MODULE SPECIFICATION

1. **Title of the module**
   Improvisation 1 (UGCD45)

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**
   10 credits (5 ECTS)

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

6. **Prerequisite and co-requisite modules**
   Dance Technique and Performance 1, Ballet in Context 1, Fundamental Approaches to Movement, Composition, Introduction to Critical Studies, 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 application of the basics of improvisational movement exploration, Contact Improvisation, and voice/movement improvisation.

   8.2 demonstrate an applied comprehension of improvisation as an expression of decision making and as mode of composition.

   8.3 demonstrate awareness of improvisation as an integral aspect of dance practice.

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

   9.1 demonstrate applied creative and imaginative skills

   9.2 demonstrate reflexive and independent thinking

   9.3 demonstrate sustained concentration and focus for extended periods

   9.4 demonstrate understanding of group dynamics and an ability to implement it in practical context handling creative, personal and interpersonal issues

   9.5 demonstrate negotiation skills and the ability to pursue goals with others

10. **A synopsis of the curriculum**
This module focuses on the fundamental concerns of improvisational movement exploration. This will be further explored through the techniques of Contact Improvisation and voice/movement improvisation. Alongside this, other improvisational techniques such as Gaga and Action Theatre may be investigated. The module will encourage a basic conceptual and physical understanding of: ownership, decision making, listening, playfulness, spontaneity, commitment and responsiveness. There will also be a focus on the awareness of how sensory information, such as touch, sight, hearing and proprioception, grounds a dance artist’s understanding of movement. Through participation in directed improvisations, students will be encouraged to find imaginative responses to a variety of sources such as: images, games, tasks, hands-on partner work, scores, sensory limitations, choreographed movement sequences and group interaction.

The continuous assessment of the course is based on the students’ engagement and quality of creative exploration throughout the classes. This is moderated through classes being observed by faculty during each term and towards term 3 an extra class is more formally observed.

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


12. **Learning and teaching methods**

   60 hours supervised studio-based work

   40 hours independent study

   100 hours total
13. **Assessment methods**

100% continuous assessment

**Note on Continuous Assessment**: This is designed to assure and evaluate the student’s ongoing engagement with the course and aptitude for embodied knowledge/cognition. Students will receive clear criteria for this assessment at the beginning of the modules concerned. There will be observed classes at the end of term 2 and term 3 which will contribute to the continuous assessment.

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>Learning/teaching method</th>
<th>Hours allocated</th>
<th>8.1</th>
<th>8.2</th>
<th>8.3</th>
<th>9.1</th>
<th>9.2</th>
<th>9.3</th>
<th>9.4</th>
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<tr>
<td>Supervised studio based work</td>
<td>60</td>
<td>X</td>
<td>X</td>
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<td>Independent study</td>
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<tr>
<td>Assessment method</td>
<td>Continuous Assessment</td>
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<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 School of Contemporary Dance 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 to 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.

<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>
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Module Specification Template (July 2016)