1. **Title of the module**
   Professional Portfolio – LCDSPG63

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)**
   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) demonstrate comprehensive understanding of professional practices in Screendance
   8.2) employ self-direction and originality in navigating the production process and the ways work is envisioned, created, funded, realised, managed, distributed, promoted and documented
   8.3) demonstrate knowledge of practice-research modes of enquiry and of different choreographic approaches to making Screendance
   8.4) reveal comprehensive understanding of creative practices and techniques involved in the cinematography and montage of choreographic works
   8.5) apply originality in the design of a highly coherent and cohesive personal professional portfolio, which communicates insights from the learning encountered on this module, but also in the programme more broadly

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

   9.1) act autonomously in planning and realising a series of practical assignments at a professional level, taking personal responsibility within learning situations inside and outside the classroom
9.2) exercise initiative and make decisions in complex unpredictable situations, while demonstrating reflexive and independent thinking

9.3) continue to advance their knowledge and understanding of the creative process, and to develop new creative and personal professional skills to a high level, employing creative skills and making use of new technologies

9.4) 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

9.5) demonstrate sophisticated skills in composing, capturing and editing movement on video, and experiment with forms, conventions, languages, techniques and practices

10. **A synopsis of the curriculum**

    In this module, students continue to advance their knowledge and understanding of Screendance practice critically, creatively and technically, while focusing particularly on their own artistic identity. They are challenged and encouraged, while refining their creative voices through advanced practical and professional skills. The module deals with key knowledge and concepts relevant to the personal professional development of a national and international career, pertinent to Screendance and to the arts more broadly. It aims to stimulate self-reflection and to foster the use of practice-research methods in the choreographic process. The tutor, in this module, takes on the role of a mentor, working closely with students in clarifying their intentions and considering how those are communicated in their artistic work, but also on professional practices that give context to the work. The module offers a holistic approach, in the sense that practice and theory are imbricated and that students are encouraged to reflect on their personal journeys and to bring themselves into their professional practices. Some of the practical and professional skills developed are: refining ideas; initiating a project in a variety of ways and how these can lead to different workflows; writing treatments and preparing pitches; Screendance specific practices in leading rehearsals and improvisation sessions and choreographing for the camera; engaging with collaborators; budgeting, funding and commissions; understanding systems of funding for the arts; employing traditional and innovative promoting strategies. As part of the Professional Portfolio module, students also learn about research design and write a research proposal, which will form the basis for the Stage 2 Dissertation project.

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 3, comprising of demonstrations, group activities, discussions, and presentations, as well as individual tutorials, where students can receive support and feedback on the development of their portfolio. Independent learning hours will include research, reflection, practical assignments, as well as assessment work. The module fosters a community of learning, in which students learn from and with their peers. This is achieved by a range of teaching strategies, such as: a culture of autonomy, independence and sharing of knowledge and resources, concentrating on skills and practices that enable lifelong learning and problem-solving; a student-centred approach focussing on individuals projects and interests; “flipped classroom” lessons; the use of students’ previous creative and professional experience as a springboard from which to develop.

Seminars: 15 hours
Individual tutorials: 2 hours
Independent learning: 183 hours

13. **Assessment methods**

13.1 Main assessment methods

Formative assessment is embedded in the module through the tasks and activities during seminars and individual tutorials. The summative assessment consists of:

100% - professional portfolio

The portfolio is a means for structured and systematic reflection on the relationship between personal professional practice and creative processes. It should demonstrate competence and advanced level critical thinking in the light of the learning encountered on this module, but also in the programme more broadly. Because of its highly individual nature, students are welcome to choose the most appropriate format for presenting the work, some examples are: paper portfolio, PDF, DVD, online resource, other mixed media designs; yet regardless of the format, the portfolios must be able to display personal reflection on how specific learning outcomes have been met.

The final portfolio could be based on either one single project or a range of projects; this is decided in negotiation with the tutor. Students could submit, for example, a range of materials relating to one of the projects developed in Screendance Integrated Practice; or could make a new film and submit the film and the contextual work as the portfolio.

The portfolio should include at least: a treatment; a storyboard; a funding application; biographies and CV; a research project proposal; evidence of submission to a Dance, Film or Screendance festival; evidence of work with collaborators (dancers, DoP, sound designer); evidence in the form of video, photographs or writing of experimentation with different Screendance choreographic practices;
evidence in the form of writing or audiovisual material of reflection on authorship and audience engagement applied to their own work.

Underpinning all of the portfolio elements should be an indication of awareness of their professional identity within their practice, of where their work sits in the wider context of the field, and of strategies to continue to address personal professional development needs.
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>
<th>9.2</th>
<th>9.3</th>
<th>9.4</th>
<th>9.5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning/teaching method</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seminars</td>
<td>15</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Individual tutorials</td>
<td>2</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Independent learning</td>
<td>183</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>200</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assessment method</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional portfolio</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>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

FACULTIES SUPPORT OFFICE USE ONLY
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>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>