1. **Title of the module**
   LCDSPG18 – Professional Performance Practices

2. **School or partner institution which will be responsible for management of the module**
   London Contemporary Dance School

3. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**
   Level 7

4. **The number of credits and the ECTS value which the module represents**
   100 Credits (50 ECTS)

5. **Which term(s) the module is to be taught in (or other teaching pattern)**
   Term 1, 2 & 3

6. **Prerequisite and co-requisite modules**
   None

7. **The programmes of study to which the module contributes**
   Postgraduate / Masters in Contemporary Dance

8. **The intended subject specific learning outcomes.**
   **On successfully completing the module students will be able to:**
   
   8.1 demonstrate a practical understanding of the context of being a professional dancer in a company
   
   8.2 demonstrate sustainable personal and professional practices of embodiment and physicality
   
   8.3 demonstrate an enhance understanding of the world of professional performance through performance of repertory and/or contribution to devised work
   
   8.4 demonstrate an inquisitive and open approach to a range of choreographic processes
   
   8.5 demonstrate a sophisticated understanding of how to extend the physical material in relation to their role in the work
   
   8.6 demonstrate proactive and flexible approaches to group work in rehearsal and performance
   
   8.7 demonstrate a breadth and depth of skills in solo, partnering and ensemble work
   
   8.8 demonstrate a skilled inventiveness and sophisticated movement vocabulary
   
   8.9 demonstrate the assimilation of a range of methods and approaches to facilitating other’s learning

9. **The intended generic learning outcomes.**
   **On successfully completing the module students will be able to:**
   
   9.1 demonstrate critical, analytical and practical skills
   
   9.2 demonstrate applied creative and imaginative skills
   
   9.3 demonstrate reflexive and independent thinking
   
   9.4 demonstrate the ability to sustain concentration and focus for extended periods
   
   9.5 demonstrate information retrieval skills, involving the ability to gather, sift, synthesise and organise material independently and critically evaluate its significance
   
   9.6 demonstrate understanding of group dynamics and an ability to implement it in practical context handling creative, personal and interpersonal issues
   
   9.7 demonstrate skill in negotiation and pursuing goals with others
9.8 demonstrate successful management of personal workloads and deadlines

10. **A synopsis of the curriculum**

Students will pursue this module in one of two ways.

**Company (EDGE)**

Most of the work during the first half of the year takes place as an in-house simulated professional company experience before students undertake a tour performing in professional venues throughout the UK and in Europe. During this time, they are in contact with professional practitioners at the venues and are expected to work at a level commensurate with the expectations of those with whom they come into contact. The Company Administrator arranges accommodation and travel for the tour, the Artistic Director accompanies students on tour and has a professional role as Rehearsal Director with responsibility for pastoral support and monitoring student progress. Other support is provided as necessary from the Director of Postgraduate Programmes and other tutors via email and phone calls. Feedback and grades for EDGE students are provided by LCDS faculty with external assessors being invited to join panels for the assessment of Performance and Observed Classes. The Director of Postgraduate Programmes ensures that all grades are moderated.

**Work-based learning (Professional Company)**

Alternatively, students are placed with a professional 'host' dance company and engage in work-based learning. They are supported by a member of that company who acts as a mentor, and by the company Rehearsal Director. The Director of Postgraduate Programmes, who also has overall responsibility for monitoring the progress of each student, visits students and is in regular contact via email and/or telephone, both with the students and with the Artistic and Rehearsal directors of the companies involved. Further support is provided as necessary by the Director of Student Support at LCDS and other tutors via email and phone calls.

A contract between LCDS and the host companies lays out expectations in terms of level of participation and performance opportunities afforded the student placed there, as well as the number of student reports to be provided by the company.

All students, regardless of the setting they are in, will have their assessments for the Professional Performance Practices module marked by LCDS faculty. The marking practice for students placed with host companies is that LCDS faculty see performances, classes and rehearsals and all work is moderated by the Director of Postgraduate Programmes. Feedback is supplied by the company and formal reports/grades are agreed following extensive discussion between the company's Artistic and rehearsal directors and LCDS faculty. Host companies therefore contribute in a vital way to formative feedback for students, but LCDS faculty award all summative grades.

For all students on the Performance Pathway () the daily class is an opportunity to encourage exploration and research of movement skills in relation to a variety of body work experiences. It can be viewed as a time to further develop personal physical vocabularies, thereby increasing choice and enhancing possibilities when called upon to devise and create movement material. Students are
required to engage in this area of their studies with a strong sense of curiosity and questioning in relation to their physicality and the logistics of movement instigation. Similarly, the devising and rehearsal process which is undertaken on a daily basis in the studio, requires both physical and intellectual engagement. There is an emphasis on developing new thinking paradigms in order to change habitual patterns, alongside the specific skills involved in learning repertory works. An interest in detail, subtlety, nuance, connectible pathways of energy and physical expressiveness are essential. Feedback on all aspects of the class and rehearsal work is given on a regular basis by the Artistic Director and/or the Rehearsal Director, class teachers and, as part of the choreographic process, from visiting and guest artists.

As part of their course, all performance students may be asked to devise and deliver workshops based on the company repertory and the creative processes that were involved in the making of new works. This is intended to further deepen their understanding of the performance material as well as develop of transferable skills in teaching and facilitation.

11. Reading list (Indicative list, current at time of publication. Reading lists will be published annually)


12. Learning and teaching methods

Company Class – 260 hours
Rehearsal, devising and touring – 700 hours
Tutorials – 10 hours
Self-directed study – 30 hours

Total 1000 hours

13. Assessment methods

13.1 Main assessment methods

2 assessments: Observed Classes of 90 minutes duration – 10% each
2 assessments: Rehearsal Process –10% each
2 assessments: Observed Performance –30% each

Criteria for each assessment and grade descriptors for each grade band are provided in the student handbook; these underpin the discussions and feedback given by examiners in each of the three areas of work outlined above. All examiners are provided with copies of the assessment criteria in advance of the assessment. All grades which contribute to this Module are discussed by a minimum
of three people and are agreed by consensus; further, they are moderated by the Director of Postgraduate Programmes. The assessments are spaced out so that feedback provided through the first set of reports (normally in Term One: Observed Class [1], Rehearsal Process [1] and Performance [1]) can be thoroughly assimilated by each student before the second assessment point, which normally takes place towards the end of the performance period.

Regular feedback and formal reports on rehearsal processes are given by the rehearsal and/or artistic directors of each company. This feedback is discussed with at least one other faculty member from LCDS who has witnessed the work and acts as a second marker. All grades are therefore agreed by a minimum of two examiners, more usually three, and are moderated by the Director of Postgraduate Programmes to ensure parity.

For each Observed Class at LCDS there is a panel of examiners who watch one representative class, typically following a period of work shared by the group of students and one teacher. In the assessment meeting, following the Class, panel members discuss each student’s work in detail and the class teacher answers questions and provides clarification if any is needed.

For Performance Assessments a panel of examiners observe a representative performance and discuss all the students’ work in an assessment meeting as above. The Artistic Director of the company answers any questions and provides clarification if any is needed. Following full discussion, the aim is for all grades awarded to be agreed by consensus, they are moderated by the Director of Postgraduate Programmes.

Work-based learning: For Observed Classes and Performance Assessments which take place off-site, feedback is given by the relevant company members (the class teachers and rehearsal and/or artistic directors of each host company). At least one faculty member from LCDS observes the work and writes detailed reports which are further informed by the feedback described above. Grades are agreed following discussion and moderated by the Director of Postgraduate Programmes to ensure parity between students who work as members of EDge and those who are placed in professional host companies.

In very rare instances when examiners cannot reach agreement on a final grade, despite lengthy discussion, the view of the moderator who has witnessed the work of all students in the cohort will influence the final decision. Records of this process are maintained, with the original grade suggestions and the final grade awarded kept on the relevant student’s file. In this way the views of external guest examiners are taken into account, but the faculty at LCDS always assume ultimate responsibility for the grades awarded.

13.2 Reassessment methods

Reassessment methods will be like for like

14. Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)

| Module learning outcome | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 8.6 | 8.7 | 8.8 | 8.9 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 | 9.7 | 9.8 |
|-------------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Learning/teaching method|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Hours allocated         |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Company Class           | 260 | X   | X   |     |     | X   | X   | X   | X   | X   | X   | X   | X   | X   | X   | X   |

Module Specification Template (October 2017)
15. **Inclusive module design**

The Collaborative Partner *(delete as applicable)* recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance *(see Annex B Appendix A)* have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

16. **Campus(es) or centre(s) where module will be delivered**

London Contemporary Dance School

17. **Internationalisation**

Curriculum content is informed by theoretical and philosophical concerns from around the world. Dance educators represent global techniques, principles and philosophies.

**If the module is part of a programme in a Partner College or Validated Institution, please complete sections 18 and 19. If the module is not part of a programme in a Partner College or Validated Institution these sections can be deleted.**

18. **Partner College/Validated Institution**

London Contemporary Dance School

19. **University School responsible for the programme**

School of Arts

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| Rehearsal | 700 | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Tutorials | 10 | X | X | X | X | X | X | X | X | X |
| Self-directed study | 30 | X | X | X | X | X | X | X | X | X |
| Assessment method | | | | | | | | | | |
| 2 Observed Classes | | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Rehearsal Process | | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Observed Performances | | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.

<table>
<thead>
<tr>
<th>Date approved</th>
<th>Major/minor revision</th>
<th>Start date of the delivery of revised version</th>
<th>Section revised</th>
<th>Impacts PLOs (Q6&amp;7 cover sheet)</th>
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