1. **Title of the module**
   Screendance Theories, Histories and Current Issues – LCDSPG61

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**
   20 credits (10 ECTS)

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

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) demonstrate broad knowledge of theoretical and contextual current debates in the field
   8.2) reveal comprehensive knowledge and critical awareness of the literature relevant to their own research and scholarship, as well as concepts and ideas from different disciplines which are significant to the study of Screendance
   8.3) employ originality and independent thinking in the articulation of complex arguments, either in written, verbal or audio-visual form
   8.4) demonstrate critical awareness of key Screendance artists and creative practices, as well as research methodologies and methods used to investigate the field
   8.5) communicate complex ideas clearly, employing academic writing skills, effective and appropriate structuring and referencing, and evidencing a well-organised and methodical research process

9. **The intended generic learning outcomes.**
   On successfully completing the module students will be able to:

   9.1) show awareness of interdisciplinary approaches to study and the capacity to engage with different theories or paradigms of knowledge.
9.2) deliver work to a given length, format, brief and deadline, properly referencing sources and ideas

9.3) operate and think reflexively, creatively, critically and technically to develop ideas and construct arguments

9.4) engage critically with major thinkers and debates within the field, particularly with regards to the interrelationship between practice and theory

9.5) identify and evaluate relevant sources of knowledge and produce written work that follows appropriate scholarly conventions

10. A synopsis of the curriculum

This module engages with Screendance scholarship from a contemporary perspective, and examines critical, theoretical, and contextual debates in the field. It investigates how the study of Screendance, with its interdisciplinary nature, draws on theories of art, photography, film, performance, video and digital technologies, as well as dance. Some of the issues addressed are: defining (or not) the field; traditions and genres; the relationship and interaction between Screendance and other disciplines; key practitioners and their critical and creative practices; Screendance and critical theories; ideas and questions relevant when making dance on screen today. Students will engage with a range of texts and resources, while developing their own research interests and skills.

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 a 1.5 hour lecture followed by a 1.5 hour seminar every two weeks during term 1 and term 2. Students are expected to critically engage with the key reading and viewing material in preparation for each session. Independent learning hours will include reflection, private study, and research, as well as written and audio-visual assessment work.

Lectures: 15 hours
Seminars: 15 hours
Independent learning: 170 hours

13. **Assessment methods**

13.1 **Main assessment methods**

This module will be assessed by:
20% - written essay (approx. 1500 words) or equivalent presentation and Viva
30% - 3 minutes video essay
50% - written essay (approx. 2500 words) or equivalent presentation and Viva

Students will have the opportunity to submit drafts and discuss their interests in individual tutorials. For the first written essay, students will be offered a range of essay questions to choose from and will receive guidance from the tutor on making that choice. This piece of work will be due at the end of Term 1, and will be an opportunity for students to receive feedback and support on their academic writing or presentation skills, but also on their critical and contextual approaches to the chosen topic.

In Term 2, students will submit a video essay, in other words, a short video that cuts together footage from one or more films and makes use of voice-over in order to put forward an argument. The video essay will allow students to experiment with a visual way of presenting theoretical ideas, while also exercising the practical skills involved in the editing process.

The final written essay will be a longer piece of academic writing, due at the beginning of term 3, which prepares students for the written component of the Dissertation Module.

The area of enquiry of the video essay and the second essay will be decided in negotiation with the tutor. Both written essays should demonstrate analytical and critical perspectives and must comply with academic conventions (including referencing, formatting, structure and language).

Throughout the module, students will have access to research and academic writing skills sessions as well as presentations skills sessions. Students will receive feedback on written drafts (in the case of written essays) and mock presentations (in the case of the equivalent presentation and Viva).
14. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section 12) and methods of assessment (section 13)**

<table>
<thead>
<tr>
<th>Module learning outcome</th>
<th>8.1</th>
<th>8.2</th>
<th>8.3</th>
<th>8.4</th>
<th>8.5</th>
<th>9.1</th>
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<tbody>
<tr>
<td>Learning/teaching method</td>
<td>Hours allocated</td>
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<tr>
<td>Lectures</td>
<td>15</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<td>X</td>
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<tr>
<td>Seminars</td>
<td>15</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Independent learning</td>
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<td>X</td>
<td>X</td>
<td>X</td>
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<table>
<thead>
<tr>
<th>Assessment method</th>
<th>20%</th>
<th>30%</th>
<th>50%</th>
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<tbody>
<tr>
<td>Written essay (1500 words) or equivalent presentation and Viva</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>3 minutes Video Essay</td>
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<td>X</td>
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<tr>
<td>Written essay (2500 word) or equivalent presentation and Viva</td>
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<td>TOTAL</td>
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15. **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

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

London Contemporary Dance School

17. **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.

18. Partner College/Validated Institution
   London Contemporary Dance School
19. 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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<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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