1. **Title of the module**
   Presenting Screendance Work – LCDSPG62

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, 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 critical awareness of the cultural role of Screendance works and platforms in relation to wider society, and reflect on their educational, recreational, subversive, and other functions
   
   8.2) apply originality and thoughtfulness in the use of production skills to facilitate audience engagement and participation
   
   8.3) demonstrate self-direction in planning, implementing, researching, organising, selecting and presenting work, applying appropriate and necessary management skills to meet all requirements, ensuring the event is professionally presented and produced, innovating and pushing the boundaries of contemporary practice
   
   8.4) contextualise and critically evaluate their contribution to a cultural event within broader conceptual, ethical and professional debates in the module
   
   8.5) demonstrate commitment, initiative and the ability to self-manage in group processes, when working collectively, collaborating, within hierarchical and non-hierarchical structures, whilst at the same time maintaining the integrity of their own decision-making

9. **The intended generic learning outcomes.**
   On successfully completing the module students will be able to:
9.1) manage time, collaborators and resources effectively by drawing on planning, project-management and leadership skills, and taking personal responsibility within learning situations inside and outside the classroom

9.2) effectively lead, facilitate, participate and problem solve in the context of working within a team to produce cultural outcomes and promote Knowledge Exchange with audiences and artists

9.3) employ project management skills, involving the ability to create, identify and evaluate options, implement and review decisions, as well as organise, curate and realise activities

9.4) collate, organise and deploy ideas and information in order to formulate arguments convincingly, and express them effectively verbal and visual forms

9.5) exercise initiative and make decisions in complex unpredictable situations, while demonstrating reflexive and independent thinking

9.6) critically evaluate their own work in a reflexive manner, with reference to academic and professional practice, issues and debates.

10. A synopsis of the curriculum

This module encourages students to think critically about the practice of programming and curating, and to consider the creative, ethical and practical concerns of selecting and screening work, either their own or others’. It is designed to feed into their own development as dance film makers, offering a framework for engaging with the current landscape of the arts in general, and Screendance in particular, whilst also reflecting on the challenges involved in audience engagement and different curatorial approaches. Students are encouraged to think critically about the contexts in which their work is seen; about making their specific work for an audience or envisioning the viewer as part of practice; ways of reaching and engaging the public; current and future infrastructures for sharing; and the ‘marketplace’ they join or build for their work. At the core of this module is the realisation of a Screendance Festival, led by the students and facilitated by the tutor, and the Knowledge Exchange opportunities that this generates. This event, a KE taxonomy TYPE 7, is grounded on a model that is reflexive and that demands open dialogue, shared learning and mutual benefit. Through this group project-based learning, students are guided on the practicalities of organising such events and develop a range of practical and highly transferable skills, which are essential for their continuous professional development but also beneficial for their personal creative practice, such as: designing a screening context; liaising with artists, technicians and venues; curatorial approaches; event funding, finances and partnerships; marketing, documenting and assessing impact; and others.

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 seminar, every week during term 2. In these sessions, key concepts and ideas are presented, discussed, evaluated and applied to the development of the students’ own Screendance Festival. Parallel to these, students participate in regular group and individual production meetings that are facilitated by the Festival professional producer. Organised in a collective, they undertake different production roles and are responsible for programming or curating certain screenings or events, while being encouraged to experiment with a range of hierarchical and non-hierarchical decision making processes. They are expected to carry out substantial independent work as part of the production role in the Festival.

Peer feedback is embedded in the module design, so as to support the collaborative and interdependent nature of the project. In addition to feedback on the module in progress, students receive feed-forward in preparation for the Professional Portfolio module that happens in term 3.

Independent learning hours will include: reflection; private study; academic and professional research; visiting exhibitions, performances or screenings; as well as assessment work.

- Seminars: 15 hours
- Production meetings: 20 hours
- Screendance Festival: 20 hours
- Independent learning: 145 hours

13. **Assessment methods**

13.1 **Main assessment methods**

This module makes use of tutor and peer-assessment model for assessing:

- 50% - the individual student’s contribution to the realisation of the Screendance Festival (in both production and curatorial elements)
- 50% - a 15-20 minutes in-class individual presentation detailing the rationale, contextualisation, process, outcome and self-evaluation of their contribution to the festival.

Peer assessment is a valuable tool for getting insight into and taking ownership of the assessment process. It is also a way for the group of students working together to receive 360 degrees feedback and a mark, guided by clear criteria and facilitated by the tutor. The assessment criteria for the realisation of the festival will be decided together as a group prior to the event, so as to achieve a mutual understanding of what the intended learning outcomes are. After the festival and the presentations, students assign a mark to and write a short report on each participant, which justifies the grade awarded against the criteria. The average of the peer assigned marks will then inform the formal mark given by the module lecturer, in discussion with a second marker and moderator.
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>Learning/teaching method</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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<tr>
<td></td>
<td>Seminars</td>
<td>15</td>
<td>X</td>
<td>X</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></td>
<td>Production meetings</td>
<td>20</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td></td>
<td>Screendance Festival</td>
<td>20</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<td></td>
<td>Independent learning</td>
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**Assessment method**

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<th>Contribution to the Festival</th>
<th>50%</th>
<th>X</th>
<th>X</th>
<th>X</th>
<th>X</th>
<th>X</th>
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<tr>
<td>Presentation (15-20 minutes)</td>
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<td>X</td>
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<td>TOTAL</td>
<td>100%</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</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 to 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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<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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