1. **Title of the module**
   Screendance Integrated Practice – LCDSPG60

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**
   40 credits (20 ECTS)

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

6. **Prerequisite and co-requisite modules**
   N.A

7. **The programmes of study to which the module contributes**
   MA in Screendance

8. **The intended subject specific learning outcomes.**
   **On successfully completing the module students will be able to:**

   8.1) communicate intentions clearly, producing work that follows from a central concept and is coherent and cohesive

   8.2) employ originality in creating choreography for the screen, revealing understanding of the ways in which filmic and choreographic languages create meaning using time, space, energy, movement, sounds, images and words

   8.3) reveal comprehensive understanding of skills, craft and techniques involved in filming, recording sound, lighting and editing, both individually and collectively

   8.4) demonstrate confident and delicate approach to the direction of performance for the camera

   8.5) contextualise own work with regards to Screendance artistic practice and scholarship, demonstrating awareness of it's interdisciplinary context

   8.6) experiment with creative processes and methods, carrying out rigorous artistic research, working within a variety of group processes, employing appropriate strategies for documenting the process

   8.7) apply originality in the design of an extensive audio-visual portfolio, which communicates insights from the learning encountered on this module, but also in the programme more broadly

   8.8) demonstrate understanding of the ways audiences engage with Screendance, and work collaboratively with industry creative partners
9. The intended generic learning outcomes. On successfully completing the module students will be able to:

9.1) show sound decision-making in complex situations
9.2) deal with complex issues creatively and systematically and make informed judgements to communicate their conclusions clearly
9.3) adopt flexible and innovative approaches in advancing their knowledge and understanding to support the development of new skills, professional competences and individual strengths and qualities
9.4) act autonomously in planning and realising a series of practical assignments for public audiences at a professional level, taking personal responsibility within learning situations inside and outside the classroom, and managing time, collaborators and resources effectively
9.5) reflect critically on their own work, showing awareness of how to experiment with the form and learn from both mistakes and accomplishments
9.6) deliver work to a given length, format, brief and deadline, properly referencing sources and ideas and making use, as appropriate, of a problem-solving approach

10. A synopsis of the curriculum

This module aims to integrate all aspect of the students’ practical, theoretical and technical learning throughout the programme. It focuses on the fundamental elements of Screendance making process and attempts to stimulate discussion, self-reflection and critical thinking applied to the development of students’ creative projects. It also provides students with a technical foundation for the entire programme, particularly in the creative use of technology and the strategies an independent filmmaker might adopt in order to express their visual and choreographic ideas on the screen.

Some of the ideas and concepts addressed are: choreography for the camera; framing and composition; contact and improvisational filmmaking; time-manipulation; soundscapes and music; the dance of the camera; ‘radical Screendance’; ‘social dance media’; dance in music videos, VR and 360 Screendance; documentation and dance documentaries; directing performance for the camera; dance in different screens (cinema, mobile, computer, skin, single or multichannel); the use of space and location; rhythm and pace in the montage; movement analysis; gender studies and gaze theory applied to Screendance; diversity and inclusivity on screen.

The technical workshops explore: cinematography (exposure, depth of field, lenses and focal lengths, lighting for dance films, camera movement, digital cameras and workflows), sound (sound art, recording sound on location, Foley movement sounds, mixing), montage (editing video and audio, grading and colour correction), as well as guerrilla filming strategies, high production value low budget tactics, emerging new technologies (app creation, interactive videos) and others.

Taught by specialists, the module is carried out with attentiveness to motion and the specific qualities of the human body on screen. Technical creative discussions are framed around issues that are particularly relevant to the field. Students are encouraged to articulate contextual and critical awareness through practice, that is, in the artistic choices they make, as well as in the accompanying process documentation.

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


12. Learning and teaching methods

This module will be taught by means of 3 hour sessions, most weeks during terms 1, 2 and 3. The pattern of work might vary in order to balance periods of high workload for other modules. These sessions will comprise of lessons; creative and technical workshops; watching, analysing and discussing films; practical group assignments and critiques. The concept of praxis is central to Screendance Integrated Practice, as here learning happens through the interplay between theory and practice, action and reflection, through engagement with research and experimentation.

The MA programme is open to prospective students interested in Screendance coming from a variety of backgrounds, such as dance, arts, and film. It is expected that those students will have varying degrees of familiarity with the technical aspects of filmmaking. Therefore, as part of Screendance Integrated Practice, technical workshops will be delivered by guest specialist tutors in a week of intensive introductory technical workshops in the beginning of term 1 and other review and development advanced technical workshops throughout the rest of the year. The rationale for this is to swiftly address the disparity in students’ technical abilities and to allow them to develop the skills required to complete SIP and other modules in this programme.
The module is supported by the AV technician, who will be regularly available for surgery sessions with any students that require technical help or who have technical questions.

Part of the module will be delivered in regularly scheduled short field trips, in which the class meets at a gallery, exhibition, park, performance event, or art institution. The aim of these sessions is to offer another type of experiential learning, exposing the students to a range of environments, social spaces and architectures, whilst stimulating engagement with London’s vibrant cultural scene.

Students are expected to engage in independent learning in the form of research, reflection, practical assignments and assessment work, in various collaborations and short projects within and outside of The Place.

Students will have access to a range of specialist equipment in order to support their learning, including: independent filmmaking level cameras, tripods, a four metres track, glidcams, lights and monitors, as well as MacBook Pro laptops and iMac edit suites, sound recorders and microphones, projectors and a range of film and theatre lights.

Students receive peer and tutor feedback throughout the course of the module, but also have the opportunity to engage in deeper dialogue with the tutor during individual tutorials. These will focus on summative assessments, from the initial idea, research and development, pre and postproduction, to the first and final cuts.

Sessions: 60 hours
Technical workshops: 30 hours
Group assignments: 20 hours
Field trips: 20 hours
Individual tutorials: 9 hours
AV technician surgery sessions: 30 hours
Independent learning: 231 hours

13. **Assessment methods**

13.1 Main assessment methods

Formative assessment is embedded in the module in the form of informal feedback and in class critiques. The summative assessment consists of:

30% - portfolio of short audio-visual materials

Students will assemble an extensive portfolio of short exercises, assignments and explorations. The nature of the different Screendance pieces and experiments submitted in the portfolio will vary depending on briefs, partnership opportunities and students’ own interests.

Here they are encouraged to submit a large variety of materials in the form of video, audio or photography. The objective is to encourage students to engage in frequent, playful and experimental practice as often as possible, as well as to make and learn from mistakes, drawing on the notion that quantity leads to quality. The portfolio should contain at least: a short exercise demonstrating skills in creating ‘choreography in the edit’ using archival footage; an improvised film of an improvisation jam or class revealing skills in camera movement, using lenses and camera operation; a one minute single shot making use of location and Foley sounds to create a soundscape showing skills in recording, editing and mixing sound.
20% - self-assessment in the form of a self-reflective evaluation of the portfolio

Self-assessment is used in this module as an “assessment for learning” practice, since it encourages students to take a critical approach to their own work, to address challenges and identify strengths, to fully understand the assessment criteria and to engage in deep and meaningful self-reflection. As part of the evaluation, students should award themselves a self-assessment mark based on their portfolio. This mark will then inform the formal mark assigned by the module lecturer and moderated by another assessor.

50% - a Screendance piece and accompanying visual documentation of process in term 3

This is the major final Screendance piece of the module and the brief is negotiated between student and tutor. The documentation of process should be presented in a format that is consistent with the concept and nature for the practical work. Yet typically it involves still and moving images that provide evidence of the creative and learning processes taken place, as well as succinct texts that highlight insights and relationships within the work.

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

<table>
<thead>
<tr>
<th>Module learning outcome</th>
<th>8.1</th>
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<th>9.1</th>
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<tr>
<td>Learning/teaching method</td>
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<thead>
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<th>Assessment method</th>
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<tr>
<td>portfolio of short audio-visual materials</td>
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### Inclusive module design

London Contemporary Dance School 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

### 15. Campus(es) or centre(s) where module will be delivered

London Contemporary Dance School

### 16. Internationalisation

The student body at LCDS is an international community; through celebrating the diversity this brings to the undergraduate and postgraduate department and sharing experiences from all over the globe, we aim to harness the benefits of cultural understanding and empathy. Graduates from LCDS work in a wide range of situations internationally. To retain our focus on employability we recognise the need develop the skills and attributes which will enable students to compete for employment world-wide. Therefore we ensure that the curriculum content reflects relevant international or global concerns and we celebrate the positive aspects of learning through international perspectives. Curriculum content is informed by theoretical and philosophical concerns from around the world. Dance educators represent global techniques, principles and philosophies. All students benefit from seeing the work of visiting artists in a variety of settings across London and at The Place Theatre, where the programming is known and respected for its international focus. Further, artists are invited to give workshops and talks to postgraduate students, thereby increasing their understanding and critical thinking in relation to different cultural perspectives. The benefits of online Library resources now available to students cannot be underestimated; further, students at LCDS enjoy the additional benefit of studying opposite the British Library, which gives them unparalleled access to reading material.

In these ways, internationalisation is embedded in the programme and all students benefit from developing an individual voice which is informed by listening to others from all around the world.
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.

17. **Partner College/Validated Institution**
   London Contemporary Dance School

18. **University School responsible for the programme**
   School of the Arts

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Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.

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