural heritage
- Dance as intellectual property



- Safeguarding dance in shifting cultural and sociopolitical contexts (case studies)

### Teaching and Learning Methods

Lectures, seminars, films, tutorials, workshops

### Assessment

- 20% of the final grade: 750 words essay (exegesis and evaluation of reading)
- 80% of the final grade: 4000 words essay (case study)

### SECTION C – KEY TEXTS

Bakka, Egil 2001 'Voices of the Revival' Proceedings, 21st Symposium of the ICTM Study Group on Ethnochoreology, 2000. Korcula: 138-142. ICTM. Study Group on Ethnochoreology & Institute of Ethnology and Folklore Research.

Bakka, Egil 1994 'Heir, user, or researcher: Basic attitudes within the Norwegian revival movement' in Irene Loutzaki (ed.), Proceedings of the 17th symposium of the Study Group on Ethnochoreology: Dance and its socio-political aspects; Dance and costume: 117-126. Nafplion, Greece: Peloponnesian Folklore Foundation.

Boylan Patrick J 2006 'The intangible heritage: challenge and opportunity for museum and museum professional training' International Journal of Intangible Heritage 1: 53-65

Convention for the Safeguarding of the Intangible Cultural Heritage. UNESCO, Paris, 17 October 2003.

Gibson, Johanna 2005 Community Resources: Intellectual Property, International Trade and Protection of Traditional Knowledge London: Ashgate

Gore, Georgiana & Grau, Andrée 2007 'Politics of knowledge: East-West relations in the anthropology of dance' In Proceedings of the Congress on Research in Dance November 2006 Conference "Continuing Dance Culture Dialogues: Southwest Borders and Beyond", Tempe, Arizona.

Gore, Georgiana & Koutsouba, Maria 1994 The sociopolitics of 'airport art' and the Greek dance groups of Plaka' in Irene Loutzaki (ed.), Proceedings of the 17th symposium of the Study Group on Ethnochoreology: Dance and its socio-political aspects. Dance and costume: 29-33. Nafplion, Greece: Peloponnesian Folklore Foundation.

Hayward, Philip 2006 Bounty Chords: Music, Dance and Cultural Heritage on Norfolk and Pitcairn Islands J. Libbey,

Hoffman, Barbara T. Art and Cultural Heritage: Law, Policy and Practice. Cambridge: Cambridge University Press.

Howard, Peter 2003 Heritage: Management, Interpretation, Identity London Continuum International Publishing Group

International Journal of Heritage Studies Plymouth: University of Plymouth Press 1994 onward

- Johnson, Nuala C. 1996 'Where Geography and History Meet: Heritage Tourism and the Big House in Ireland' Annals of the Association of American Geographers 86 (3): 551-566
- Kurin, Richard 2004 'Intangible Cultural Heritage in the 2003 UNESCO Convention.' Museum International 56, 1-2: 66-77
- Lowenthal, David 1998 The Heritage Crusade and the Spoils of History Cambridge: Cambridge University Press
- Matsuura, Koïchiro 2008 'Address by the Director-General of UNESCO, on the occasion of the second session of the General Assembly of the States Parties to the Convention for the Safeguarding of the Intangible Cultural Heritage, UNESCO, 16 June 2008'  
<http://unesdoc.unesco.org/images/0016/001602/160295e.pdf>
- Mazonde, Isaac Ncube and Thomas Pradip eds 2007 Indigenous Knowledge Systems and Intellectual Property in the Twenty-first Century: Perspectives from Southern Africa Oxford: African Books Collective,
- Merryman, J.H. 1989 'The public interest in cultural property', *Calif. L. Rev.* 11
- Merryman, J.H. 1986 'Two ways of thinking about cultural property' *AJLL* Museum International 2004 Vol. 56 Issue 1-2 Page 66 May 2004
- Morales, Francisco Javier López 2008 'Oral report. General Assembly of the States Parties to the Convention for the Safeguarding of the Intangible Cultural Heritage, Second Session, Paris, UNESCO Headquarters, 16-19 June 2008'  
<http://www.unesco.org/culture/ich/doc/src/00406-EN.doc>
- Power, Dominic (2002) "'Cultural Industries" in Sweden: An Assessment of Their Place in the Swedish Economy' Economic Geography 78 ( 2): 103-127
- Shay, Anthony 2002 Choreographic Politics, State Folk Dance Companies, Representation and Power, Wesleyan University Press. Middletown, Connecticut
- Thierer, Adam D. ,Clyde Wayne Crews, Wayne Crews, eds 2002 Copy Fights: The Future of Intellectual Property in the Information Age Washington DC: Cato Institute
- Weiner, Annette B. (1985) 'Inalienable Wealth' American Ethnologist 12 (2): 210-227

## SECTION A

<b>Title of programme:</b>	Choreomundus
<b>Title of module:</b>	<i>Anthropological analyses of dance</i>
<b>Module code number</b>	
<b>Location</b>	UBP
<b>Module tutor:</b>	Georgiana Wierre-Gore
<b>Level of module</b>	M / HE7 / European Second Cycle
<b>Credit rating:</b>	10 ECTS
<b>Compulsory or optional:</b>	Compulsory
<b>Pre-requisites/co-requisites:</b>	N/A
<b>Excluded combinations or modules:</b>	N/A
<b>Mode of attendance (i.e. daytime, weekend, evening, mixed mode, off-site, distributed / distance etc.):</b>	Mixed
<b>Projected all years target (actual numbers):</b>	18 (including EMAD)

## SECTION B

**Module Rationale**

This module provides an in-depth examination of the various epistemological and theoretical questions which have informed the development of the analysis of dance from an anthropological perspective. Students will be introduced to these questions in relation to the emergence of the Anthropology of Dance, and in relation to analyses of dance in the related fields of Folklore and Folk Life Studies, Ethnochoreology, and Performance Studies. Furthermore, the theoretical perspectives under examination will be situated in relation to fields or cultural contexts in which they were developed or to which they have been applied by the introduction of various case studies drawn from across the globe.

**Learning Outcomes**

Students who successfully complete this module will have acquired:

- An understanding of the key moments and individuals in the development of dance anthropology in terms of institutions, events and publications.
- A critical perspective on the problems of conceptualisation, definition, and categorisation of dance from an anthropological perspective.
- An understanding of anthropology as an empirically based discipline and of the centrality of fieldwork and participant observation as distinctive methodologies which combine experiential and intellectual knowledge.
- Knowledge of the main theoretical paradigms, derived from the human and social sciences, which have contributed to the development of the anthropology of dance. These include evolutionism, structuralism, functionalism, and phenomenology, as well as the more recent trends of postmodernism and postcolonialism.
- An understanding of the articulation between theoretical perspective and socio-cultural context.

## Syllabus

- Epistemological and theoretical issues related to the study of dance from an anthropological perspective
- An introduction to the construction of the field of Dance Anthropology (institutions, events and publications) and its relation to other perspectives (ethnochoreology, performance studies, etc.)
- From evolutionism to the 'linguistic turn': the precursors
- The impact of structuralism on the study of dance from an anthropological perspective
- American and European anthropological approaches to the analysis of dance
- The impact of postmodernism and Postcolonialism on the anthropological analysis of dance
- Reflexive ethnography and dance as embodied knowledge.

## Teaching and Learning Methods

The module is delivered through a combination of lectures, films, seminars, and tutorials

## Assessment:

100 % of the final grade: 5.000 words essay (or equivalent)

## SECTION C – KEY TEXTS

Barba, Eugenio 1982 'Theatre and Anthropology' The Drama Review 26 (2): 5-32

Buckland, Theresa J. 2001/2002 'Th'owd pagan dance': ritual, enchantment, and an enduring intellectual paradigm' JASHM 11 (4 & 12) 1: 415-452

Buckland, Theresa J. (ed.) 2006 Dancing from Past to Present: Nation, Culture, Identities Madison: The University of Wisconsin Press

Boas, Franziska 1972 [1944] The Function of Dance in Human Society New York: Dance Horizons

Farnell, Brenda 1994 'Ethno-graphics and the moving body' Man 29 (4): 929-974

Farnell, Brenda 1999 'Moving bodies, acting selves' Annual Review of Anthropology 28: 341-373

Farnell, Brenda & Robert Wood (2007) 'Choreography as live theoretical practice' Proceedings of 30<sup>th</sup> SDHS (Society of Dance History Scholars) Annual Conference Co-sponsored with CORD (Committee for Research on Dance) 'Re-Thinking Practice and Theory' Society of Dance History Scholars: 407-416

Folk Dance Study Group 1974 'Foundations for the analysis of the structure and form of folk dance: a syllabus' Yearbook of the International Folk Music Council: 115- 135.

Giurchescu, Anca 1994 'The dance symbol as a means of communication' Acta Ethnographica Hungarica 39 (1-2): 95-102

Giurchescu, Anca and Torp, Lisbet 1991 'Theory and methods in dance research: a European approach to the holistic study of dance' Yearbook for Traditional Music 23: 1-10

- Gore, Georgiana 2001 'Present texts, past voices: the formation of contemporary representations of West African dances' Yearbook for Traditional Music 33: 29-36
- Gore, Georgiana & Grau, Andrée 2007 'Politics of knowledge: East-West relations in the Anthropology of Dance' in Proceedings of the Congress on Research in Dance November 2006 Conference "Continuing Dance Culture Dialogues: Southwest Borders and Beyond", Tempe, Arizona
- Hanna, Judith Lynn 1979 'Movements towards understanding human through the anthropological study of dance' Current Anthropology 20 (2): 313-339
- Hughes-Freeland, Felicia (ed.) 1998 Ritual, Performance, Media (ASA Monograph 35) London: Routledge
- Jeyasingh, Shobana 1998 [1995] 'Imaginary homelands: creating a new dance language' in Alexandra Carter (ed.) The Routledge Dance Studies Reader London: Routledge: 46-52
- Kaeppler, Adrienne L. 1991 'American approaches to the study of dance' Yearbook for Traditional Music 23: 11-22
- Kaeppler, Adrienne L. 2000 'Dance Ethnology and the Anthropology of Dance' Dance Research Journal 32 (1): 116-125
- Kaeppler, Adrienne L. & Dunin, Elsie Ivancich (eds) 2007 Dance Structures. Perspectives on the Analysis of Human Movement Budapest: Akadémiai Kiadó
- Kurath, Gertrude Prokosh 1986 Half a Century of Dance Research Flagstaff, Arizona: Cross-Cultural Dance Resources
- Martin, Gyorgy and Pesovar, Erno 1961 'A structural analysis of the Hungarian folk dance: a methodological sketch' Acta Ethnographica 10 (1-2): 1-27
- Ness, Sally Ann 1992 Body, Movement, and Culture: Kinesthetic and Visual Symbolism in a Philippine Community Philadelphia: University of Pennsylvania Press
- Ness, Sally Ann 2004 'Being a body in a cultural way: understanding the cultural in the embodiment of dance' in Helen Thomas and J. Ahmed eds Cultural Bodies: Ethnography and Theory Oxford: Blackwell: 123-144
- Reed, Susan A. 1998 'The Politics and Poetics of Dance' Annual Review of Anthropology 27: 503-532
- Schechner, Richard 1985 Between Theatre and Anthropology Philadelphia: University of Pennsylvania Press
- Schechner, Richard (ed.) 1990 By Means of Performance: Intercultural Studies of Theatre and Ritual Cambridge: Cambridge University Press
- Sklar, Deirdre 2006 'Qualities of memory: two dances of the Tortugas Fiesta, New Mexico' in Theresa Jill Buckland (ed.) Dancing from Past to Present: Nation, Culture, Identities Madison: The University of Wisconsin Press: 97-122

Stoller, Paul 1994 'Embodying colonial memories' American Anthropologist 96 (3): 634-648

Thomas, Helen (ed.) 1997 Dance in the City London: Macmillan

Turner, Jane 1995 'Control of the passes: de-scribing the fictions of Bali' in Janet Adshead (compiler) Border Tensions: Dance and Discourse Guildford: Department of Dance Studies, Surrey University: 337-344

Turner, Jane 1995 'Theatre Anthropology' Anthropology Today 11 (5): 20-21

Williams, Drid 1982 'Semasiology : a semantic view of human movements and actions' in David Parkin (ed.) Semantic Anthropology London: Academic Press, Association of Social Anthropologists series

Williams, Drid 1994 'Self-reflexivity: a critical overview' Journal for the Anthropological Study of Human Movement 8 (1): 1-10

Zebeč, Tvrtko 2006 'The *Kolijani* Ritual Event on the Island of Krk, Croatia: Continuity or Revival?' Yearbook for Traditional Music 38: 97-107

**SECTION A**

<b>Title of programme:</b>	Choreomundus
<b>Title of module:</b>	<i>Ethnographic research methods Fieldwork, interview and other techniques</i>
<b>Module code number</b>	
<b>Module tutor:</b>	Georgiana Wierre Gore, Geraldine Rix, Miriam Røvsing Olsen
<b>Location</b>	UBP
<b>Level of module</b>	M / HE7 / European Second Cycle
<b>Credit rating:</b>	5 ECTS
<b>Compulsory or optional:</b>	Compulsory
<b>Pre-requisites/co-requisites:</b>	N/A
<b>Excluded combinations or modules:</b>	N/A
<b>Mode of attendance (i.e. daytime, weekend, evening, mixed mode, off-site, distributed / distance etc.):</b>	Mixed
<b>Projected all years target (actual numbers):</b>	18 (including EMAD)

**Module Rationale**

This module aims to introduce students to the research methods required to study dance as culturally constructed movement in the field, and to the theoretical rationale underpinning the choice of method. Students will learn traditional ethnographic research methods including observational and interview techniques, and be introduced to methods which are specifically designed to access the cognitive dimensions of human action including dance and related systems of structured movement including ritual, the martial arts and so on. These include, for example, the use of video with head mounted micro cameras and phenomenologically derived explicitation interviews. In this way, they will acquire the practical skills to undertake fieldwork on dance in a variety of cultural contexts, to document dances for archival purposes, and to access dance knowledge in the field for safeguarding.

**Learning Outcomes**

Students who successfully complete this module will have acquired:

- Understanding of theoretical issues related to ethnographic research and its methods.
- Knowledge of the various research methods used for studying dance and related practices in the field.
- Ability to choose a research method appropriate to the research question and cultural context.
- Elementary skills in documenting and recording dance through a variety of methods including field notes and film.
- Elementary skills in interview techniques.

**Syllabus**

- Fieldwork as the cornerstone of ethnographic research
- Introduction to fieldwork methods (participant observation, field notes, interview techniques)
- The theoretical basis for fieldwork methods
- Elementary introduction to recording of dance on film
- Elementary introduction to interview techniques
- Methodologies for the archiving of dance material.

**Teaching and Learning Methods**



Lectures, seminars, workshops and supervised practical, methodological exercises.

**Assessment:**

Coursework will be assessed by a practical test at the end of the intensive teaching period. Each student will be asked to undertake a small ethnographic project on a dance event of his/her choice and to produce a document(s) of the event and a written rationale outlining the choice of method and the fieldwork experience.

**SECTION C – KEY TEXTS**

Amit, Vered (ed) 2000. Constructing the Field: Ethnographic Fieldwork in the Contemporary World London: Routledge

Aull-Davies, C. 1999 Reflexive Ethnography. A Guide to Researching Selves and Others London and New York: Routledge

Barz, Gregory & Cooley, Timothy J. (eds) 1997 Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology New York and Oxford: Oxford University Press

Bell, D., Caplan, P. et al., (eds) 1993 Gendered Fields: Women, Men and Ethnography London: Routledge

Buckland Theresa J. (ed.) 1999 Dance in the Field: Theory, Methods and Issues in Dance Ethnography London: Macmillan Press

Coffey, Amanda 1999 The Ethnographic Self: Fieldwork and the Representation of Identity London: Sage.

Fargion, Janet Topp, (ed.) 2001 A Manual for Documentation, Fieldwork and Preservation for Ethnomusicologists Indiana: Society for Ethnomusicology

Feld, Steven 1990 Sound and Sentiment: Birds, Weeping, Poetics and Song in Kaluli Expression, 2nd ed. Philadelphia: University of Pennsylvania Press

Kimberlin, Cynthia Tse 1991 'What Am I to Be? Female, Male, Neuter, Invisible... Gender Roles and Ethnomusicological Fieldwork in Africa' World of Music 33 (2): 14-34

Kulick, Don and Margaret Willson (eds) 1995 Taboo: sex, identity and erotic subjectivity in anthropological fieldwork London: Routledge

Ness, Sally Ann 1996 'Dancing in the Field: Notes from Memory' in Susan Leigh Foster (ed.) Corporealities London: Routledge: 129-154

Okeley, Judith 1994 'Thinking through Fieldwork' in Alan Bryman & Robert G. Burgess (eds) Analyzing Qualitative Data London: Routledge: 18-34

Potter, Jonathan & Wetherall, Margaret 1994 'Analyzing Discourse' in Alan Bryman & Robert G. Burgess (eds) Analyzing Qualitative Data London: Routledge: 46-66.

Slobin, Mark 1992 'Ethical issues' in Helen Myers (ed.) Ethnomusicology: an Introduction London: MacMillan: 329-36

Van Zile, Judy 2005 'Tools of the Trade: We Don't Need Hammers and Saws' in Mohd Anis Md Nor & Revathi Murugappan (eds) Global and Local: Dance in Performance Kuala Lumpur: The Cultural Centre, University of Malaya: 369-378

Widdess, Richard 1994 'Involving the performers in transcription and analysis: a collaborative approach to Dhrupad' Ethnomusicology

**SECTION A**

<b>Title of programme:</b>	Choreomundus
<b>Title of module:</b>	Transmitting dance as embodied culture, knowledge and experience
<b>Location</b>	UBP
<b>Module code number</b>	
<b>Module tutor:</b>	Georgiana Wierre-Gore
<b>Level of module</b>	M / HE7 / European Second Cycle
<b>Credit rating:</b>	5 ECTS
<b>Compulsory or optional:</b>	Compulsory
<b>Pre-requisites/co-requisites:</b>	N/A
<b>Excluded combinations or modules:</b>	N/A
<b>Mode of attendance (i.e. daytime, weekend, evening, mixed mode, off-site, distributed / distance etc.):</b>	Mixed
<b>Projected all years target (actual numbers):</b>	18 (including EMAD)

**SECTION B****Module Rationale**

Transmission being one of the keys to the safeguarding of intangible cultural heritage, this module aims to question how dance may be transmitted when it is considered as embodied culture, knowledge and practice, and not as a formal structure to be reproduced. It shall also explore the modalities of dance transmission in diverse social and cultural contexts. Students will be introduced to issues related to transmission through a number of case studies and examine theoretical perspectives which illuminate these. This module will also address the politics of transmission in international, national, regional and local contexts, and the notion of 'good practice' in transmission. Case studies will be taken from different cultural contexts but will focus more specifically on those drawn from three continents Europe, Asia and Africa, with a special emphasis on African dancing at home and in the Diaspora.

**Learning Outcomes**

Students who successfully complete this module will have acquired:

- Understanding of theoretical issues related to the question of transmission in relation to intangible cultural heritage in general and dance in particular.
- Knowledge of the ways in which dance is transmitted in diverse social and cultural contexts including, for example, both formal and informal modes of transmission.
- Understanding of the political issues surrounding transmission in international, national, regional and local contexts.
- Practical experience in learning and documenting dance in view of its transmission for safeguarding.

**Syllabus**

- Introduction to the notion of transmission in dance, when the latter is considered as embodied culture, knowledge and experience
- Modalities for the transmission of dance in diverse social and cultural contexts
- Problematic issues related to the transmission of dance when conceptualised as intangible cultural heritage
- Theoretical issues in the analysis of dance transmission
- The politics of dance transmission in international, regional, national and local contexts
- Transmitting dance for safeguarding in theory and practice.

### Teaching and Learning Methods

Lectures, seminars, workshops and supervised practical, methodological exercises.

### Assessment:

Coursework will be assessed by a 2,500 words essay which presents a real or fictional case of transmission of a dance or related practice (martial art, ritual etc.) for safeguarding purposes. Students will be required to describe the dance, how this is/ or has been transmitted in its habitual context of practice, and project how this should be transmitted for safeguarding. The proposal should be supported by a theoretically informed argument.

### SECTION C – KEY TEXTS

Bakka, Egil 2007 'Nordic Strategies in Folk Dance Transmission' in Gábor Barna, ESzegedr Csonka-Takács, Sándor Varga (eds.) Dance: Tradition and Transmission. Festschrift for László Felföldi Szeged: Néprajzi és Kulturális Antropológiai Tanszék: 165-175

Clifford, James 1988 *The Predicament of Culture. Twentieth-Century Ethnography, Literature, and Art.* Cambridge, Mass.: Harvard University Press

Desmond, Jane C. 1993. 'Embodying Difference: Issues in Dance and Cultural Studies' *Cultural Critique* no. 26: 33-63

Felföldi, László 2004 'Dance Knowledge. Cognitive Approach in Folk Dance Research' Dance Knowledge. Dansekunnskap. Proceedings of 6<sup>th</sup> NOFOD Conference Trondheim, January 10-13 2002: 13-20.

Felföldi, László and Buckland, Theresa Jill 2002 Authenticity. Whose Tradition? Budapest: European Folklore Institute

Giurchescu, A. 1994 'The Dance Symbol as a Means of Communication' Acta Ethnographica Hungarica 39 (1-2): 95-102

Gore, Georgiana 2007 'From village to festival : An example of the construction of canons of correct performance' in Gábor Barna, ESzegedr Csonka-Takács, Sándor Varga (eds.) Dance: Tradition and Transmission. Festschrift for László Felföldi Szeged: Néprajzi és Kulturális Antropológiai Tanszék: 153-163

Parviainen, Jaana 'Kinaesthesia and Empathy as a Knowing Act' Dance Knowledge. Dansekunnskap. Proceedings of 6<sup>th</sup> NOFOD Conference Trondheim, January 10-13 2002: 147-154.

Reed, Susan A. 1998. 'The Politics and Poetics of Dance'. Annual Review of Anthropology  
27: 503-532

Sklar, Deirdre 2006 'Qualities of Memory: Two Dances of the Tortugas Fiesta, New  
Mexico' in Theresa Jill Buckland (ed.) Dancing from Past to Present: Nation, Culture,  
Identities Madison: The University of Wisconsin Press: 97-122

## SECTION A

<b>Title of programme:</b>	Choreomundus
<b>Title of module:</b>	<i>Conceptual and methodological issues for fieldwork ( Master's dissertation 1 Group B):</i>
<b>Location:</b>	UBP
<b>Module code number</b>	
<b>Module tutor:</b>	Georgiana Wierre-Gore & Michael Houseman
<b>Level of module</b>	M / HE7 / European Second Cycle
<b>Credit rating:</b>	10 ECTS
<b>Compulsory or optional:</b>	Compulsory
<b>Pre-requisites/co-requisites:</b>	N/A
<b>Excluded combinations or modules:</b>	N/A
<b>Mode of attendance (i.e. daytime, weekend, evening, mixed mode, off-site, distributed / distance etc.):</b>	Mixed
<b>Projected all years target (actual numbers):</b>	15

## SECTION B

**Module Rationale**

The aim of this module is to assist students in planning and undertaking the initial phases of dissertation work. They will learn about processes of choosing a topic, of defining the ethnographic field and of delimiting research questions which will orient their perspective throughout the dissertation. Special attention will be paid to the theoretical underpinnings of field work.

Students will also be trained to research relevant secondary sources including visual and other material as well as literature on the topic, and identify the methodological and theoretical approaches which seem most appropriate. Not only will they write an outline for the dissertation, but they will also produce a detailed fieldwork plan, as well as analyse and evaluate a set of empirically constituted materials (films, ethnographic descriptions, interview transcriptions, etc.) as closely connected to the topic as possible.

**Learning Outcomes**

*Students who successfully complete this module will have acquired:*

- An understanding of the initial phases in writing a dissertation
- Training in researching, selecting and organising theoretical and methodological literature
- Training in researching secondary sources in collections and on the web
- Knowledge and skills in planning ethnographic fieldwork
- Experience in critically evaluating source material and theoretical literature

**Syllabus**

- Choosing and defining a dissertation topic
- Formulating research questions in relation to the topic and the field
- Planning fieldwork– techniques and equipment
- Planning fieldwork– determining the methodology in relation to the research question

- Writing synopses and bibliographies
- Presenting a research plan

### Teaching and Learning Methods

Seminars and supervised practical and methodological exercises in small groups.

### Assessment:

*The students will produce a plan for their dissertation which includes:*

- Definition and delimitation of the dissertation topic and research questions
- Identification and description of the field
- Discussion of potential theoretical perspectives and methodologies
- Critical analysis and evaluation of a set of empirical material (films, ethnographic descriptions, interview transcriptions, etc.). The analysis will be presented with an explanation of how it connects and supports the plan of the dissertation.
- An annotated bibliography of at least 20 items
- The plan will account for 75 % of the final grade.

The student will present the dissertation project for their fellow students in the form of a 15-minute illustrated oral presentation. The presentation will account for 25 % of the final grade.

### SECTION C – KEY TEXTS

Asad, Talal 1986 'The Concept of Cultural Translation in British Social Anthropology' in James Clifford and George E. Marcus (eds) Writing Culture: The Poetics and Politics of Ethnography Berkeley & Los Angeles: University of California Press: 141-162

Bourdieu, Pierre 2003 'Participant Objectivation' Journal of the Royal Anthropological Association 9 (2): 281-294

Coleman, Simon & Collins, Peter 2006 Locating the Field: Space, Place and Context in Anthropology Oxford: Berg

Lunenburg, Frederick C. 2008 Writing a Successful Thesis or Dissertation: Tips and Strategies for Students in the Social and Behavioral Sciences in Beverly J. Irby (ed.). Thousand Oaks, Cal.: Corwin Press

Marcus, George 1995 'Ethnography in/of the World System: The Emergence of Multi-sited Ethnography' Annual Review of Anthropology 24: 95-117



**III. SZEGED****SECTION A**

<b>Title of programme:</b>	Choreomundus
<b>Title of module:</b>	<i>Dance heritage, individual creativity</i>
<b>Location</b>	SZEGED
<b>Module code number</b>	DANS3003
<b>Module tutor:</b>	Laszlo Felfoldi
<b>Level of module</b>	M / HE7 / European Second Cycle
<b>Credit rating:</b>	5 ECTS
<b>Compulsory or optional:</b>	Compulsory
<b>Pre-requisites/co-requisites:</b>	N/A
<b>Excluded combinations or modules:</b>	N/A
<b>Mode of attendance (i.e. daytime, weekend, evening, mixed mode, off-site, distributed / distance etc.):</b>	Mixed
<b>Projected all years target (actual numbers):</b>	20

**SECTION B****Module Rationale**

The module aims to introduce students to the understanding of dance as community based, culturally constructed, individually presented, movement systems. The students will learn how to approach the connection between collective memory and the individual knowledge of dancing in a local community. It will help them to understand the role of individual dancers as cultural performers. The module will shed light on improvisation as a special way of dancing and on the role of individual creativity as basis for the safeguarding of traditional dance as part of cultural heritage in Europe. Students will learn the biographic methodology characteristic for the research of the indicated topics. They will acquire practical skills to dance not only as a general notion, but also as embodied movement, which is necessary for dealing with the practicalities of documentation, safeguarding and pedagogical endeavours.

**Learning Outcomes**

Students who successfully complete this module will have acquired:

- Understanding the aim at differentiation between collective memory and individual knowledge in dancing and its importance for the safeguarding of the local traditions
- Skills for recognising and describing the individual differences in movement structures, movement elements, compositional Roehamptones, dynamics, and dance/music relationships as results of individual creativity
- Methodological and theoretical tools for conducting advanced analysis of improvisative dances and the Roehamptones/techniques of improvisation
- Skills for critically assessing the available material within the discipline.

**Syllabus**

- Analytical tools for studying "dancing individualities" in "dancing communities"
- Methodologies for analysing documented dances as pieces of the life work of a dancing individuality and part of the local knowledge

- Methodologies for preparing dance catalogues based on the life work of a dancing individuality
- Methodologies for dance analysis improvised dances.

### Teaching and Learning Methods

Lectures, seminars, workshops and supervised practical, methodological exercises.

### Assessment:

Each student has to learn a single improvisation of a dancing individuality from the Archive of the Institute for Musicology of the Hungarian academy (on the basis of the film recording and the Labanotation score) and has to perform and describe it for the other students. This task is worth 30 % of the overall grade.

The student will also submit a 2.500 word essay (about 8 pages), worth 70 % of the overall grade.

### SECTION C – KEY TEXTS

Dance Structures. Perspectives on the Analysis of Human Movement, (2007) eds. Adrienne L. Kaeppler and Elsie Ivanchich Dunin, Budapest: Akadémiai Kiadó.

Felföldi László – Gombos András (eds.) (2001) Living Human Treasures in Hungary. Folk Dance. Budapest, 2001.

Felföldi László (2005) „Considerations and Problems of Performer-Centered Folk Dance Research” in „Dance and Society” edited by Elsie Ivanchich Dunin, Anne von Bibra Wharton, László Felföldi. Budapest, 2005. Akadémiai Kiadó - European Folklore Institute

Felföldi László (2008) ”Biographical Method in Ethnochoreology. Autobiography of a Dancer. In. *Invisible and Visible Dance, Crossing Identity Boundaries*. Proceedings 23rd Symposium of the ICTM Study Group on Ethnochoreology, 2004 Monghidoro. Edited by Elsie Ivanchich Dunin and Anna Von Bibra Wharton. 183- 189. ICTM Study Group on Ethnochoreology,

Giurchescu, Anca `A dancers discourse on improvisation`, Proceedings Istanbul.

“Authenticity: Whose Tradition. Edited by László Felföldi and Theresa J. Buckland. Budapest, 2002.

Martin György (2004) “Mátyás István (Mundruc). Egy kalotaszegi táncos egyéniségvizsgálata” Budapest, 2004. Szerkesztők: Felföldi László és Karácsony Zoltán

Martin, György (1980) ”The Traditional Dance Cycle - as the Largest Unit of Folkdancing”  
In: Der ältere Paartanz in Europa. 46-66. Stockholm

„Dance and Society” Edited by Elsie Ivanchich Dunin - Anne von Bibra Wharthon - László Felföldi. Budapest, 2005. Akadémiai Kiadó - European Folklore Institute

Gore, Georgiana and Bakka, Egil (2007) `Constructing dance knowledge in the field: bridging the gap between realisation and concept`, in Re-thinking Practice and Theory. Proceedings Thirtieth Annual Conference. Cosponsored with CORD. Centre National de la danse. Paris 21-24 June 2007, Society for Dance History Scholars.

Martin, György `Improvisation and regulation in Hungarian Dance Culture`, Acta Ethnographica Scientiarum Hungaricae 29, no. (3-4):391-425.

Martin, György (1967) `Dance Types in Ethiopia`, Journal of the International Folk Music Council 19, 23-27.

Martin, György - Pesovár, Erno (1961) 'A structural Analysis of the Hungarian Folk Dance', Acta ethnographica / Academiae Scientiarum Hungaricae X, 1-27.

Ness, Sally A. (c1992) Body, movement, and culture: kinesthetic and visual symbolism in a Philippine community, Philadelphia: University of Pennsylvania Press.

Zile, Judy v. (1985) 'What Is the Dance? Implications for Dance Notation', Dance Research Journal 17, no. 2:41-47.

**SECTION A**

<b>Title of programme:</b>	Choreomundus
<b>Title of module:</b>	<i>From field to archive</i>
<b>Location</b>	SZEGED
<b>Module code number</b>	DANS3002
<b>Module tutor:</b>	Sandor Varga
<b>Level of module</b>	M / HE7 / European Second Cycle
<b>Credit rating:</b>	5 ECTS
<b>Compulsory or optional:</b>	Compulsory
<b>Pre-requisites/co-requisites:</b>	N/A
<b>Excluded combinations or modules:</b>	N/A
<b>Mode of attendance (i.e. daytime, weekend, evening, mixed mode, off-site, distributed / distance etc.):</b>	Mixed
<b>Projected all years target (actual numbers):</b>	20

**SECTION B****Module Rationale**

This module will provide new opportunity for the students to conduct fieldwork, to register, systematise and enter the material into an archive. It will include using a variety of documentation techniques, including a selection of interview techniques, participatory observation, filming, sound recording, photographing and other. Students will read and discuss further academic works in colloquia connected to their field and archiving practice. They will carry out a real fieldwork project in groups and individually choosing techniques appropriate for each project. The students will work with exercises on searching in archives. They will then register and archive the material they documented in a real archive in the Institute for Musicology of the Hungarian Academy of Sciences and have practice in developing databases on dance. The students will learn how to prepare a database with all the source materials they have collected. It will comprise all the field logs, photos, transcribed interviews, a set of archival registrations etc. made by them or found in the archives or in the literature being relevant to the theme of their dissertation. They will write an essay on the whole process, applying literature on fieldwork and archival techniques and principles.

**Learning Outcomes**

Students who successfully complete this module will have acquired:

- A theoretical basis for conducting fieldwork and for registration and archiving
- A advanced knowledge in a broad range of fieldwork techniques
- A advanced practice in using technical equipment
- An advanced knowledge about different kinds of documentation, and how to store them
- An understanding for how to use and search in archives
- A practical grasp on principles for registering and archiving material collected from fieldwork and how to construct databases

**Syllabus**

- Fieldwork methodologies
- Fieldwork experience using a variety of tools, equipments and techniques
- Registering and archiving of collected material
- Archive and library searching
- Writing an essay based on fieldwork and archiving processes.

**Teaching and Learning Methods**

Teaching will be through a series of practical tasks in groups under supervision including smaller and larger tasks. Colloquia on compulsory reading, supervised writing

**Assessment:**

This will be worth 50 % of the overall grade.

The students will write an essay on their fieldwork project, supporting methodologies chosen by referring to the compulsory reading. This will be worth 50 %.

**SECTION C – KEY TEXTS**

Dance in the field: theory, methods and issues in dance ethnography, (1999) ed. Theresa Buckland.  
Basingstoke: Macmillan.

Bartlett, Bruce (1999) On-location recording techniques, ed. Jenny Bartlett. Boston, Mass.: Focal Press.

Envisioning Dance on Film and Video, (2003) eds. Judy Mitoma, Elizabeth Zimmer and Dale Ann Stieber.  
Routledge.

Felföldi, Laszlo (1998) "Folk Dance Research in Hungary: Relations among Theory, Fieldwork and the Archive. In Theresa J. Buckland (ed.) Dance in the Field. Theory, Methods and Issues in Dance Ethnography. London, 55-70. Macmillan Press Ltd

Felföldi, Laszlo (2001) „About Folk Dance Research in Hungary. In. Ethnology in Hungary. Institutional Background. Edited by Mihály Hoppál and ESzegedr Csonka-Takács Budapest, 77-83. European Folklore Institute.

Felföldi, Laszlo (2001) „Connections Between Dance and Dance Music: Summary of Hungarian Research”  
Yearbook for Traditional Music Vol. 33. 2001. 159-165.

Felföldi, Laszlo (2002) „Dance Knowledge. To Cognitive Approach in Folk Dance Research.” In Anne Margrete Fiskvik – Egil Bakka (eds.): Dance Knowledge – Dansekunnskap. International Conference on Cognitive Aspect of Dance. Proceedings 6<sup>th</sup> NOFOD Conference, Trondheim January 10-13 2002. 13-20.

Ives, Edward D. (c1995) The tape-recorded interview: a manual for fieldworkers in folklore and oral history,  
Knoxville: University of Tennessee Press.

Martin, György (1980) "Improvisation and Regulation in Hungarian Folk Dances" Acta Ethnographica Tom. 29. 391-425.

Martin, György (1982) A Survey of the Hungarian Folk Dance Research. Dance Studies Vol. 6. 9-45+30  
photos

- Rice, Timothy (1997) 'Toward a Mediation of Field Methods and Field Experience in Ethnomusicology', in Shadows in the field: new perspectives for fieldwork in ethnomusicology, eds. Gregory F. Barz and Timothy J. Cooley. New York: Oxford University Press.
- Seeger, Anthony (1996) 'Ethnomusicologists, Archives, Professional Organizations, and the Shifting Ethics of Intellectual Property', Yearbook for Traditional Music 28, 87-105.
- Ronström, Owe (2005) 'Introduction', in Memories and visions, eds. Owe Ronström and Ulf Palmfelt. Tartu: Tartu University Press.

**SECTION A**

<b>Title of programme:</b>	Choreomundus
<b>Title of module:</b>	<i>Advanced Labanotation</i>
<b>Location</b>	SZEGED
<b>Module code number</b>	
<b>Module tutor:</b>	Janos Fugedi
<b>Level of module</b>	M / HE7 / European Second Cycle
<b>Credit rating:</b>	5 ECTS
<b>Compulsory or optional:</b>	Compulsory
<b>Pre-requisites/co-requisites:</b>	N/A
<b>Excluded combinations or modules:</b>	N/A
<b>Mode of attendance (i.e. daytime, weekend, evening, mixed mode, off-site, distributed / distance etc.):</b>	Mixed
<b>Projected all years target (actual numbers):</b>	20

**SECTION B****Module Rationale**

The module is based on the students' knowledge and skill of reading Labanotation having been acquired in the previous semesters. Students will be given further theoretical and methodological tools to analyse and transcribe dances on the basis of film using also their own field experiences and other secondary sources if they have such. They will have practical tasks for transcribing dances from their own source material prepared for the dissertation. By means of continuous consultation with the tutor they will acquire skills for idealising dance movements recorded on film for the purpose of the graphic presentation by Labanotation. It will enable them to make their own dance notation for their dissertation.

**Learning Outcomes**

*Students who successfully complete this module will have acquired:*

- Advanced skills in reading Labanotation
- Basic knowledge in writing Labanotation
- Advanced knowledge on movement analysis and Labanotation as a graphic system
- Skills in computer aided Laban-writing and Laban-Score analysis

**Syllabus**

- Principles for the idealisation of the dance-movements into Labanotation scores
- Selection between the possible solutions
- Notating and learning dances from filmed material
- Notation of the dances necessary for the dissertation



### Teaching and Learning Methods

Lectures, workshops Carrying through series of practical tasks individually and in groups under supervision, supervised notating

#### Assessment:

- 50 %: oral and practical presentation of a self-made dance notation for the other students with calling attention to the occurring problems of notation
- 50 %: notation of the dances, necessary for the dissertation and their presentation in essay

### SECTION C – KEY TEXTS

Guest, Ann Hutchinson (1998) 'Labanotation', in International encyclopedia of dance. A project of Dance Perspectives Foundation, Inc, ed. Selma Jeanne Cohen. New York: Oxford University Press.

Davies, Eden (2006) Beyond dance: Laban's legacy of movement analysis, New York: Routledge.

**SECTION A**

<b>Title of programme:</b>	Choreomundus
<b>Title of module:</b>	<i>Research methods (Dissertation 2)</i>
<b>Module code number</b>	
<b>Location</b>	SZEGED
<b>Module tutor:</b>	Laszlo Felfoldi, Sandor Varga, Janos Fugedi
<b>Level of module</b>	M / HE7 / European Second Cycle
<b>Credit rating:</b>	10 ECTS
<b>Compulsory or optional:</b>	Compulsory
<b>Pre-requisites/co-requisites:</b>	N/A
<b>Excluded combinations or modules:</b>	N/A
<b>Mode of attendance (i.e. daytime, weekend, evening, mixed mode, off-site, distributed / distance etc.):</b>	Mixed
<b>Projected all years target (actual numbers):</b>	15

**SECTION B****Module Rationale**

The aim of this module is to assist students in developing the initial phases of dissertation work to the direction of the extended Essay (Dissertation 3). They will have opportunity to gain new experiences in Hungary (new compared to Norway and France) about processes of choosing a topic, of defining the ethnographic field and of delimiting research questions which will orient their perspective throughout the dissertation. They make the necessary modification and precision on their research plan and the outline of the dissertation.

Building on their plan for their dissertation field work, and the outline for the dissertation they will complete their field research, go on researching relevant secondary sources including visual and other material as well as literature on the theme, and identify the methodological and theoretical approaches which seem most appropriate. They will transcribe and analyse the dance material, and other kinds of sources, which they plan to use in their dissertation and present the result in a paper.

**Learning Outcomes**

*Students who successfully complete this module will have acquired:*

- An understanding of the phases in writing a dissertation
- Research, selection and organisation of the theoretical and methodological literature
- Research on a variety of dance material in collections and on the web
- Transcription/description and critical evaluation of the source material and theoretical literature.

**Syllabus**

- Final definition of the dissertation topic
- Formulating theoretical questions to orient the analysis of fieldwork and other data

- Reflecting on field work and the techniques and equipment used
- Creating databases from fieldwork material
- Analysing fieldwork data

### Teaching and Learning Methods

Seminars and supervised practical and methodological exercises individually and in small groups.

### Assessment:

*The students will produce two draft chapters of their dissertation which include:*

- A reflexive account of the research methodology used during fieldwork with bibliographic references
- A critical analysis and evaluation of the empirical material constructed during fieldwork
- An ethnographic description
- A sample of the databases constituted

These will account for 75 % of the final grade.

The student will present the advancement in their dissertation project for their fellow students in the form of a 10 minute illustrated oral presentation. The presentation will account for 25 % of the final grade.

### SECTION C – KEY TEXTS

Felföldi, Laszlo - Pavai, Istvan (2006) „État de la recherche sur la musique et la danse populaire” Hongrie - Magyarország. Aux source de l’ ethnographie. Ethnologie française 2006/2 261-272. (Pávai Istvánnal együtt)

Felföldi Laszlo (2007) „Structural approach in Hungarian folk dance research” in Adrienne L. Kaeppler - Elsie Ivancich Dunin (eds): Dance Structures. Perspectives on the Analysis of Human Movement, Budapest, 2007. 155-184. (Editorial Assistance: László Felföldi) Akadémiai Kiadó

Lunenburg, Frederick C. (c2008) Writing a successful thesis or dissertation: tips and strategies for students in the social and behavioral sciences, ed. Beverly J. Irby. Thousand Oaks, Cal.: Corwin Press.

Nannyonga-Tamusuza, Sylvia A. (2001) Baakisimba: music, dance, and gender of the Baganda people of Uganda. Ph.D. diss., [S.A. Nannyonga-Tamusuza].

Quigley, Colin (1985) Close to the floor: folk dance in Newfoundland. St. John's: Memorial University of Newfoundland.

**SECTION A**

<b>Title of programme:</b>	Choreomundus
<b>Title of Module:</b>	<i>European Dance Heritage in Historical Perspective</i>
<b>Location</b>	SZEGED
<b>Module tutors:</b>	Gábor Kovács
<b>Level of Module:</b>	M / HE7 / European Second Cycle
<b>Credit rating:</b>	5 ECTS
<b>Optional/Compulsory</b>	Optional
<b>Pre-requisite:</b>	N/A
<b>Pre-requisites/co-requisites:</b>	None
<b>Excluded combinations of modules:</b>	N/A
<b>Mode of attendance:</b>	mixed modes
<b>Projected all years target:</b>	20

**SECTION B****Module Rationale**

This course aims to present the European dance tradition as a result of the long term historical changes. Students may get acquainted with the historical dance and musical fashions and their effect on the dance practices of the nobility, bourgeoisie and peasantry, the three characteristic social strata of the European society. From the module students may learn how historical layers of the 20th century traditional dances mirror the historical changes and the socio-political differences of the European geographical regions. Students can understand how present diversity in European dance traditions came into being. They may compare good examples for the safeguarding cultural diversity in Europe and in their own countries on other continents.

**Learning Outcomes**

Students who successfully complete this module will have

- Developed an understanding of dance as part of the European intangible cultural heritage
- Become acquainted to relations between the historical layers of the 20th century dance traditions and the historical dance fashions in Europe
- Become acquainted to the historical approaches to dance as intangible cultural heritage

**Syllabus**

- Dance as European cultural heritage
- Historical layers in 20th century dance traditions in Europe
- Historical dance fashions in Europe
- New historical approaches to dance
- Role of dance research and dance archives in safeguarding of local dance knowledge

**Teaching and Learning Methods**

Lectures, seminars, films, tutorials, workshops

**Assessment**

- 20%: 750 words essay
- 80%: 4000 words essay

**SECTION C – KEY TEXTS**

Adshead, J., Briginshaw, V.A., Hodgens, P. and Huxley, M. (1988) Dance analysis: theory and practice, ed. Janet Adshead. London: Dance Books.

Barna, Gábor ed. (1995) "Essays on Folk Dance and Folk Music from Central and Eastern Europe." (Proceedings of the Conference Commemorating the 60<sup>th</sup> Anniversary of György Martin's Birth. Budapest, 1992 February.) Acta Ethnographica Hungarica Tom. 39. Vol. 1-2. Budapest, 1995.

Felföldi, Laszlo (1996) Folk Dance and Prehistory. Acta Ethnographica Hungarica, 41 (1-4), pp. 149-154 (1996) Budapest 1996.

Martin, György (1965) "East-European Relations of Hungarian Dance Types" in: Ortutay, Gyula-Bodrogi, Tibor (eds.) Europa et Hungaria. Congressus Ethnographicus in Hungaria 469-515. Budapest (in Hungarian: 1964/2)

Martin, György (1968) Performing Style in the Dances of the Carpatian Basin) Journal of the International folk Music Council XX. 59-64. Cambridge (=1967/2)

Martin György (1985) Peasant Dance Traditions and National Dance Types in East-Central Europe in the 16<sup>th</sup>-19<sup>th</sup> Centuries. Ethnologia Europea XV. 117-128. 1985.

Martin, György (1986) Ethnic and Social Strata in the Naming of Dances (Different Types of Historical Nomenclature in Hungary and in Europe) Hungarian Studies 12 (1985) 179-190. Budapest

"Multicultural Europe: Illusion or Reality." Edited by László Felföldi and Ildikó Sándor. Budapest, European Centre for Traditional Culture 1999. Bibliotheca Traditionis Europae 1.

Pesovar, Erno (1998) "Euroepan Dance Cultures - National Dance Traditions. ECTC Bulletin Budapest, 1998. 21-22. European Centre for Traditional Culture

## IV. ROEHAMPTON

### SECTION A

Title of programme:	Choreomundus
Title of module:	<i>Ethnography in multicultural societies</i>
Location:	Roehampton
Module code	
Module tutor:	Dr Andrée Grau
Level of module:	M / HE7 / European Second Cycle
Credit rating:	10 ECTS
Compulsory or optional:	Compulsory
Pre-requisites/co-requisites:	Year one modules
Excluded combinations or modules:	None
Mode of attendance:	Mixed
Projected all years target:	20

### SECTION B

#### Module Rationale

The module investigates the structures and dynamics of culturally diverse societies within a postcolonial world and examines the ethnographic methods necessary for researching dance in such contexts. It focuses on dance in diasporic situations and on the dances of first nations or indigenous people, looking at the dynamics of power between the different groups. It will take South Asian Dance in Britain as a case study for the former and Tiwi Australian Aboriginal dance for the latter. The module explores how different groups interpret religion, kinship, and gender and the impact this has on dance's conceptualisation and production. It also considers the representation, "exoticisation" and "orientalisation" of dance.

#### Learning Outcomes

*Students who successfully complete this module will:*

- Have gained an understanding of multiculturalism and of the dynamics of culturally diverse societies and how these affect the production of dance;
- Have gained an understanding of the concept of diaspora and diasporic communities and of their problematics applied to dance analysis;
- Have gained an understanding of the impact colonialism has on contemporary postcolonial societies and their dance practices;
- Have gained an understanding of orientalism and of the exoticisation of dance practices;
- Have been introduced to the intra-, trans- and cross-cultural relationships of different structured movement systems;
- Have been introduced to theories of kinship, gender, and religion and to their significance in an anthropological approach to dance;
- Have acquired a broad overview of South Asian dance generally and of South Asian dance in Britain specifically by examining a variety of art and popular genres;

- Have acquired a broad overview of dance in Aboriginal Australia, and of Tiwi dance specifically, by examining dance in connection to the Dreaming and the Australian landscape.

### Syllabus

- Dance in culturally diverse societies
- Dance, colonialism and post-colonialism
- Orientalism and the exoticisation of dance practices;
- Indigenous and diasporic dance communities
- Dance and competing heritages
- Dance and concepts of place.
- The concept of South Asian dance and its politics
- The Australian Aboriginal relationship to land: Tiwi dancing bodies and landscape.
- Dance and religion:
  - o Dance in Indian temples
  - o Aboriginal dance as embodiment of the Dreaming
- Kinship and lineages:
  - o The Indian tradition of guru-sishia-parampara
  - o Dancing for the dead among the Tiwi

### Teaching and Learning Methods

The module is delivered through a combination of lectures, films, seminars, and tutorials

### Assessment

Essay (5.000 words) or equivalent

### SECTION C – KEY TEXTS

Anderson, Benedict (1983) Imagined Communities: Reflections on the Origin and Spread of Nationalism London: Verso

Appadurai, Arjun (1996) 'Sovereignty without territoriality: Notes for a postnational geography' in Yaeger, P. Ed. The geography of identity Ann Arbor: The University of Michigan Press

Appadurai, Arjun, Frank J.Korom and Margaret A.Mills Ed (1991) Gender, genre, and power in South Asian expressive traditions Philadelphia: University of Pennsylvania Press

Aravamudan, Srinivas (1999) Tropicopolitans: Colonialism and Agency, 1688-1804 Duke University Press

Bellman, Jonathan ed. (1998) The Exotic in Western Music Boston: Northeastern University Press

Bhabha, Homi (1994) The location of culture London: Routledge

Gopal, Sangita and Sujata Moorti eds 2008 Global Bollywood: Travels of Hindi Song and Dance University of Minnesota Press,



- Jacobsen, Knut A. P., Pratap Kumar eds 2004 South Asians in the Diaspora: Histories and Religious Traditions Brill,
- Lal, Brij V. ,Peter Reeves, Rajesh Rai eds 2006 The Encyclopedia of the Indian Diaspora Honolulu: University of Hawaii Press,
- Meduri , Avanthi ed 2005 Rukmini Devi Arundale. 1904-1986: A Visionary Architect of Indian Culture and the Performing Arts New Delhi: Motilal Banarsidass Publishers
- Merlan, Francesca (1998) Caging the rainbow: places, politics, and Aborigines in an North Australian Town Honolulu: University of Hawai'i Press
- Morphy, Howard (1991) Ancestral Connections: Art and an Aboriginal System of Knowledge University of Chicago Press
- Noland, Carrie and Sally Ann Ness eds 2008 Migrations of Gesture University of Minnesota Press
- O'Shea, Janet 2007 At Home in the World: Bharata Natyam on the Global Stage Wesleyan University Press
- Rose, Deborah Bird (2000) Dingo makes us human: life and land in an Australian Aboriginal culture Cambridge: Cambridge University Press
- Taylor Patrick (Editor) 2001 Nation dance: religion, identity, and cultural difference in the Caribbean Indiana University Press

**SECTION A**

Title of programme:	Choreomundus
Title of module:	<i>The performance of heritage: dance in museums, galleries and historic sites</i>
Location:	Roehampton
Module code	
Module tutor:	Dr Alessandra Lopez y Royo
Level of module:	M / HE7 / European Second Cycle
Credit rating:	10 ECTS
Compulsory or optional:	Optional
Pre-requisites/co-requisites:	Year one modules
Excluded combinations or modules:	None
Mode of attendance:	Mixed
Projected all years target:	20

**SECTION B****Module Rationale**

Performance of dance, story telling, and music has now become a part of contemporary curatorial practices in the context of museums, gallery exhibitions and historic sites. Museums have shifted from being collection oriented to being models of contextualism and Centres for the Arts, where Public Art, funded for and by the community, is given a space to grow and flourish. A more inclusive and broader understanding of curatorial interpretation has led to a more widespread use of dance performance as an interpretive tool. This has provided greater creative opportunities for dancers and performing artists.

The proposed module will investigate these newer uses of dance as an instrument for the performance of heritage and the impact of dance as a medium of learning in museums and at historic sites. By acknowledging dance performers as primary agents of interpretation and theorisation the module will explore how and why new performance contexts are created and recreated and how contemporary dance performance can be ascribed value for interpreting past contexts of production and performance of what we call heritage.

This will be achieved through a combination of lectures, seminars, workshops and visits to galleries and museums, aiming at observing, analysing and mapping out a range of dance performances in such locations, through a number of case studies.

**Learning Outcomes**

*Students who successfully complete this module will:*

- Have gained an understanding of Public Art and the role of dance therein
- Have gained an understanding of the politics of current curatorial practices in museums, gallery and Centres for the Arts and how this involves performance event production for different communities
- Have gained an understanding of curatorial interpretation and how dance performance is being used as an interpretive tool
- Have gained a broader understanding of the notion of heritage, its performance and its significance to contemporary society

### Syllabus

*Topics to be covered will include:*

- Public Art and dance performance
- Contemporary curatorial practices, their politics and funding
- Curatorial interpretation
- Dance as an interpretive tool
- Education work in museums and galleries and the involvement of different communities of stakeholders
- Heritage and its construction

### Teaching and Learning Methods

The module is delivered through a combination of lectures, films, seminars, placements, and tutorials

### Assessment

- 50%: Placement report:
- 50%: Essay, (3.000 words):

### SECTION C – KEY TEXTS

Davis , Tracy C. 1995, 'Performing and the Real Thing in the Postmodern Museum' in The Drama Review , Vol.39 No.3 (Autumn, 1995) pp.15-40.

Falk, John H, and Dierking, Lynn D. 2000, Learning from Museums: Visitor experiences and the making of meaning . London, California: AltaMira Press.

Fyfe, Gordon, March 2004, 'Reproductions, cultural capital and museums: aspects of the culture of copies' in Museum and Society 2 (1) 47-67.

Lopez y Royo, Alessandra 2002 'South Asian dances in museums'. Online. Available HTTP <  
<http://humanitieslab.stanford.edu/ArchaeologyPerformance/54>> accessed 5/09/08

Pearson, M. and Thomas, J. 1994, 'Theatre/Archaeology' in The Drama Review . Winter 1994 v.38 n4 p133(29)

Rubridge, S.arah 1995 'Does Authenticity matter? The case for and against authenticity in the performing arts' in Campbell, P. Analysing performance: interpretations, issues, ideologies. Manchester : Manchester University Press

Vergo,P. (ed), 1989 (1993 edition), The New Museology. London : Reaktion Books

**SECTION A**

<b>Title of programme:</b>	Choreomundus
<b>Title of module:</b>	<i>The Safeguarding of Dance Heritage in Diasporic Ritual contexts</i>
<b>Location</b>	Roehampton
<b>Module code number</b>	
<b>Module tutor:</b>	Dr Ann David
<b>Level of module</b>	M / HE7 / European Second Cycle
<b>Credit rating:</b>	10 ECTS
<b>Compulsory or optional:</b>	Optional
<b>Pre-requisites/co-requisites:</b>	None
<b>Excluded combinations or modules:</b>	None
<b>Mode of attendance</b>	Mixed
<b>Projected all years target:</b>	20

**SECTION B****Module Rationale**

This module specifically examines dance and movement practices in ritual contexts in diasporic groups, where safe-guarding of such cultural expressions is often the prime motivating force in maintaining socio-cultural traditions and notions of identity. The module examines how dance and movement systems may contribute to the work of ritual, offering an insight and an exploration into particular meanings for participants and how embodied experience can enforce such meanings and understandings. The module investigates current embodied practice of worship in British Hindu temples, as one example, seeking to discover how dance, ritual and possession forms are being utilised in a resurgence of performed religious expression. Other Indian ritual practices in the UK will be examined, along with issues of bodily movement within British Congolese communities and other diasporic groups. How are such practices kept alive? Is there a growth in what might be considered 'traditional' performance, emphasised by the pressures experienced in migrant life? Is the desire to safeguard more powerful in such contexts?

**Learning Outcomes**

*Students who successfully complete this module will:*

- Develop a theoretical understanding of concepts of diaspora and diasporic practices
- Develop a theoretical understanding of ritual and the ritual context
- Learn to analyse different types of ritual from an etic and emic perspective
- Visit fieldwork sites to observe dance and ritual practices
- Understand the concept of safe-guarding and cultural heritage
- Have examined debates surrounding issues of globalisation, diaspora and modernity

**Teaching and Learning Methods**

The module is delivered through a combination of lectures, films, seminars, and tutorials

**Assessment**

Essay (5000 words) or equivalent

**SECTION C – KEY TEXTS**

- Anthias, F. (1998). "Evaluating 'diaspora': beyond ethnicity." Sociology 32(3): 557-581.
- Appadurai, A. ed. (1991). Gender, Genre, and Power in South Asian Expressive Traditions. Philadelphia, University of Pennsylvania Press.
- Appadurai, A. (1996). Modernity at Large: Cultural Dimensions of Globalization. Minneapolis, University of Minnesota Press.
- Bakka, E. (2002). 'Whose Dances, Whose Authenticity?' in Authenticity: Whose Tradition? Eds. L. Felfoldi and T. J. Buckland. Budapest, European Folklore Institute.
- Baumann, M. (1995). "Conceptualizing Diaspora. The Presentation of Religious Identity in Foreign Parts, exemplified by Hindu Communities outside India." Temenos 31: 19-35.
- Bell, Catherine (1992). Ritual Theory, Ritual Practice. New York and Oxford: Oxford University Press.
- Bell, Catherine. (1997). Ritual -Perspectives and dimensions. New York and Oxford, Oxford University Press.
- Bell, C. (1998). 'Performance' in Critical Terms for Religious Studies. Ed. M. C. Taylor. Chicago and London, University of Chicago Press: 205-224.
- Ben-Rafael, E. (2002). 'The Transformation of Diasporas: The Linguistic Dimensions' in Identity, Culture and Globalisation. Eds. E. Ben-Rafael and Y. Sternberg. Leiden, E. J. Brill: 327-351.
- Bloch, A. (2002). The Migration and Settlement of Refugees in Britain. Basingstoke, Hants, Palgrave Macmillan.
- Brubaker, R. (2005). "The 'diaspora' diaspora." Ethnic and Racial Studies 28(1): 1-19.
- Collins, P. (2005). "Thirteen Ways of Looking at a 'Ritual'." Journal of Contemporary Religion 20(3): 323-342.
- Cvetkovich, A. and D. Kellner, Eds. (1997). Articulating the Global and the Local. Globalization and Cultural Studies. Oxford, Westview Press.
- David, A. R. (2007). "Beyond the Silver Screen: Bollywood and Filmi Dance in the UK." South Asia Research 27(1): 5-24.
- David, A. R. (2009). "Religious dogma or political agenda? Bharatanatyam and its re-emergence in British Tamil temples" Journal for the Anthropological study of Human Movement, 14.3 [on-line].

- David, A. R. (2009). 'Local diasporas/global trajectories: new aspects of religious 'performance' in British Tamil Hindu practice' Performance Research 13, 3: 89-99
- Dempsey, C. G. (2006). The Goddess Lives in Upstate New York. Breaking Convention and Making Home at a North American Hindu Temple. Oxford, Oxford University Press.
- Eck, D. L. (1998). Darsan - Seeing the Divine Image in India. New York, Columbia University Press.
- Finnegan, R. (1989). The Hidden Musicians. Music-making in an English Town. Cambridge, Cambridge University Press.
- Garbin, D. and W. G. Pambu. (2009). Routes and Roots: Congolese diaspora in multicultural Britain. London: CRONEM/CORECOG.
- Geaves, R. (2007). Saivism in the Diaspora. Contemporary Forms of Skanda Worship. London & Oakville, Equinox.
- Grau, A. (2002). South Asian Dance in Britain: Negotiating Cultural Identity through Dance (SADiB). Surrey, Roehampton, University of Surrey.
- Hyder, R. (2004). Brimful of Asia. Negotiating Ethnicity on the UK Music Scene. Aldershot, Ashgate.
- Jacobsen, K. A. (2004). 'Establishing Ritual Space in the Hindu Diaspora in Norway' in South Asians in the Diaspora. Histories and Religious Traditions. Eds. K. A. Jacobsen and P. P. Kumar. Leiden, Brill: 134-148.
- Lukes, S. 2008. Congolese in London. [Unpublished report]. London: CORECOG.
- Myerhoff, B. G. (1977). 'We Don't Wrap Herring in a Printed Page: Fusion, Fictions and Continuity' in Secular Ritual. Eds. S. F. Moore and B. G. Myerhoff. Amsterdam, Van Gorcum: 199-224.
- Nayak, A. (2003). Race, Place and Globalization. Youth Cultures in a Changing World. Oxford and New York, Berg.
- Pype, K. 2006. "Dancing for God or the Devil: Pentecostal discourse on popular dance in Kinshasa". Journal of Religion in Africa, 36 (3-4): 296-318.
- Ram, K. (2000). "Dancing the Past into Life: the Rasa, Nrta and Raga of Immigrant Existence." Australian Journal of Anthropology 11(3): 261-273.
- Roy, S. (1997). 'Dirt, Noise, Traffic: Contemporary Indian Dance in the Western City' in Dance in the City. Ed. H. Thomas. London, Macmillan: 68-85.
- Schechner, R. (1988). Performance Theory. New York and London, Routledge.
- Sklar, D. (2001a). Dancing with the Virgin: Body and Faith in the Fiesta of Tortugas, New Mexico. Berkeley, California, University of California Press.
- Turner, V. (1982). From Ritual to Theatre: The Human Seriousness of Play. New York, PAJ Publications.

Waghorne, J. P. (2004). Diaspora of the Gods. Modern Hindu Temples in an Urban Middle-Class World. Oxford and New York, Oxford University Press.

Zarrilli, P. B. (2003). "The Silent Sense of Sound." Pulse(Summer): 24-25.





**SECTION A**

Title of programme:	Choreomundus
Title of module:	<i>Global Modernities: History, Theory, Discourse and Practice of South Asian Dance/Drama in India, US, and the UK.</i>
Module code number:	
Module tutor:	Dr Avanthi Meduri
Level of module:	M / HE7 / European Second Cycle
Credit rating:	10ECTs
Compulsory or optional:	Optional
Pre-requisites/co-requisites:	None
Excluded combinations or modules:	None
Mode of attendance:	Mixed
Projected all years target:	10

**SECTION B****Module Rationale**

South Asian dance enjoys a global profile in the UK and is performed and researched in conjunction with Ballet and Contemporary Dance. Drawing on this impetus, this module will examine the history, theory, practice and discourse of contemporary South Asian Dance within the broader intellectual and artistic movements of the nineteenth century, including studies of colonial and translocal modernities, Indian nationalism, and globalization. By studying South Asian dance comparatively, that is, as a discursive practice that has been in conversation with Euro-American modernity since the nineteenth century, continuing into the present, we hope to evolve comparative, transnational dance/drama histories that will trace the interconnections between Euro-American and Asian dance/drama histories and practices. We will articulate this new global modernities perspective by drawing on Arjun Appadurai's theory of global scapes, and also the notion of 'cosmopolitanism' and transculturality that has come to dominate the new global/local studies of culture and performance today.

**Learning Outcomes**

*Students who successfully complete this module will have:*

- an understanding of globalization as a multi-accented term realized differently in different historical locations;
- the ability to identify overlapping and divergent ideas of culture and modernity that are widely employed in discussing globalization;
- the ability to identify general theoretical ideas of global processes, while recognizing the conditions and limits of their applicability;
- in-depth engagement with the issues involved in conducting theoretical research on cultural globalization;
- acquired a broad conceptual and theoretical framework, which will allow them to look at dance cross-culturally, and to evaluate critically current research in dance studies;
- developed an understanding of dance as a socio-historical practice in which global modernity is provincialised and reconfigured as an indigenous practice ;
- been introduced to a number of research methodologies that they can apply in independent research modules.

### Syllabus

- Understanding issues and debates in studies of global modernities.
- Colonial modernity, Indian nationalism and the revival of dance and drama in South Asia.
- Socio-historical studies of South Asian Dance/Drama contexts.
- Global versus local institutions.
- The construction of the 'classical' dancing body in official and unofficial discourse.
- Gender issues and the question of subalternity in South Asian dance studies.
- Cross-cultural aesthetics and politics: Ballet and Bharatanatyam.
- Anthropological studies of South Asian Dance.
- Urbanism and cosmopolitanism in South Asian Dance.
- Heterogeneous traditions and plural modernities in South Asia.
- Contemporary dance in India and the UK.

### Teaching and Learning Methods

The module is delivered through a combination of lectures, seminars, tutorials.

### Assessment

100 %: Essay or lecture with audio/visual aids (5,000 words or equivalent)

### SECTION C – KEY TEXTS

Allen, M. H. (1997) "Rewriting the Script for South Indian Dance." The Drama Review, 41: 63-100.

Appadurai, Arjun. (1996) Modernity at Large: Cultural Dimensions of Globalization, Minneapolis: University of Minnesota Press.

Barker, C. (1999) Television, Globalization and Cultural Identities, Buckingham: Open University Press.

Basch, L. et al. (1994), Nations Unbound: Transnational Projects, Postcolonial Predicaments and Deterritorialized Nation-States, London: Gordon and Breach.

Bauman, S. (1998) Globalization: The Human Consequences, Cambridge: Polity Press.

Benyon, J. and D. Dunkerley, eds. (2000) Globalization: The Reader, London: Athlone.

Chakravorty, Pallabi. (1998) "Dance Hegemony and Nation: The Construction of Classical Indian Dance," South Asia 21: 107-120.

Featherston, Mike. ed. (1990) Global Culture: Nationalism, Globalization and Modernity, London, New Delhi: Sage Publications.

Gaston, Anne-Marie. (1996) Bharatanatyam from Temple to Theatre, New Delhi. Manohar.

- Hall, S. ed. (1997) Representation: Cultural Representations and Signifying Practices, London: Sage in association with the Open University.
- Hannerz, U. (1996) Transnational Connections: Culture, People, Places, London: Routledge.
- Iyer, Alessandra. (1997). ed. South Asian Dance: The British Experience, London: Harwood Academic Publishing.
- King, A. ed. (1991) Culture, Globalization and the World-System, Basingstoke: Macmillan.
- Kothari, Sunil. (1979) Bharata Natyam: Indian Classical Dance Art, Bombay: Marg Publications.
- Meduri, Avanthi. (1996) Nation, Woman, Representation: The Sutured History of the Devadasi and Her Dance. Ph.D. dissertation, New York University.
- (2004) "Knowing the Dancer: East meets West." Victorian Literature and Culture, Vol 32, no 2: 435-448.
- ed. (2005). Rukmini Devi: A Visionary Architect of Indian Culture and the Performing Arts, New Delhi: Motilal Banarasidass.
- (2005) "Bharatanatyam as a Global Dance: Some Issues in Teaching, Practice and Research, Dance Research Journal.
- (2006). Translocal Modernities: Cultural Identity, Aesthetics and Cosmopolitanism in Bharatanatyam, Middletown, CT. Wesleyan University Press.
- Mirsepasi Ali, Basu Amrita, and Weaver Frederick. ed. (2003). Localizing Knowledge in a Globalizing World: Recasting the Area Studies Debate. New York: Syracuse University Press.
- Nachiappan, C. (2001) Rukmini Devi: Bharatanatyam. Chennai: Kalakshetra Publications.
- Niranjana, Tejaswini, P. Sudir and Vivek Dhareshwar, eds. (1993) Interrogating Modernity: Culture and Colonialism in India. Calcutta: Seagull Books.
- Pillai, Shanti. (2002). "Rethinking Global Indian Dance through Local Eyes: The Contemporary Bharatanatyam Scene in Chennai." Dance Research Journal 34, no. 2 (Winter): 14-29.
- Ramani, Shakuntala. (2003) Rukmini Devi Birth Centenary Volume. Chennai: Kalakshetra Foundation.
- Robertson, R. (1992) Globalization: Social Theory and Global Culture, London: Sage Publications.
- Robertson, Roland. et al. (1995) Global Modernities. London/Thousand Oaks/New Delhi: Sage Publications.
- Srinivasan, Amrit. (1983) "The Hindu Temple Dancer: Prostitute or Nun?" Cambridge Anthropology 8, 1: 73-99.
- Tharu, Susie and K. Lalita (eds). (1993) Women Writing In India: Vol 2, The 20<sup>th</sup> Century. New York: The Feminist Press at the City University of New York.

Tomlinson, J. (1999) Globalization and Culture, Chichester: Polity Press.

Vertovec, Steven and Robin Cohen, eds. (2002) Conceiving Cosmopolitanism: Theory, Context and Practice.  
Oxford/New York: Oxford University Press

Waters, M. (2001 rev ed). Globalization, London: Routledge.

**Indicative Videography**

Academy of Indian Dance (1980) Artasia London :BBC

Chaki Sircar, Manjusri (1991) Aranya Amrita, Guildford: National Resource Centre for Dance

Jeyasingh, Shobana (1992) Making of Maps Guildford: National Resource Centre for Dance

Jeyasingh, Shobana and Braun, Terry (1994) Duets with Automobiles. London: BBC Powell, Archie (2002)  
Akram Khan London: ITV

Return of Spring (1988) Guildford: National Resource Centre for Dance

Roy, Ratna [n.d] Draupadi, directed by David J. Capers

Zarrilli, Philip (1999) From Kalaripayattu to Beckett Exeter: Arts Documentation Unit

**SECTION A**

Title of programme:	Choreomundus
Title of module:	<i>Home, Memory and Migration: South Asian Dance in the Global Diaspora</i>
Location:	Roehampton
Module code number:	
Module tutor:	Dr A. Meduri
Level of module:	M / HE7 / European Second Cycle
Credit rating:	10ECTS
Compulsory or optional:	Optional
Pre-requisites/co-requisites:	None
Excluded combinations or modules:	None
Mode of attendance:	Mixed
Projected all years target:	10

**SECTION B****Module Rationale**

The aim of this module is to chart the dispersal of South Asian expressive arts including classical dance and drama in the global diaspora through the historical processes of colonial modernity, travel, migration, immigration and exile. Anthropologists, literary theorists and cultural critics use the term diaspora to describe the mass migrations and displacements of the second half of the twentieth century, particularly, in reference to independence movements in formerly colonized areas. Most studies take travel and global displacement or dislocation to be the central conceptual terms defining diaspora studies and trace the dialogical interconnections between home, nation and diaspora.

This module draws on existing research available in the interdisciplinary field of diaspora studies, emerging itself from the social sciences, humanities and literature. But it extends that body of research by prioritising the study of the theatrical arts of South Asia in the global diaspora. The module describes how South Asian communities use expressive arts to theatricalize and perform their complex identities in the global diaspora, and to create cultural and artistic communities in foreign lands. How do diasporic arts differ from 'national' arts and how do they connect with ideas of nationalism, transnationalism, ethnicity, and transmigration? Does a common heritage of race, history and/or notion of 'home' connect South Asian communities scattered in the UK and the US, and how is this common connection reflected in the practice of the arts? The module will raise and discuss these and other related issues in order to develop comparative diaspora perspectives that will historicize and theorize the dispersal of South Asian diasporic arts in the UK, United States, Australia, and Canada.

**Learning Outcomes**

*Students who successfully complete this module will have:*

- developed an appropriate knowledge base of South Asian histories of immigration to the UK, USA, Canada and Australia;
- developed an awareness of methodological issues in the study of South Asian diasporic arts and how they help create a new global network of communication and exchange;
- developed appropriate analytical, and research skills to reflect on South Asian diasporic struggles and identity formations in different geographical locations and be able to relate these to issues of globalization and transnationalism;
- acquired a knowledge base to theorize diaspora and diasporic movements within the contexts of global capitalism.

### Syllabus

- Understanding issues and debates in studies of modernity, globalism and diaspora.
- Ethnicity, history, identity, and diaspora.
- Sexuality, gender and diaspora.
- Cultural production, institutions, patronage and diaspora.
- Names and labels in the diaspora.
- Politics and poetics of postcolonial identity in South Asian diasporic art practices.
- Contemporary South Asian dance in India, UK and the US.
- Popular culture, media and South Asian diasporic arts.
- Activism and arts in the South Asian Diaspora.
- The politics and pedagogy of South Asian dance/drama in British and American universities.
- South Asian arts and community building in the global diaspora.

### Teaching and Learning Methods

The module is delivered through a combination of lectures, seminars, tutorials.

### Assessment

Essay or lecture with audio/visual aids (5,000 words or equivalent)

### SECTION C – KEY TEXTS

Appadurai, Arjun. (1996) Modernity at Large: Cultural Dimensions of Globalisation, Minneapolis; London: University of Minnesota Press.

Bharucha, Nilufer and Nabar, Vrinda (eds) (1998) Mapping Cultural Spaces: Postcolonial Indian literature in English, New Delhi: Vision Books.

Bharucha, Rustom. (2001) The Politics of Cultural Practice: Thinking Through Theatre in an Age of Globalization, Oxford/New Delhi: Oxford University Press.

Bhabha, Homi (1994) The Location of Culture, London: Routledge



- Bates, Crispin (2001) Community, Empire and Migration: South Asians in Diaspora, New York: Palgrave
- Brah, Avtar (1996) Cartographies of Diaspora: Contesting identities London: Routledge
- Bahri, Deepika, Vasudev, Mary, (eds) 1996 Between the Lines: South Asians and Postcoloniality, Philadelphia: Temple University Press.
- Braziel Jana and Mannur, Anita (eds) 2003 Theorizing Diaspora: A Reader, Massachusetts/Oxford: Blackwell Publishing House.
- Chambers, Iain. (1994) Migrancy, Culture, Identity, London/New York: Routledge
- Cohen, Robin (1996) The Sociology of Migration, Cheltenham: E. Elgar  
(ed) Theories of Migration, Cheltenham: E. Elgar
- Chow, Rey, 1983 Writing Diaspora: Tactics of Intervention in Contemporary Cultural Studies,  
Bloomington/Indianapolis: Indiana University Press.
- Dhingra, Shankar and Srikanth Rajni (eds) 1998 A Part, Yet Apart: South Asians in Asian America,  
Philadelphia: Temple University Press.
- Fardon, Richard (1995), (ed.), Counterworks: Managing the Diversity of Knowledge, London: Routledge
- Ferguson, Russell (ed) (1990) Out There: Marginalisation and Contemporary Cultures, New York: Museum of Contemporary Art.
- Gilroy, Paul (1993) The Black Atlantic: Modernity and Double Consciousness, Cambridge, Mass.: Harvard University Press
- Iyer, Alessandra (ed) (1997). South Asian Dance. The British Experience Special issue of Choreography and Dance. London: Harwood Academic Publishers
- King, Anthony (1991) Culture, Globalisation and the World System, Basingstoke: MacMillan .
- Lavie, Smadar and Swedenberg, Ted, (eds) (1996) Displacement, Diaspora and Geographies of Identity  
Durham, London: Duke University Press
- Lopez y Royo, Alessandra (2004) 'Dance in the British South Asian Diaspora:
- Lowe, Lisa (1996) Immigrant Acts, Durham and London: Duke University Press.
- Mohanty, Chandra, Russo Ann, and Torres, Lordes (eds) (1991) Third World Women and the Politics of Feminism, Blommington and Indianapolis: Indiana University Press.
- Meduri, Avanthi. (1996a) Nation, Woman, Representation: The Sutured History of the Devadasi and Her Dance, Ph.D. dissertation, New York University.
- , (2004b) "Western Feminist Theory, Asian Indian Performance and a Notion of Agency," In Performance: Critical Concepts in Literary and Cultural Studies, edited by Philip Auslander, London, New York: Routledge.

-----,ed. (2005a). Rukmini Devi: A Visionary Architect of Indian Culture and the Performing Arts, New Delhi: Motilal Banarasidass.

-----, (2005b) "Bharatanatyam as a Global Dance: Some Issues in Teaching, Practice and Research, Dance Research Journal.

-----, (2005c "Rukmini Devi and the Crafting of the New Aesthetic for Bharatanatyam." In Performing Pasts: Reinventing the Arts in South India [forthcoming], edited by Indira Peterson and Devesh Soneji, Middletown, CT: Wesleyan University Press.

-----,(2006). Translocal Modernities: Cultural Identity, Aesthetics and Cosmopolitanism in Bharatanatyam, Middletown, CT. Wesleyan University Press.

O'Shea (2001) At Home in the World: Bharata Natyam's Transnational Traditions. Ph.D. dissertation, UC Riverside.

Takaki, Ronald. (1989) Strangers From a Different Shore, New York: Penguin Books

**SECTION A**

Title of programme:	Choreomundus
Title of module:	<i>Extended Essay (Dissertation 3)</i>
Location	Roehampton
Module code number:	
Module tutor:	Choreomundus Programme Team
Level of module:	M / HE7 / European Second Cycle
Credit rating:	10ECTs
Compulsory or optional:	Compulsory
Pre-requisites/co-requisites:	None
Excluded combinations / modules:	None
Mode of attendance:	Mixed
Projected all years target:	20

**SECTION B****Module Rationale**

The Extended Essay is the final part of the Dissertation. It is a research-based module in which students, having taken Dissertation 1 & 2, design and conduct a research project on a topic of their own choosing. Their findings are presented, contextualised and critically discussed in a thesis. The thesis also locates the research in relation to current issues, developments and perspectives in dance studies.

This module thus provides an opportunity for students to pursue a particular interest, related to the material covered on the taught programme, but which also extends beyond or significantly deepens the knowledge acquired in other modules. It promotes independent thinking and originality in the application of existing paradigms and/or the development of new knowledge. It develops and tests students' understanding of research methods, their cognitive skills in synthesising and evaluating data, and practical skills in information searching, data handling and research management.

**Learning Outcomes**

Students who successfully complete this module will have:

- Developed in-depth specialist knowledge of their chosen topic;
- Applied valid research methods appropriate to their topic in a rigorous and reflexive way;
- Understood the relationship between their own research and current developments at the forefront of dance studies as a discipline;
- Demonstrated their ability to manage a research project from design through to completion;
- Developed academic writing skills which allow them to sustain at length an argument or presentation and critical discussion of material.

**Syllabus**

The precise nature of the knowledge and understanding acquired will depend upon the topic the student chooses to research. It is anticipated that the research methodology employed will be drawn (at least in part) from the analytic and research methods encountered elsewhere on the programme.

### Teaching and Learning Methods

Students have an opportunity to discuss their topic, research methodology and particular problems encountered in the process in seminars with their peers. But the module is largely completed through independent study with tutorial support from a designated supervisor.

### Assessment

100 %: Thesis (10,000 – 15,000 words) or equivalent

### SECTION C – KEY TEXTS

- Bopp, M. (1994) Research in Dance: A Guide to Resources, New York: G.K. Hall
- Blaxter, L. (et al) (1996) How to Research, Milton Keynes: Open University Press
- Brack, C. & I. Wuyts (Eds.) (1991) Dance and Research: An Interdisciplinary Approach, Louvain: Peeters Press
- Carter, A. (Ed.) (2004) Rethinking Dance History: A Reader, London: Routledge
- Cooper Albright, A. & A. Dils (Eds.) (2001) Moving History / Dancing Cultures: A Dance History Reader, Middletown, CT: Wesleyan University Press
- Desmond, J.C. (1997) Meaning in Motion. New Cultural Studies of Dance, Durham, NC: Duke University Press
- Fraleigh, S.H. & P. Hanstein (Eds.) (1999) Researching Dance: Evolving Modes of Inquiry, London: Dance Books
- Lewis-Beck, Michael S., Alan Bryman, Tim Futing Liao eds 2004 The Sage Encyclopedia of Social Science Research Methods London: SAGE
- Morris, G. (Ed.) (1996) Moving Words, Re-Writing Dance, London & New York: Routledge.
- Pakes, A. (2003) Original Embodied Knowledge: The Epistemology of the New in Dance Practice as Research, in Research in Dance Education, 4:2, pp.127-149
- Rozakis, Laurie 2004 The Complete Idiot's Guide to Research Methods Alpha Books, Penguin
- Somekh, Bridget and Cathy Lewin eds 2005 Research Methods in the Social Sciences: A Guide for Students and Researchers London: SAGE
- Swetnam, D. (1997) Writing your Dissertation, Oxford: How To Books
- Thomas, Jerry R. ed (2005) Research Methods in Physical Activity, Leeds: Human Kinetics

## Notat

Til:	Jon Inge Resell
Kopi til:	Åge Søsveen
Fra:	Fakultet for informasjonsteknologi, matematikk og elektroteknikk

### Studieprogramporteføljen 2012/13 - runde 2 ved IME-fakultetet

Vi viser til forespørsel om endelig innmelding av forslag til endringer for Studieprogramporteføljen 2012-13.

Ved Fakultet for informasjonsteknologi, matematikk og elektroteknikk er det ikke noen endringer i forhold til det vi meldte inn 1. mai i runde 1 av saken.

#### Applied Engineering and Mathematics (Nordic Five-Tech)

Etter 1. mai fikk vi støtte fra Nordplus for opprettelse av et nordisk masterprogram i Applied Engineering and Mathematics. Det har blitt jobbet videre med dette og man ser for seg oppstart med opp til 5 nye studenter pr institusjon fra høsten 2012.

Det er ønskelig at kandidatene som fullfører får tittelen Master of Science in Applied Engineering and Mathematics.

#### MSc in Wind Energy (Erasmus Mundus)

1. mai meldte vi inn at vi hadde sendt søknad om å få opprettet dette Erasmus Mundus-programmet i vindenergi. I løpet av våren har denne søknaden blitt innvilget. Fakultetet kommer til å jobbe videre med å utarbeide detaljert informasjon i henhold til studiedirektørens krav.spek og studieplan for oppstart av programmet høsten 2012.

Vi viser for øvrig til vedlegget EM\_Elkraft\_Marin\_innvilget.doc

#### Årsstudiet i informatikk

Årsstudiet i informatikk legges ned fra høsten 2012. Begrunnelse er gitt i notatet fra 1. mai. Vi ønsker at studie plassene fra dette programmet overføres til bachelor i informatikk (BIT).

<b>Postadresse</b>	<b>Org.nr. 974 767 880</b>	<b>Besøksadresse</b>	<b>Telefon</b>	<b>Saksbehandler</b>
7491 Trondheim	E-post: postmottak@ime.ntnu.no	Sem Sælands vei 5	+47 73 59 42 02	Vegard Ronning
	<a href="http://www.ntnu.no">http://www.ntnu.no</a>		<b>Telefaks</b> +47 73 59 36 28	Tlf: +47 73 59 42 05

All korrespondanse som inngår i saksbehandling skal adresseres til saksbehandleren ved NTNU og ikke direkte til enkeltpersoner. Ved henvendelse vennligst oppgi referanse.

Realfagsstudier i matematiske fag

I løpet av våren har en arbeidsgruppe ved Institutt for matematiske fag jobbet for å se på mulige endringer i porteføljen for realfagsprogrammene på bachelor og masternivå.

En reduksjon av antall studieprogram på masternivå ved IMF kan være en løsning som vil kunne fremmes ved behandling av studieprogramporteføljen 2013/14.

Vi skrev også om to store prosjekt ved IME.

- FREMS – Fremtidens energi og miljø-studium er i ferd med å avsluttes og evalueres med tanke på endringer for neste års studieplan. Endringene vil kun skje i de allerede eksisterende programmene og vil ikke føre til endringer i programporteføljen.
- FRIKT – Fremtidens IKT-studier startet opp i august 2011. Det er for tidlig å si noe om resultatene av prosjektet, men det kan føre til vesentlige endringer i fakultetets portefølje både på siv.ing. og realfagssida.

Geir E. Øien  
dekanus

Vegard Rønning  
rådgiver

Vedlegg: Forslag til nytt studieprogram – MSc in Wind Energy  
3 vedlegg om N5TeAM

## **FORSLAG TIL NYTT STUDIEPROGRAM**

Institutt for elkraftteknikk (Elkraft) har i samarbeid med Institutt for marine konstruksjoner søkt om å etablere det nye 2-årige, internasjonale masterprogrammet: European Wind Energy Master (arbeidstittel).

Søknaden om det nye masterprogrammet European Wind Energy Master er basert på en søknad til Erasmus Mundus (EM) programmet. Søknaden ble ut utviklet sammen med:

- Carl von Ossietzky University of Oldenburg – Uni-Oldenburg, FORWIND
- Danish Technical University – DTU, RISOE-DTU
- Delft University of Technology – TUDelft, DUWIND (coordinator)
- Norwegian University of Science and Technology – NTNU

Søknaden er innvilget finansiering innenfor Erasmus Mundus.

Programmet retter seg mot å utdanne masterstudenter som skal lede utviklingen innenfor utnyttelse av offshore vindkraftteknologi. Tilbudet vil være unikt i europeisk sammenheng.

En presentasjon av det aktuelle programmet er vedlagt. (EuropeanWindEnergyMaster.pdf) For øvrig foreligger det utkast til alle avtaler og studieprogram.

### **1) Strategisamsvar**

Elkraft ber i samarbeid med Marine konstruksjoner om å etablere et internasjonalt masterprogram innen European Wind Energy Master.

Dette masterprogrammet vil styrke NTNUs utdanningsprogram og internasjonale profil gjennom at det:

- Er et internasjonalt masterprogram som bygger internasjonale relasjoner
- Møter et nasjonalt og internasjonalt behov for økt kompetanse
- Styrker den forskningsbaserte undervisningen
- Tiltrekker de beste internasjonale studentene
- Effektiviserer utdanningen gjennom å øke tilgangen på studenter i eksisterende fag
- Er i henhold til NTNU sin Internasjonale Handlingsplan (Vedtatt i NTNUs styre 24/25 august 2011) som fokuserer på internasjonalisering av forskning og undervisning.

Programmet European Wind Energy Master er i samsvar med NTNUs strategiske mål om at "antall virksomme avtaler om gradssamarbeid med utenlandske universiteter øker med 100% i forhold til i 2007", og er i tråd med Institutt for elkraftteknikk's strategi om å tilby "studium med internasjonal fremragende kvalitet og høy faglig relevans".

Instituttet har også et annet internasjonalt MSc-program og kjenner omfanget med administrasjon av dette. I dette tilfellet er instituttene ikke direkte involvert i opptaksprosedyren og undervisningen er i første rekke en samkjøring med eksisterende fag.

Programmet vil gi NTNU muligheten til å tilby et studium i samarbeid med internasjonalt anerkjente universitet. Programmet møter to viktige utfordringer:

- Globalisering, bedriftene må arbeide på et konkurranseutsatt internasjonalt marked
- Behov for å kunne arbeide i komplekst organiserte industrielle nettverk



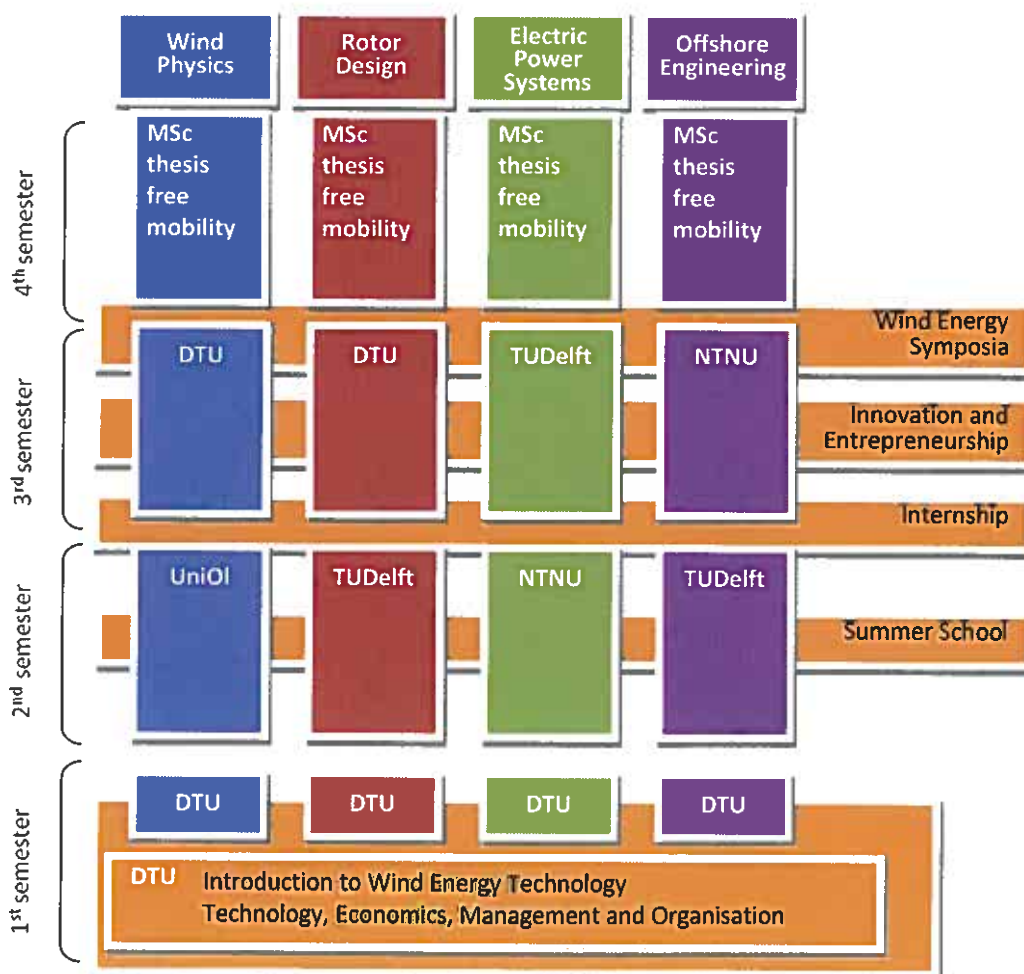
## 2) Krav til masterprogram i forskrifter

Det foreslåtte masterprogrammet vil være i samsvar med Forskrift om krav til mastergrad og §20 i Forskrift om studier ved NTNU. Programmet vil ha et omfang på 120 studiepoeng, 30 poeng per semester. Emner som undervises ved NTNU vil være på 7,5 studiepoeng eller et multiplum av dette. Masteroppgaven i 4. semester utgjør 45 studiepoeng og skal gjennomføres som selvstendig arbeid. I forhold til samarbeidende universitet som krever hovedoppgave på 45 studiepoeng vil det være behov for praktisk tilpasning med hensyn til høstprosjektet slik at hovedoppgave totalt utgjør 45 studiepoeng. NTNUs standard er 30 studiepoeng for hovedoppgaven.

## 3) Studieplan

Det 2-årige masterprogrammet skal tilbys som et fellesprogram over fire semestre hvor hvert semester er på 30 studiepoeng med et gitt antall emner. Antall emner i hvert semester vil variere avhengig av størrelsene på emnene studiestedene tilbyr. For NTNU vil et semester bestå av 4 emner a 7,5 studiepoeng.

Masterprogrammets første semester gjennomføres for alle studentene ved DTU, Danmark. Det sørger for et felles faglig utgangspunkt i utnyttelse av vindkraftsystemer. Påfølgende semestre vil det være 4 spesialiseringer som illustrert i figur 1. For hver spesialisering vil 2 samarbeidende universitet delta. NTNU er involvert i spesialiseringene *Support Structure* (Marine konstruksjoner) og *Electrical Systems* (Elkraftteknikk).



Masterprogrammet avsluttes med en masteroppgave på 45 studiepoeng. Det siste semesteret kan gjennomføres ved alle institusjonene og arbeidet med masteroppgaven skal forberede studentene på enten en industriell eller akademisk karriere. Masteroppgaven gjennomføres som et samarbeid mellom gradsutstedende institusjoner. (Jfr pkt 7 og 12)

Semester 2 for "Electrical systems" skal utføres ved Institutt for elkraftteknikk.

Semester 3 for "Support structure" utføres ved Institutt for marine konstruksjoner

#### **4) Læringsmål og læringsutbytte**

Den generelle målsettingen for Sivilingeniørutdanningen ved NTNU gjelder også for EM studieprogrammet. Det betyr at den skal gi studentene kunnskaper, ferdigheter og generell kompetanse som setter studentene i stand til å møte behov og utfordringer i private og offentlige virksomheter.

##### **Kunnskaper**

EM kandidaten vil oppnå:

- Spesifikk og dyp ingeniørkunnskap utnyttelse av fornybare ressurser offshore samt integrasjon av disse i eksisterende kraftsystem
- Grunnleggende forståelse av forskningsprosessen og vitenskapsmetodikk

##### **Ferdigheter**

Innen utnyttelse av fornybare ressurser skal EM kandidaten kunne:

- Selvstendig kunne anvende tilegnet kunnskap i analyser og utvikling av helhetlige løsninger for ingeniørfaglige problemer
- Evne å omforme løsninger til anvendelse og praktisk bruk og innovasjoner herunder å treffe velbegrunnede valg av relevante alternative løsninger
- Vurdere analyseverktøy, metoder, tekniske modeller, beregninger og løsninger selvstendig og kritisk
- Gjennomføre et selvstendig, ingeniørfaglig forsknings- eller utviklingsprosjekt under veiledning
- Være i stand til å oppnå faglig fornyelse og omstilling på eget initiativ, herunder oppdatere egen kompetanse gjennom livslang læring

##### **Generell kompetanse**

Fra et ingeniør og verdikjedefaglig ståsted skal EM kandidaten:

- Forstå logistikk i komplekse verdikjeder fra et helhetlig samfunnsperspektiv, og ha innsikt i etiske krav og hensyn til bærekraftig utvikling herunder og kunne analysere etiske problemstillinger
- Kunne samarbeide og bidra til tverrfaglig samhandling
- Kunne formidle og kommunisere faglige problemstillinger og løsninger både overfor spesialister og allmennheten
- Kunne lede og motivere medarbeidere
- Ha et internasjonalt perspektiv på sin profesjon og kunne utvikle evne til internasjonal samhandling

#### **5) Fastsettelse av studieplan**

NTNU ved Elkraftteknikk og Marine konstruksjoner vil være konsortiepartnere i det foreslåtte masterprogrammet som TU Delft vil lede og koordinere.

Det foreligger et utkast til konsortiumavtale: "EWEM CONSORTIUM AGREEMENT.doc"

Prosessen med å fastsette studieplanen har fulgt følgende milepæler:

- FUS søkes innen 3. mars
- Studierektor søkes innen 8. mars og godkjenner søknaden for behandling av NTNUs rektor og styre.
- Den endelige søknaden sendes Erasmus Mundusprogrammet innen 30. april
- Programmet er nå sikret finansiering og arbeidet med utvikling av endelige studieplaner kan videreføres.

Det foreligger ett utkast til studieplan: "EWEM Academic Curriculum Handbook.doc"

## 6) Kostnadsberegning og finansiering

Modeller for finansiering er under utvikling i konsortiet. Overskudd er foreslått fordelt etter en nøkkel for undervisningsandel men med en jevn fordeling for hovedoppgave.

Alle kostnader med å behandle søknader og opptak dekkes av DTU og TU Delft i henhold til foreliggende forslag.

## 7) Oppdragsundervisning, egenbetaling

Dette er ikke aktuelt for Erasmus Mundus masterprogrammer.

NTNU kan ikke ta egenbetaling av studentene i henhold til gratisprinsippet iflg Universitets og Høyskoleloven. Det er regnet ut at fakultetet vil ha kostnader knyttet til en 25 % administrativ stilling i forbindelse med dette programmet. Kostnadene ved denne stillingen vil dekkes ved at NTNU fakturerer konsortiet, ettersom stillingen kun omhandler rent administrative oppgaver og ikke på noen måte er knyttet til studie/undervisningsmessige oppgaver. I tillegg er konsortiet orientert om at NTNU vil kunne fakturere konsortiet for reiseutgifter.

Det er også utgifter tilknyttet arbeidet som gjøres på Internasjonal seksjon, men dette er ikke noe konsortiet kan belastes for ettersom arbeid med opptak og mottak av studentene er noe som gjennomføres for alle internasjonale studenter, og som dermed inngår i dens faste rutiner. Alle signaler fra Kunnskapsdepartementet tilsier at dette ikke er noe norske institusjoner kan belaste Munduskonsortium for. Det er kun utgifter som går til administrativt arbeid som går ut over det Internasjonal seksjon vanligvis gjør som kan belastes.

Disse reglene og prinsippene gjenspeiles i kapittel 6.

## 8) Antall studenter

Masterprogrammet vil på sikt innrullere 120 studenter i året. Av disse er det estimert at inntil 30 studenter vil gjennomføre det andre semesteret ved Institutt for Elkraftteknikk og inntil 30 studenter vil gjennomføre tredje semester ved Institutt for marine konstruksjoner. Antall studenter som gjennomfører hovedoppgaven ved ett av de to instituttene forventes å være noe lavere siden alle involverte enheter innenfor hver spesialisering vil være kandidat som vertsinstitusjon.

I utgangspunktet var det kun de som studentene som avlegger Masteroppgaven ved Institutt for marine konstruksjoner som også uteksamineres ved NTNU. Dette var en løsning som var nødvendig for at ingen spesialisering skulle få vitnemål fra mer enn 2 institusjoner. Det er imidlertid nå diskusjoner om NTNU også skal utstede grad for en del som tar spesialisering "Electrical Track". Begrunnelsen er at de som tar hovedoppgaven ved NTNU ikke får tilstrekkelig antall studiepoeng ved DTU. Endelig løsning er ikke avklart men en slik løsning anses som gunstig for Institutt for elkraftteknikk og NTNU.

## 9) Opptakskrav og rangeringsregler

Opptak til det 2-årige masterprogrammet innen European Wind Energy Master er basert på følgende krav:

- Kandidaten har oppnådd en bachelorgrad (BSc/BEng) eller tilsvarende innen teknologi- eller ingeniørfag.
- Språkkrav: Det skal stilles høye krav til engelskkunnskaper. Toefl test benyttes. DTU og TU Delft foretar kontroll.

Søknadene evalueres basert på et rammeverk for evaluering av kandidater til Erasmus Mundus' masterprogram. Det er målsetningen at ansvaret for de ulike oppgavene skal rotere mellom institusjonene. I første omgang får NTNU overoppsynet med "Admission". Praktisk gjennomføres dette ved TU Delft.

## 10) Samarbeidende fakulteter

IVT og IME er de NTNU-fakultetene som er involvert i søknaden.

## 11) Forskningskopling og tverrfaglighet

Det internasjonale EM programmet vil være nært koblet og integrert med NTNU og fagmiljøenes forskningsaktiviteter. Utnyttelse av fornybare energikilder og integrasjon av disse er tema for mange fagområder ved NTNU. Tematisk er disse strategiske forskningsaktivitetene helt sammenfallende med kjerneområdet i EM programmet, og vi vil derfor dra både forsknings- og undervisningsmessig nytte av å etablere et internasjonalt mastertilbud innen de nevnte satsingsområdene.

I tillegg til de nevnte tematiske og strategiske forskningsaktivitetene vil studentene også kunne knyttes opp mot øvrige forskningsaktiviteter som KMB og internasjonale prosjekter fagmiljøet er ansvarlig for.

## 12) Eksterne samarbeidspartnere

Som nevnt inngår følgende eksterne aktører i det foreslåtte Erasmus Mundus programmet:

- Carl von Ossietzky University of Oldenburg – Uni-Oldenburg, FORWIND
- Danish Technical University – DTU, RISOE-DTU
- Delft University of Technology – TUDelft, DUWIND (coordinator)
- Norwegian University of Science and Technology – NTNU

Det foreligger utkast til samarbeidsavtale og universitetene er i en prosess for å få denne godkjent og signert.

### **13) Fellesprogram med multippel grad**

Masterprogrammet er et felles studieprogram mellom de berørte institusjoner. Vi søker om en grad i form av ett vitnemål fra hver av de samarbeidende institusjonene som studenten har avlagt eksamen hos (double degree eller multiple degree). Målsetningen er å gå for ett felles vitnemål på et senere tidspunkt, men prosedyrene for dette er svært omfattende ved en del av de andre partnerinstitusjonene. Dersom søknaden går igjennom hos EU vil det påbegynnes arbeid ved alle partnerinstitusjonene rettet mot ett felles vitnemål.

Som det fremgår av studieplanen som ligger til grunn for denne Erasmus Mundus søknaden tilbyr NTNU undervisning på 2. og 3. semester i graden og for de som tar masteroppgave også 4 semester. Studentene som får tildelt en grad fra NTNU vil ha avlagt minimum 30 studiepoeng ved NTNU.

Konsortiet vil inngå en skriftlig avtale som regulerer ansvarsforholdet mellom partene, herunder gradstildeling og vitnemålsutforming.

Studentene vil søke om opptak direkte til konsortiet. TU Delft vil som koordinerende institusjon i konsortiet administrere opptaket i samarbeid med DTU. Prosedyrene rundt dette er avtalt med partnerne og er under utarbeidelse.

Samarbeidsinstitusjonene er akkreditert eller godkjent for å kunne gi høyere utdanning i henhold til gjeldende systemer i det aktuelle land, og at de aktuelle studiene er akkreditert som høyere utdanning.

### **14) Markedsvurdering**

Det er stort behov for personer med den aktuelle ekspertise. Det er store planer for off-shore anvendelser samtidig som det er få spesialiserte program tilgjengelig for utnyttelse av vindkraft.

TU Delft rapporterer om stor interesse for programmet. Det er laget en foreløpig web-side (<http://www.windenergymaster.eu/>) og basert på denne er det kommet 30-40 henvendelser der det ønskes mer informasjon.

### **15) Særskilte programaspekter**

Ikke aktuelt.

### **16) Innmelding av nytt studieprogram til FS**

Ikke aktuelt.

## 17) Vitnemålstekster

Det skal utstedes et vitnemål fra to institusjoner innenfor hver spesialisering. Titlene er i henhold til følgende tabell. Som nevnt er det nå aktuelt at NTNU også skal utstede en grad innenfor "Electric Power Systems" men dette er ikke endelig avklart.

Wind Physics	Rotor Design	Electric Power Systems	Offshore Engineering
MSc in Engineering - Wind Energy (DTU)	MSc in Engineering - Wind Energy (DTU)	MSc in Engineering - Wind Energy (DTU)	MSc in Technology - Wind Energy (NTNU)
Engineering Physics (Uni. Oldenburg)	MSc in Aerospace Engineering (TUDelft)	MSc in Electrical Engineering (TUDelft)	MSc in Offshore Engineering (TUDelft)

Det henvises forøvrig til dokumentet: "EWEM Study and Examination Regulations.doc" som oppsummerer struktur og hovedtrekk ved studiet.

Trondheim 30. August 2011

Olav Bjarte Fosso  
Instituttleder  
Institutt for elkraftteknikk

# N5TeAM Learning outcomes

## First year studies

### Focus

The central topics in applied and engineering mathematics

### Learning outcomes

The student has a broad basis in the following topics: analysis, scientific computing, stochastics, and Discrete mathematics. The student is also prepared to continue her/his studies with more specialized courses at the second year university.

## Aalto: Numerical analysis

### Focus

Understanding and mastering of numerical methods and their use in scientific and engineering applications like material physics, mechanics, and electromagnetism.

### Learning outcomes

- Broad understanding in computational methods for constructing and using mathematical models of applied problems.
- The ability to combine different numerical methods and understand their interplay.
- Understanding of the effects and limitations the properties of the physical system imposes on the choice of methods.
- Prepared to learn the fundamentals of new application fields, and work in a team with specialists in the area.
- Ability to implement the methods in a modern computing environment.

## KTH: Biocomputing

### Focus

Investigation and simulation of quantitative mathematical models in Systems Biology and Computational Neuroscience

### Learning outcomes

The students specializing in biocomputing will become proficient users of basic tools in the specialization, which includes:

- mathematical modelling techniques
- simulation techniques (discretizations, algorithms, data structures, software)
- analysis techniques (data mining, data management, visualization)

The students will become experts in the generic tools as applied to one of the specializations offered by the universities. Upon graduation from this programme the students have acquired

- familiarity with selected areas in Systems Biology and Computational Neuroscience and their mathematical models, in particular the types of differential equations encountered and the numerical methods used for solving these
- a knowledge base and skills ranging from formulation of a mathematical model to constructing software for high-performance computer architectures
- knowledge about modelling biochemical reactions, the biophysics of the cell, and/or simulation of networks of neurons
- effective communication skills for interacting with the professional community as well as management and the society at large, on written and oral presentations



- a degree of independent and critical appraisal of the capability and limitations of, and results produced by, computational modelling.

## **DTU: Applied mathematical analysis**

### **Focus**

Building and analyzing mathematical models involving (partial) differential equations.

### **Learning Outcomes**

The student will

- Gain theoretical knowledge of (partial) differential equations.
- Apply fundamental principles of discretization to find numerical solutions of mathematical models.
- Analyze numerical methods, including, determining convergence order, stability and truncation error.
- Acquire knowledge of programming and high performance computing that will allow him/her to implement e.g. finite difference solvers High-performance computing.
- Bring statistical methods to bear on problems involving multivariate data.
- Get an understanding of selected theories within economy, management and organization.

## **DTU: Cryptology and coding theory**

### **Focus**

### **Learning outcomes**

## **Chalmers: Stochastics**

### **Focus**

In depth studies of probability theory and mathematical statistics, providing tools for further studies as well as advanced applications.

### **Learning outcomes**

- Familiarity with the basics of advanced probability theory, such as measure theory, Lebesgue integrals, Borel-Cantelli's Lemmas, zero-one laws and martingales.
- Knowledge of advanced statistical modeling, such as experimental design and/or linear models and/or computer intensive statistical modeling.
- Experience, via the thesis work, of working in-depth with a research like problem within probability or statistics.

## **Chalmers: PDE**

### **Focus**

Theory of partial differential equations. Theory and practice of finite element methods.

### **Learning outcomes**

Familiarity with the partial differential equations in physics, engineering, and finance.

Knowledge of the basic theory of partial differential equations: existence, uniqueness, and regularity of solutions.

Knowledge of the basic theory of finite element methods: a priori and a posteriori error estimation.

Basic knowledge of how finite element methods are implemented in computer programs.

Experience of using software packages for finite element methods.

## **NTNU: Computational and spatial statistics**

### **Focus**

Inference and prediction methods in complex statistical models such as those encountered in spatial applications or high dimensional nonlinear systems.

### **Learning outcomes**

A good overview of models for complex data sets is covered, also those relevant for spatial data.

The student knows a variety of computational techniques for statistical analysis of these models. This includes numerical techniques and sampling based approaches. The student is prepared to model, analyze and interpret high dimensional data.

## **NTNU: Computational mechanics, geosciences, and geometric integration**

### **Focus**

Spectral and high order methods for computational fluid mechanics, reduced basis methods, reservoir models, structure preserving methods for differential equations, nonholonomic models in geometrical mechanics.

### **Learning outcomes**

A broad understanding in computational methods for differential equations.

Ability to design numerical methods and implement them in a modern computing environment. Deep knowledge in a designated topic within computational fluid mechanics, structure preservation, geometric mechanics or reservoir modeling.

First year

Aalto

Chalmers

DTU

KTH

NTNU

Second year

Chalmers

Aalto

KTH

Aalto

Chalmers

DTU

NTNU

NTNU

NTNU

DTU

NTNU

KTH

	Aalto: to Chalmers	Aalto: to DTU
<b>first autumn courses</b>		
	<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>
	Mat-1.2990 Foundations of modern analysis, 5	Mat-1.2990 Foundations of modern analysis, 5
	Mat-1.3460 Fundamentals of functional analysis, 5	Mat-1.3460 Fundamentals of functional analysis, 5
	Mat-2.3601 Optimization, 5	Mat-2.3601 Optimization, 5
	XX-Methodology of science, 2	XX-Methodology of science, 2
	XX Foreign language 3	XX Foreign language 3
	Mat-1.3621 Statistical inference 5	Mat-1.3530 Differential geometry 5
	Mat-X PDE's 5	S-72.2420 Graph theory, 5
	<b>total 30 ECTS</b>	<b>total 30 ECTS</b>
<b>first spring courses</b>		
	<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>
	Mat-1.3650 Finite element methods I, 5	Mat-1.3650 Finite element methods I, 5
	Mat-1.3601 Introduction to stochastics, 5	Mat-1.3601 Introduction to stochastics, 5
	Mat-1.3610 Matrix computations 5	Mat-1.3610 Matrix computations 5
	Mat-1.2991 Fundamentals of discrete mathematics, 5	Mat-1.2991 Fundamentals of discrete mathematics, 5
	Mat-1.3640 Stationary processes, 5	T-79.5501 Cryptology, 5
	Mat-1.3603 Mathematical finance 5	Mat-1.3081 Algebra I, 5
		Mat-2.4146 integer programming 5 (elective)
	<b>total 30 ECTS</b>	<b>total 30 ECTS</b>
<b>second autumn courses</b>		
	<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>
	<b>total 30 ECTS</b>	<b>total 30 ECTS</b>

Aalto: to NTNU	KTH: to NTNU	KTH: to Aalto
<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>
Mat-1.2990 Foundations of modern analysis, 5	DN2221, Applied Numerical Methods I, 6	DN2221, Applied Numerical Methods I, 6
Mat-1.3460 Fundamentals of functional analysis, 5	DN2222, Applied Numerical Methods II, 3	DN2222, Applied Numerical Methods II, 3
Mat-2.3601 Optimization, 5	DN2260, Finite Element Methods, 6	SF2739, Partial Differential Equations, 7.5
XX-Methodology of science, 2	SF2739, Partial Differential Equations, 7.5	SF2736, Discrete Mathematics, 7.5
XX Foreign language 3	SF2736, Discrete Mathematics, 7.5	SF2940, Probability Theory, 7.5
Mat-1.3530 Differential geometry 5		
Mat-X Fluid mechanics 5		
<b>total 30 ECTS</b>	<b>total 30 ECTS</b>	<b>total 30 ECTS</b>
<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>
Mat-1.3650 Finite element methods I, 5	DN2264, Parallel Computations for Large-Scale Problems, 6	DN2264, Parallel Computations for Large-Scale Problems, 6
Mat-1.3601 Introduction to stochastics, 5	SF2707, Functional Analysis, 7.5	SF2822, Applied Nonlinear Optimization, 7.5
Mat-1.3610 Matrix computations 5	SF2950, Applied Mathematical Statistics, 7.5	SF2707, Functional Analysis, 7.5
Mat-1.2991 Fundamentals of discrete mathematics, 5	DA2205, Theory of Science, 7.5	DA2205 Theory of Science, 7.5
Mat-5.3740 Theory of elasticity, 5	electives	electives
Mat-3653 Difference methods 5		
<b>total 30 ECTS</b>	<b>total 30 ECTS</b>	<b>total 30 ECTS</b>
<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>
		Mat-1.2991 Discrete mathematics 5
		Mat-1.3352 Hyperbolic PDEs 5
		Mat-1.3422 Wavelet theory 3
		Mat-1.3530 Differential geometry 5
		Mat-1.3603 Mathematical finance 5
		Mat-1.3604 Stationary processes 5
		Mat-1.3626 Computational methods in inverse problems 4-6
		Mat-1.3658 Special course in numerical analysis 3-6
		Mat-1.3656 Seminar on numerical analysis and computational
		Mat-5.3701 Analytical mechanics 5
		Mat-5.3741 Theory of elasticity 5
		Mat-5.3750 Special course in computational mechanics 5
		Mat-5.3740 Continuum mechanics
<b>total 30 ECTS</b>	<b>total 30 ECTS</b>	<b>total 30 ECTS</b>

NTNU: to KTH	NTNU: to Chalmers	NTNU: to DTU	DTU: to KTH
<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>
TMA4245, Linear Methods, 7.5	TMA4145, Linear Methods, 7.5	TMA4195, Mathematical Modeling, 7.5	02409 Multivariate statistics E1A 5
TMA4195, Mathematical Modeling, 7.5	TMA4305, Partial Differential Equations, 7.5 (track 1)	TMA4145, Linear Methods, 7.5	02610 Optimization and Datafitting E2A 5
TMA4205, Numerical Linear Algebra, 7.5	TMA4295, Statistical Inference, 7.5	TMA4305, Partial Differential Equations, 7.5	01415 Computational discr. Mathematics E3A 5
TMA4220, Num Part Diff Elem, 7.5	TMA4195 Mathematical Modeling, 7.5	TMA4265, Stochastic Processes, 7.5	01418 Introduction to PDE E5A 5
	TMA4265, Stochastic Processes, 7.5 (track 2)		A suitable programming course 5
			02614 High-performance Computing Jan 5
<b>total 30 ECTS</b>	<b>total 30 ECTS</b>	<b>total 30 ECTS</b>	<b>total 30 ECTS</b>
<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>
TMA4180, Optimization Theory, 7.5	TMA4170, Fourier Analysis, 7.5	TMA4150, Algebra and Number Theory, 7.5	02685 Scientific Computing for Differential Equa
TMA4280, Supercomputers, Introduction, 7.5	TMA4180, Optimization, 7.5	TMA4185, Coding Theory, 7.5	02616 Large-scale Modeling F3A 5
TMA4150, Algebra and Number Theory, 7.5	TMA4150, Algebra and Numbet Theory, 7.5	TMA4165, Diff Eq. And Dynamical Systems, 7.5	42490 Technology, Economy, Management and
TMA4267, Linear Statistical Models, 7.5	One elective	TMA4180, Optimization Theory, 7.5	02443 Stochastic Simulation June 5
<b>total 30 ECTS</b>	<b>total 30 ECTS</b>	<b>total 30 ECTS</b>	<b>total 30 ECTS</b>
<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>
DD2205, Theory of Science, 7.5			
SK2530, Introduction to Biomedicine, 6			
DD2435, Mathematical Modelling of Biological Systems, 9			
BB2300, Computational Chemistry, 7.5			
DD2397, Applied Bioinformatics, 7.5			
DD2431, Machine Learning, 6			
BB2440, Bioinformatics and Biostatistics, 7.0			
BB2280, Molecular Modeling, 7.5			
DN2230, Fast Numerical Algorithms for Large-Scale Problems, 7.5			
DN2295, Project Course in Scientific Computing, 7.5			
DN2297, Advanced Individual Course in Scientific Computing, 6.0			
<b>total 30 ECTS</b>	<b>total 30 ECTS</b>	<b>total 30 ECTS</b>	<b>total 30 ECTS</b>



DTU: to NTNU	Chalmers: to NTNU	Chalmers: to Aalto
<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>
02409 Multivariate Statistics E1A 5	TMA401, Functional Analysis, 7.5	
02610 Optimization and Data Fitting	MVE140, Foundations of Probability, 7.5	
01617 Dynamical Systems 1 E4A 5	MVE185, Computer Intensive Statistical Methods, 7.5 (track S)	
01448 Introduction to PDE E5A 5	MVE190, Linear Statistical Models, 7.5 (track S)	
01715 Functional Analysis E4B 5	TMA947, Optimization, 7.5 (track CM)	
	TMA265, Numerical Linear Algebra, 7.5 (track CM)	
02623 The Finite Element Method for PDEs Jan 5		
<b>total 30 ECTS</b>	<b>total 30 ECTS</b>	<b>total 30 ECTS</b>
<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>
01410 Cryptology 1 F2A 5	MVE160, Mathematical Modelling, 7.5	
01618 Dynamical Systems 2 F4A 5	MVE150, Algebra, 7.5	
42490 Technology, Economy, Management	TMA881, High-Performance Computing, 7.5	
01227 Graph Theory F1B 5	MVE155, Statistical Inference, 7.5 (track S)	
01234 Differential Geometry with Applications	TMA322, Partial Differential Equations, 7.5 (track CM)	
<b>total 30 ECTS</b>	<b>total 30 ECTS</b>	<b>total 30 ECTS</b>
<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>	<b>course code, course name, ECTS</b>
		Mat-1.2991 Discrete mathematics 5
		Mat-1.3352 Hyperbolic PDEs 5
		Mat-1.3422 Wavelet theory 3
		Mat-1.3530 Differential geometry 5
		Mat-1.3603 Mathematical finance 5
		Mat-1.3604 Stationary processes 5
		Mat-1.3626 Computational methods in inverse problems 4-6
		Mat-1.3658 Special course in numerical analysis 3-6
		Mat-1.3656 Seminar on numerical analysis and computational science 2
		Mat-5.3701 Analytical mechanics 5
		Mat-5.3741 Theory of elasticity 5
		Mat-5.3750 Special course in computational mechanics 5
		Mat-5.3740 Continuum mechanics
<b>total 30 ECTS</b>	<b>total 30 ECTS</b>	<b>total 30 ECTS</b>



# Forslag til nytt studieprogram: Masterprogram i "Applied and Engineering Mathematics".

**Kortnavn: N5TeAM**

**Tilhører: Den nordiske alliansen Nordic Five Tech**

**Koordinator: Aalto universitet, School of Science and Technology, Department of Mathematics and Systems Analysis**

**Kontaktperson ved NTNU: Brynjulf Owren, Institutt for matematiske fag**

## 1) **Strategisamsvar**

Institutt for matematiske fag ber om å etablere et toårig masterprogram som en del av det nordiske alliansen Nordic Five Tech. Dette programmet vil bidra til å styrke NTNU sin internasjonale profil og samarbeid med de beste nordiske utdanningsinstitusjonene innenfor det teknologiske området.

Programmet vil kunne styrke NTNU sitt utdanningsprogram og internasjonale profil gjennom

- Å tilby et studium i samarbeid med nordens beste tekniske universiteter som også er anerkjente institusjoner innenfor de matematiske fagene
- Å tiltrekke seg gode internasjonale studenter
- Øke mobilitet mellom lærere og studenter i de nordiske landene og bidra til økt forskningssamarbeid
- Øke bredden i tilbudet innenfor utdanning i industriell og anvendt matematikk
- Tilby mange flere ulike retninger av spisskompetanse innenfor de anvendte matematiske fag
- Det nye programmet vil kunne styrke og komplettere den eksisterende studieretningen i Industriell matematikk, og bidra til økt nasjonal rekruttering ved å gi fremtidens studenter flere valgmuligheter når det gjelder spesialisering

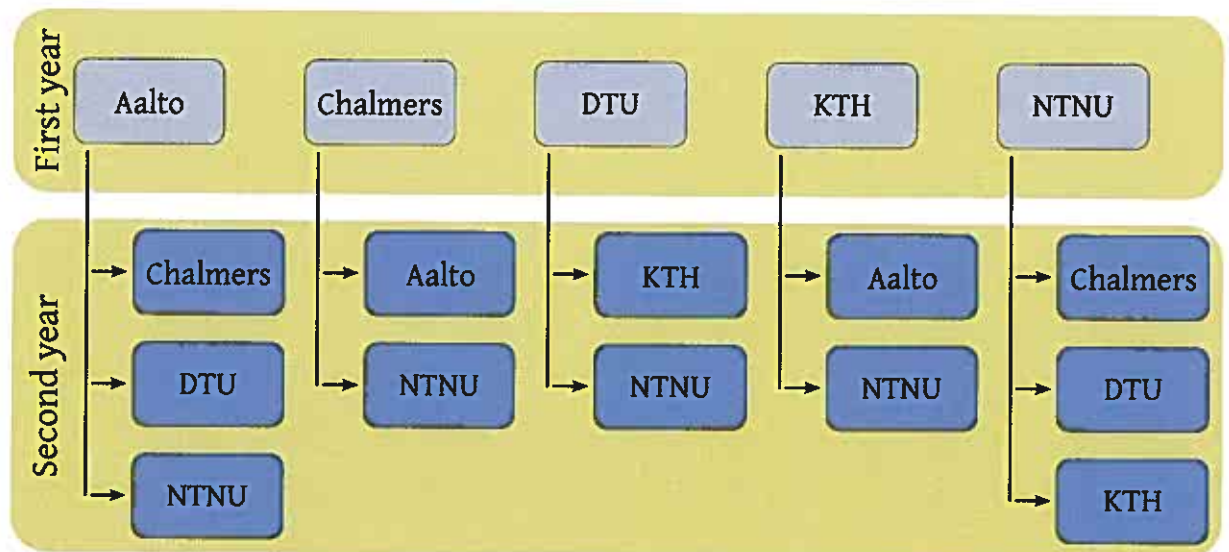
## 2) **Krav til masterprogram i forskrifter**

Masterprogrammet vil være i tråd med Forskrift nr 1392 om krav til mastergrad. Krav til masteroppgaven følger også paragraf 20 i NTNU sine forskrifter, men det forutsettes at krav om praksis frafalles.

## 3) **Studieplan, emnebeskrivelser**

Programmet tilbys over to år, det vil si fire semestre, med krav på til sammen 120 studiepoeng. Hvert år foregår ved ett av de fem nordiske universitetene i Nordic Five Tech samarbeidet, og er organisert gjennom 12 forskjellige studiespor. Både første og andre år kan tas ved NTNU, men ikke begge. Mobilitetssporene er gjengitt i følgende tabell





For NTNU sin del er samtlige kurs som inngår i programmet eksisterende kurs. Det første året består i hovedsak av obligatoriske emner innenfor hvert enkelt study track. I det andre året vil vårsemesteret (fjerde semester) være dedikert til masteroppgave på 30 studiepoeng, mens det åpnes for større valgfrihet og individuell tilpasning i tredje semester. For en detaljert beskrivelse av kursinnhold i de første to semestrene vises til egen beskrivelse der emner som inngår er listet opp. I masteroppgaven forutsettes det at studenten har residensplikt ved vertsuniversitet, men man ønsker i størst mulig grad å a veiledere ved begge av studentens vertsinstitusjoner.

#### 4) Læringsmål og læringsutbytte

Læringsmål for hele programmet fins på engelsk i et eget dokument, det gjelder læringsmål for de ulike studiesporene. En sammenfatning som er mer i tråd med kvalifikasjonsrammeverkets mål er

##### **Kunnskaper.** Studenten

- har grundige kunnskaper i matematisk modellering, matematisk analyse, numeriske metoder, statistikk og databehandling
- har spisskompetanse innen utvalgte områder av statistikk, numerisk matematikk eller matematiske disipliner som er anvendbare innen industri, næringsliv og offentlig forvaltning.
- har dybdekunnskaper innen et begrenset område av de matematiske fag som ligger nært opp mot aktiv forskning, og som gir kompetanse for å ta i bruk nye forskningsresultater.

##### **Ferdigheter.** Studenten skal være i stand til å

- definere matematiske og statistiske modeller for sammensatte matematisk-naturvitenskapelige og teknologiske problemer, gjøre rigorøse kvalitative analyser, og treffe velbegrunnede valg av relevante metoder og anvende disse.
- anvende sin spisskompetanse i matematiske fag mot et bredt utvalg av anvendelser innen naturvitenskap og teknologi.
- gjennomføre et selvstendig forsknings- eller utviklingsprosjekt i en anvendt matematisk disiplin under veiledning
- videreutvikle sin faglige kompetanse ved doktorgradsstudier og forskning innenfor anvendt matematikk, eller annen naturvitenskap og teknologi
- Fornye og omstille seg faglig, herunder utvikle sin faglige kompetanse på eget initiativ og overføre kunnskap mellom ulike fagfelt

##### **Generell kompetanse**

- Kunne samarbeide og bidra til tverrfaglig samhandling
- Kunne formidle og kommunisere faglige problemstillinger og løsninger både overfor spesialister og allmennheten

#### 5) Fastsettelse av studieplan

Studieplanen fastsettes gjennom møter mellom de fem partnerne i programmet. Planen er strukturert ut fra følgende prinsipper

- Breddekunnskap innen anvendte matematiske disipliner skal i hovedsak tilegnes i første studieår
- Hvert studiespor (study track) krever sin egen spesialisering for masteroppgaven, og slik sporavhengig kompetanse er også vektlagt i første år av studiet
- Det andre året er fastlagt med fokus på individuell tilpasning i tredje semester og en masteroppgave som fyller det fjerde semesteret

#### 6) **Kostnadsberegning og finansiering**

Programmet tar sikte på å søke midler jevnlig fra NordPlus. Disse midlene skal benyttes blant annet til lærermobilitet og arrangement av sommerskoler som kan krediteres med studiepoeng. Forøvrig vises til praksis for nordiske programmer av samme type.

#### 7) **Oppdragsundervisning, egenbetaling**

Det foreligger ingen planer om dette.

#### 8) **Antall studenter**

En ser for seg en ramme på 25 studenter totalt i programmet ved oppstart, det vil si anslagsvis 5 ved NTNU i hver av de to årstrinnene.

#### 9) **Opptakskrav og rangeringsregler**

Opptakskrav er en Bachelorgrad på 180 studiepoeng i naturvitenskap (B.Sc.) eller ingeniørfag (B.Eng.) eller tilsvarende dokumenterte studier i matematikk og anvendte vitenskaper som for eksempel fysikk. Søkeren skal ha solide kunnskaper i følgende emner: Envariabel og flervariabel analyse, lineær algebra, ordinære differensialligninger, numerisk analyse, sannsynlighetsteori og statistikk. I tillegg skal studenten ha en basisforståelse i partielle differensialligninger og kunnskap og erfaring i et avansert programmeringsspråk.

Krav til språkkunnskaper:

**TOEFL** Paper based: 580 (written section grade 4.5), Computer based test: 237 (essay writing grade 4.5), Internet based: 92 (written section grade 22).

**IELTS** 6.5, no section less than 5.5 (only IELTS Academic Training accepted)

Unntak fra språkkrav:

- Søkere som har fullført en universitetsgrad undervist på engelsk ved et universitet som er fysisk lokalisert i ett av følgende land: USA, Canada, Storbritannia, Irland, Australia, New Zealand.
- Søkere som har fullført minst en tre-årig grad undervist på engelsk i et EU/EØS-land.
- Øvrige unntaksregler vil kunne komme i betraktning i henhold til retningslinjer for Nordic Five Tech.

#### 10) **Samarbeidende fakulteter**

All aktivitet i dette programmet ved NTNU vil foregå ved IME-fakultetet, spesifikt Institutt for matematiske fag. Forøvrig vil samarbeidet være mellom matematikk institutter ved de fem universitetene som deltar i Nordic Five Tech, se eksterne samarbeidspartnere.

#### 11) **Forskningskopling og tverrfaglighet**

Programmet vil være nært koblet til pågående aktivitet innen de anvendte forskningsgruppene ved Institutt for matematiske fag, spesielt faggruppene *Differensialligninger og numerisk analyse* og *Statistikk*. Masteroppgavene vil være knyttet til ny forskning i disse faggruppene. Det er en lang tradisjon for å samarbeide med ulike aktører innenfor anvendte disipliner som olje og gassindustri, medisinsk ultralyd, og fluidmekanikk. Aktivitetene i programmet vil spesielt kunne kobles opp mot ny satsing på *Computational Science and Engineering* der instituttet er sterkt involvert.

## 12) Eksterne samarbeidspartnere

De eksterne samarbeidspartnerne er

- Aalto University, School of Science and Technology, Department of Mathematics and Systems Analysis
- Chalmers universitet, Matematiska vetenskaper
- Danmarks tekniske universitet, Institut for matematik
- Kungliga Tekniska högskolan, Skolan för datavetenskap och kommunikation
- Norges teknisk-naturvitenskapelige universitet, Institutt for matematiske fag

## 13) Fellesgrader og fellesprogram

Programmet skal ha dobbel grad.

## 14) Markedsvurdering

Programmet styrker utdanningen innenfor anvendt og industriell matematikk. Det fins et godt arbeidsmarked for uteksaminerte kandidater fra Studieretning for industriell matematikk, og det nye programmet er bygd over en lignende modell med et større utvalg av spesialiseringer. Utdanningen gir i mindre grad bransjespesifikk kompetanse enn mange andre ingeniørutdanninger og det fins erfaringsmessig et bredt spektrum av jobber i industri, næringsliv og offentlig forvaltning for dem som uteksamineres fra programmet. Spesielt kan det nordiske samarbeidet føre til at uteksaminerte kandidater vil ha økte muligheter for å få jobb i hele Norden.

## 15) Særskilte programaspekter

## 16) Innmelding av nytt studieprogram til FS (etter Styrets vedtak)

## 17) Vitnemålstekster

Det skal utstedes vitnemål til studenten fra de to valgte vertsinstitusjoner. Gradsbetegnelse fra NTNU vil være *Master of Science in Applied Engineering and Mathematics*.