1. **Title of the module**
   Composition (UGCD41)

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 4

4. **The number of credits and the ECTS value which the module represents**
   30 (ECTS 15)

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

6. **Prerequisite and co-requisite modules**
   Dance Technique and Performance 1, Ballet in Context 1, Fundamental Approaches to Movement, Introduction to Critical Studies, Improvisation 1, Design for Performance.

7. **The programmes of study to which the module contributes**
   BA (Hons) Contemporary Dance

8. **The intended subject specific learning outcomes.**
   On successfully completing the module students will be able to:
   8.1 demonstrate physical engagement with a range of imaginative explorations and movement creation from a variety of sources.
   8.2 demonstrate confidence with basic movement-making skills
   8.3 demonstrate a basic skill and practical knowledge in structuring choreographic materials.
   8.4 demonstrate understanding of the particular nature of dance as an autonomous art form, independent from music and narrative.
   8.5 demonstrate the ability to articulate observations about dance work they see which extends beyond personal opinion
   8.6 demonstrate the confident use of voice and music in combination with movement

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 negotiation skills and the ability to pursue goals with others
   9.5 demonstrate successful management of personal workloads and meeting deadlines
10. **A synopsis of the curriculum**

The aim of the course is not to produce choreographers but to enhance the dance artists' theoretical and embodied understanding of composition.

The emphasis, at the beginning of their studies, is to encourage an exploratory approach leading to new and personal ideas. The assessment therefore is weighted towards process rather than product.

The course focuses on explorations which will feed the students’ understanding of what contributes to successful composition as well as questioning what choreography might be at this point in time.

In the first term the students explore different practical and creative tasks which trigger their sense of experiment. Students engage in an exercise of self-evaluation at the end of the term, and receive a continuous assessment mark.

In the second term the students meet a variety of teachers, all of whom are currently working in the profession. Those teachers teach for between one and six weeks. These interventions expose the students, in a very direct fashion, to current choreographic practice. Students are encouraged to look back on their previous self-assessment and continue to evaluate progress.

The last term is taught intensively over the first five weeks of term. During this term they are supported in their reflections and guided into their final choreographic project: a short solo, duet or trio of 3 – 6 minutes. The works will be shared with the rest of the group towards the need of the course.

Throughout the year, all students keep a composition portfolio where they reflect on connections between their work in Composition class and other classes and experiences in and out of school. These reflections are intended to introduce students to the professional practice of reflection as an essential tool for dance artists. We believe that it is important to find one’s own personal way of collecting research and reflections during creative process and therefore require the student to make their portfolio in their own way. We give support in finding this and examples from other artists but do not dictate the format which could be a journal, a poetry book, an online blog, a vlog, a video, a sound recording or another form of recording reflections or a combination of these things. There is no set word count but the portfolio must reflect their experience over the year. As these have such a personal focus they are not marked but they must be submitted and their success is reflected in the term 3 continuous assessment.

To support and enrich the students’ growing understanding of composition, they also have sessions in choreology and music. Choreological studies supports their ongoing development of observational skills and the articulation of those observations and gives the students a language and an analysis to help them form their own creative works.

In Music sessions they engage with an exploratory range of practical rhythmic exercises sometimes applied to movement and listening exercises that focus reflectively on the physical, emotional and thinking responses to music, voice and sound. Students also develop their practical voice work both with and without movement. This approach to musical understanding is considered to be a vital foundation for dancers, choreographers and improvisers that supports their embodied understanding of musicality.
11. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**


12. **Learning and teaching methods**

Total 300 hours

Class contact time 150 hours

Tutorial time 2 hours

Independent study 148 hours

Total 300 hours

13. **Assessment methods**

Continuous assessment 70%: Term 1 - 35%, Term 3 - 35%

Final choreographic assignment of 3 – 6 minutes: 30%

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

<table>
<thead>
<tr>
<th>Module learning outcome</th>
<th>8.1</th>
<th>8.2</th>
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<th>8.4</th>
<th>8.5</th>
<th>8.6</th>
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<th>9.2</th>
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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 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 undergraduate 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, these artists are invited to give workshops and talks to undergraduate 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 undergraduate programme and all students benefit from developing an individual voice which is informed by listening to others from all around the world.

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

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