1. **Title of the module**
   Music and Choreography (UGCD510)

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 5

4. **The number of credits and the ECTS value which the module represents**
   15 (7.5 ECTS)

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

6. **Prerequisite and co-requisite modules**
   Composition

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 the ability to shape and form ideas into a coherent finished dance work in response to music
   8.2 demonstrate a deeper understanding of the ways that music and choreography function together
   8.3 demonstrate good listening skills and an ability to apply these to an understanding of musical structures
   8.4 demonstrate an intelligent response to regular muso-choreographic feedback to the works in progress
   8.5 demonstrate good collaborative and organisational skills in producing performance work

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 understanding of group dynamics and an ability to implement it in practical context handling creative, personal and interpersonal issues
   9.5 demonstrate successful management of personal workloads and meeting deadlines.
10. A synopsis of the curriculum

The first half of the module will be taught through practical classes and independent rehearsals.

These will explore issues of resourcing music for choreography through a series of lectures and short compositional studies as well as looking at how this can be enhanced through the use of design for performance elements. Classes use video examples from a range of choreography and music to identify how choreographers work with music, thus further exposing the students to a wide range of existing choreography and music. There is opportunity for discussion and students then explore similar approaches in their own short assignments.

The classes will cover approaches to working with existing music and best practice in its use and will explore literal, conversational and juxtapositional relationships to the music as well as contextual and other issues around music and design. These classes will also require the students to source music themselves and to create a work which addresses how the music is framed within the dance.

The second half of the module will give the students the opportunity to apply what they have learnt in the course to the making of a new choreography to a chosen piece of music. Students receive regular muso-choreographic feedback on all aspects of their work in progress and having reflected on that, use it to further develop their work. Students are expected to organise their own time and rehearsals and bring their projects to performance standards, including choosing costumes and props, writing programme notes. Students will also have opportunities to support the performances through taking roles as technical assistants.

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


12. Learning and teaching methods

Tutor-led contact time 59 hours

Independent rehearsal 63 hours

Tutorial 1 hour

Independent study 27 hours

Total 150 hours

13. Assessment methods
Continuous assessment 60% (Part 1 – 30%; Part 2 – 30%)
Final choreographic assignment of 4 – 6 minutes 40%

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.

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>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>
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<tbody>
<tr>
<td>Learning/teaching method</td>
<td>Hours allocated</td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Private Study</td>
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<tr>
<td>Studio-based contact time</td>
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<tr>
<td>Rehearsal</td>
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<td>X</td>
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<td>X</td>
<td>X</td>
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<tr>
<td>Tutorial</td>
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<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Assessment method</td>
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<tr>
<td>Continuous assessment Part 1</td>
<td>30%</td>
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<tr>
<td>Continuous assessment Part 2</td>
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<td>4-6 Minute Choreography</td>
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</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 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.

Module Specification Template (July 2016)
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<th>Major/minor revision</th>
<th>Start date of the delivery of revised version</th>
<th>Section revised</th>
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