BA (Hons) Contemporary Dance

Programme Specification

June 2009

Revised June 2011
## Contents

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1. Prepare students for a career in the multi stranded field of contemporary dance, and to play a role in the future evolution of the art form
2. Enable students to investigate and develop their own strengths and qualities as professional dance artists
3. Foster the curiosity, self sufficiency and physical and mental resilience that will allow students to thrive in their chosen career path
4. Provide extensive links with the profession through a range of collaborations and commissions
5. Develop students’ technical expertise and creative practice to their fullest potential
6. Inform an understanding of professional contemporary dance practice and the aesthetic, artistic and cultural values informing the way in which dances are made, performed and viewed
7. Foster analytical, critical, interpretative and research skills appropriate to undergraduate work
# Programme Outcomes

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas.

<table>
<thead>
<tr>
<th>Knowledge and Understanding</th>
<th>Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated</th>
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<tbody>
<tr>
<td>A <strong>Knowledge and understanding of:</strong></td>
<td><strong>The QAA subject benchmark statement for Dance, Drama and Performance 2007 (hereafter “SB”) has been consulted throughout the drawing up of these programme outcomes</strong></td>
</tr>
<tr>
<td>A1 contemporary dance performance practice and the range of processes by which contemporary dance performance is created, realised and presented (SB)</td>
<td><strong>Teaching and learning strategies:</strong></td>
</tr>
<tr>
<td>A2 the level of engagement necessary for technical and creative development (SB)</td>
<td>Various approaches are used, including studio based classes, workshops, individual and small group tutorials and coaching sessions, lectures, tutor and student-led seminars, group practical work, producing work for performance. Students are immersed in the practice of contemporary dance throughout all aspects of the curriculum with contextual subjects specifically designed to support and enhance their practical understanding.</td>
</tr>
<tr>
<td>A3 The underlying principles and values of a range of established and emerging dance techniques and movement forms (SB)</td>
<td><strong>Assessment:</strong></td>
</tr>
<tr>
<td>A4 the aesthetic, artistic and cultural values informing the way in which dances are made, performed and viewed (SB)</td>
<td>Formative, continuous and summative assessments including assessment of: studio-based class work, dance technique, devising, creating and rehearsal skills, performance, verbal presentations, lecture demonstrations, reflective writing and formal academic essays. Assessments are seen as a valuable learning tool and are chosen to best reflect the nature of the work. They are carefully structured across the programme to help students gauge their progress, measure their achievements against professional standards and develop a deeper understanding of their practice. All assessments lead to written and / or verbal feedback.</td>
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</tbody>
</table>

## Skills and Other Attributes

<table>
<thead>
<tr>
<th>B <strong>Intellectual skills</strong></th>
<th>Teaching and Learning Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1 the ability to reflect upon their individual practice within the wider framework of contemporary dance and culture (SB)</td>
<td>As for Section A</td>
</tr>
<tr>
<td>B2 the ability to engage critically with complex issues and to make informed judgements and conclusions which are communicated clearly</td>
<td><strong>Assessment Methods</strong></td>
</tr>
<tr>
<td></td>
<td>As for Section A</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th></th>
<th>the ability to demonstrate a conceptual understanding of the discipline that enables a critique of performance work (SB)</th>
</tr>
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<tbody>
<tr>
<td><strong>C</strong></td>
<td><strong>Subject-specific skills</strong></td>
</tr>
<tr>
<td>C1</td>
<td>a high level of technical, creative and interpretative skills (SB)</td>
</tr>
<tr>
<td>C2</td>
<td>the ability to identify and continually develop individual strengths and qualities as a performer (SB)</td>
</tr>
<tr>
<td>C3</td>
<td>informed approaches to working within dance and performance environments (SB)</td>
</tr>
<tr>
<td>C4</td>
<td>working practices in line with the expected norms and standards of the dance profession (SB)</td>
</tr>
<tr>
<td>C5</td>
<td>the capacity to engage with creative practice to promote artistic and personal growth (SB)</td>
</tr>
<tr>
<td><strong>D</strong></td>
<td><strong>Transferable skills</strong></td>
</tr>
<tr>
<td>D1</td>
<td>the ability to take personal responsibility within learning situations (SB)</td>
</tr>
<tr>
<td>D2</td>
<td>the ability to research and communicate information, ideas and responses in a variety of ways and in a variety of contexts (SB)</td>
</tr>
<tr>
<td>D3</td>
<td>the ability to engage in creative problem solving and to make appropriate decisions within complex and/or unpredictable situations (SB)</td>
</tr>
<tr>
<td>D4</td>
<td>the ability to reflect on personal learning experiences (SB)</td>
</tr>
<tr>
<td>D5</td>
<td>the ability to maintain curiosity, motivation and concentration throughout the learning process (SB)</td>
</tr>
<tr>
<td>D6</td>
<td>an understanding of group working, group dynamics and people management and the ability to apply this understanding to practical contexts (SB)</td>
</tr>
<tr>
<td>D7</td>
<td>the ability to make informed evaluations of own work and the work of others in the furtherance of their vocational aspirations (SB)</td>
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</tbody>
</table>
13. Programme structures and requirements, levels, modules, credits and awards

The programme is studied over 3 years full time. The years of study represent levels 4-6 of the FHEQ and each level contains 120 credits.

**Level 4 (First year of study) consists of 3 modules.**

- **UGCD11: Introductory Technique:** 60 credits, comprising the components contemporary technique, ballet and body conditioning. Only contemporary technique and ballet are assessed components but an 80% attendance requirement in all 3 components has to be met for students to accrue the module credits. Students must gain an overall mark of 40% to pass the module.

- **UGCD12: Introductory Choreography, Improvisation and Performance:** 30 credits, comprising the components composition, improvisation/partnerwork and performance studies. Each component has a continuous assessment and coursework tasks. An 80% attendance requirement in all 3 components has to be met for students to accrue the module credits. Students must gain an overall mark of 40% to pass the module.

- **UGCD13: Introduction to Contextual and Professional Studies:** 30 credits, comprising the components professional studies, contextual studies, design, and anatomy. Students will submit an essay for contextual studies, a project for design, and a presentation for anatomy. Professional studies will be assessed via the three other components. An 80% attendance requirement in all 5 components has to be met for students to accrue the module credits. Students must gain an overall mark of 40% to pass the module.

All students must successfully complete all three level 4 modules to progress to level 5 (year 2 of study). Level 4 credits do not count towards degree classification and therefore each module mark is recorded as Pass or Fail only.

Students exiting with 120 level 4 credits will be eligible for the award of Certificate of Higher Education, Contemporary Dance

**Level 5 (second year of study) consists of 4 modules.**

- **UGCD21: Intermediate Technique:** 45 credits, comprising the components contemporary technique and ballet. Both are assessed components (with ballet weighted at 40% to contemporary technique’s 60%). An 80% attendance requirement in both components has to be met for students to accrue the module credits.

- **UGCD22: Intermediate Choreography, Improvisation and Performance:** 45 credits, comprising the components improvisation/partnerwork, choreography: form, structure and music, and performance studies. Improvisation/partnerwork and performance studies are each weighted at 30% with the choreography component weighted at 40% of the module mark. An 80% attendance requirement in all 3 components has to be met for students to accrue the module credits.

- **UGCD23: Intermediate Contextual:** 15 credits, comprising the components: Contextual studies 2, Choreology and Fundamental teaching Practice (FTP). FTP and choreology are weighted at 25% each with contextual studies 2 assessment contributing 50% of the module mark. An 80% attendance requirement in all 3 components has to be met for students to accrue the module credits.

- **UGCD24: Intermediate Choreography, Improvisation and Performance Options:** 15 credits. Students choose one of the following 2 options for 60% of the module mark:
  - Independent choreographic project
  - Performance Studies
Students must also select 1 of the following 2 options for 40% of the module mark
Partnerwork 1 (postmodern)

OR
Partnerwork 2 (modern and classical)

In addition students must have participated in the mentored lighting and production sessions, and have met the 80% attendance requirement in all components plus attending 80% of the non assessed body conditioning and Feldenkrais sessions to be able to accrue the credits for this module.

Students who exit with 120 credits at level 4 and 120 credits at level 5 will be eligible for the award of Diploma of HE in Contemporary Dance

**Level 6 (third year of study) consists of 4 modules.**

**UGCD31 – UGCD35 Performance in Practice Modules:** In year 3 students will undertake four performance/choreographic projects each lasting six weeks. Students will accrue 30 credits per module for their participation in three of these Performance in Practice modules and will normally (if no illness or injury has been suffered) also be required to complete the fourth project (which would usually involve dancing in the work of other LCDS students) on a pass/fail basis during one of the six week periods over the course of the year. The flexibility of this additional project enables students who have been ill or injured to have the opportunity to undertake an alternative Performance in Practice Module and to accrue the required number of credits to complete their studies. It also enables student choreographers to have available dancers for their work.

Technical training will be integrated into each performance/choreographic project. Contemporary technique will have a continuous mark but the performance element will be assessed in the ‘performance’ aspect of the module. Students will also undertake another daily technique class (usually ballet), successful completion of which is required as a precondition of gaining the credits for the module.

Students will choose their 3 choreography and performance in practice modules from the following list:

**Advanced Choreography and Performance in Practice:**
- UGCD31 Interarts
- UGCD32 Improvisation into performance
- UGCD33 Collaborations
- UGCD34 Repertory
- UGCD35 Originative work

Students may elect to complete one of the choreography and performance in practice modules on more than one occasion as the offering will vary depending on which choreographers are available each year. Students who elect to take two optional modules in the same practice based area e.g. Repertory or Originative work will therefore be undertaking different work when completing each 30 credit module.

Students may elect to complete an extra choreography and performance in practice module and as a result of this complete 150 credits. Where students have completed four choreography and performance in practice modules the lowest module mark from the optional modules will be disregarded from contributing to classification of the award but will appear on the student transcript.

**UGCD36 Negotiated Project:** Each student will reflect on their practical experiences through a specific theoretical
lens (e.g. educational, choreological, historical, cultural, design) or in response to a specific research question for which the practical projects provide a framework for enquiry. Tutors from each contextual area will contribute to 2 sessions per practical project to support this study. Students will present one negotiated project at the end of the year (lecture demonstration written paper, CD Rom or practical project etc). In addition there will be a series of professional studies lectures to support students to make the transition to professional life.

Degree classification is determined by a 40:60 % weighting of level 5 to level 6 modules.

14 Work-Based Learning
n/a

15 Support for Students and their Learning

- Induction programme
- Student Academic Handbook
- Programme handbook
- Well-stocked library and library induction/skills package
- Small group intensive teaching
- Professional artists
- High quality specialist learning resources including a theatre equipped to professional standards, industry standard dance studios and equipment, technical support from professional practitioners.

Academic support
- Module tutors
- Academic tutor
- One to one feedback
- Personal progress interviews
- Individual and group tutorials
- Academic support system

Central support services
- Full time Head of Student Support Services managing a range of learning, emotional and physical support systems and available for individual support on welfare and well being issues
- Support for students with a disability or a specific learning difficulty including a specialist academic support tutor
- Support for students whose first language is not English
- Injury treatment and rehabilitation including individual injury management support and osteopathy and physiotherapy referrals
- Counselling service support
- Careers advice and guidance

Concessions procedure
- Regular attendance in class has been identified as a key factor in being successful as a dancer. If students are absent, they break the patterns required for successful learning, as well as being disruptive to both the tutor and the learning of others. The School firmly believes that all students must develop and sustain the self-discipline required for prompt and regular attendance if they are to get the best from the programme and be successful as dance artists. Therefore the School has an Attendance Policy to monitor levels of attendance and to engender a professional approach to learning.
The Attendance Policy links attendance to continuous marks. A minimum level of attendance is required in order for a student to be eligible to gain a continuous mark. Therefore a register is taken for each class and the attendance of each student (and its effect on their marks) is considered at Examination Board, at the end of the academic year.

Students are expected to attend 100% of all classes, however the attendance policy recognises that illness, injury or personal circumstances can affect a student’s ability to attend. Therefore a student is still eligible to be awarded a continuous assessment mark, and to accrue module credits, if a minimum of 80% of classes have been attended, and where the reasons for absence are condonable. A condonable absence is one where the student has reported the absence to LCDS in accordance with established procedures and is able to supply evidence: note from their Doctor, Osteopath, etc or a copy of their recovery plan signed by the lecturer in physical support to justify their absence (if requested). To be registered as present, students must arrive at class in appropriate clothing, with appropriate materials, fully prepared and focussed before the start of the class.

The Attendance Policy recognises that in extreme circumstances students may be injured, ill, or have personal difficulties that mean they cannot attend, or can only partially complete class, to such an extent that the minimum attendance requirement of 80% is not met. In these circumstances, where reasons for absence are supported by appropriate evidence, the student may be eligible for a Concessionary Mark.

The effect of Absence and Attendance Credit on Continuous Marks. For each course:

- Students with 100% attendance are eligible for a continuous mark
- Students with less than 20% absence, and whose absence is condonable, are eligible for a continuous mark.
- Students whose absences are not condonable will be given a continuous mark of 0%.
- Students who have more than 20% absence, and whose absence is condonable and supported by evidence, are given a Concessionary Continuous Mark. (see below)

Concessionary Continuous Marks:

- Students who have not met the 80% attendance condition within a module for a specific term for condonable reasons may, at the discretion of the Board of Examiners, be given a ConcessionaryContinuous Mark. This will be the average of the marks given in other terms of study of the specific component within the module where the attendance requirement has not been met
- Concessionary marks can also be awarded where a student is injured or ill on the day of a technique assessment class or performance and it is not possible to recreate the performance conditions for the student to present at another time. Where it is reasonably possible for the student to present for assessment post recovery they will be given the opportunity to do so.
- The number of Concessionary Marks a student may be awarded is strictly limited. Students may be awarded Concessionary Marks in each component for a maximum of one term per academic year. The right to further Concessionary Marks in each component in any one year is removed once a Concessionary Mark for that component has been granted. Thereafter a student may get a mark of 0% if they subsequently do not meet the attendance requirement. A student may be required to repeat a year or withdraw from the programme if they cannot regularly meet full attendance.

16 Entry Profile

**Entry Route**

**Minimum requirements:**

- Students must normally be at least 18 years old before enrolment.
- All candidates must audition in practical dance work
- UK students either must have two passes at “A” level, or complete the School’s own entry tasks.
- For overseas students, entry qualifications are the same as those applicable to university entrance in the student’s own country.
- Students whose first language is not English must pass the International English Language Testing System examination
and score a minimum of 6.5 (academic), or have a ToEFL score of 580 before enrolling at the School

**Accreditation of Prior Learning (APL):**

- In exceptional circumstances students may be considered for direct entry into year two of the programme, if they have completed a Foundation Degree or equivalent at a conservatoire level School. The integrated and developmental nature of the programme makes it unsuitable to consider APL for specific components within a module or modules within a level. Students presenting with a Foundation degree cannot be admitted to Year 3 of the programme as the design of the programme is such that years 2 and 3 are so conjoined that students would be severely disadvantaged if entering at Year 3, despite already holding 240 credits.

**What does this programme have to offer?**

- A unique Conservatoire training for leading young dancers from around the world who wish to become the next generation of professional dance artists.
- To be taught by a dedicated specialist staff of the highest repute, and to train alongside international professional artists.
- A small specialist School with an intimate working environment, close tutor support and contact, and state of the art studios
- Affiliation to the Conservatoire for Dance and Drama, designated by the Department for Education and Skills in 2001 as a higher education institute, and funded by the Higher Education Funding Council of England means that the exceptional costs of high-level conservatoire training are met for all UK and EU students, excepting the student contribution.
- Access to the associated dance facilities, activities and creative energy of The Place.
- A central London location with easy access to all major dance venues and cultural buildings.

**Entry Profile**

*On entry the student will be able to demonstrate:*

- the potential to acquire a high level of technical skill and to develop their artistic awareness
- the potential to develop other dance-related skills, knowledge and understanding relevant to a professional contemporary dance context
- the capacity to gain the maximum benefit from the programme of study through an appropriate level of engagement with all aspects of the learning experience
- the ability to critically reflect upon professional contemporary dance performance practice
- an approach to learning that is typically creative, reflective and evaluative.
## Methods for evaluating and enhancing the quality and standards of teaching and learning

### Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards

- Student evaluations and feedback
- Annual programme monitoring reports
- Affiliate Annual Report to the Academic Board of the Conservatoire for Dance and Drama
- External examiners’ reports and responses to reports
- Periodic programme review
- Annual staff appraisal
- Induction programme for new staff
- Internal moderation of assessed work
- Staff feedback
- Employer feedback
- Collection and evaluation of recruitment and retention data, progression and achievement data, graduate destination data, data relating to student support
- Fixed agenda items relating to quality assurance at meetings of the Academic Board and the Learning and Teaching Committee
- Monitoring and evaluation of equality and disability provision

### Committees with responsibility for monitoring and evaluating quality and standards

- Academic Board
- Board of Examiners
- Learning and Teaching Committee
- Programme team meetings and committees
- Student Representative Committee
- Conservatoire of Dance and Drama Academic Board
- Conservatoire of Dance and Drama Learning and Teaching Committee
- Conservatoire of Dance and Drama Quality Assurance Committee

### Mechanisms for gaining student feedback on the quality of teaching and their learning experience

- Student module surveys, programme surveys, exit surveys and exit interviews
- Senior Management Team/Student Review Committee
- Student representation on other School and Conservatoire committees

### Staff development priorities include:

- Financial support for staff wishing to undertake Higher Education Academy recognised teaching qualifications
- Financial support for administrative and support staff to undertake appropriate professional/skills development
- Staff appraisal scheme
- In-house staff training
- Programme team meetings
- Research seminars, short courses and conferences
- Peer observation of teaching within LCDS and across the Conservatoire
18 Indicators of quality and standards

- Programme Review and Annual Monitoring Reports drawing on:
  - statistical indicators in relation to recruitment and enrolment, retention rates, withdrawals and reasons for
    withdrawals, progression and qualification rates
  - student surveys
  - feedback from the Student Representative Committee
  - graduate destinations (DLHE results)
  - tutor discussion at staff meetings
  - formal discussions and recommendations of the Learning and Teaching Committee and Academic Board
  - External Examiner’s report

- Affiliation to the Conservatoire for Dance and Drama in 2001
- Report of the QAA Institutional Audit of the Conservatoire for Dance and Drama in 2005

19 The following reference points were used in creating these specifications:

- LCDS Assessment Regulations 2007/08
- LCDS Self Evaluation Document for the QAA Audit of CDD 2005
- LCDS Annual Monitoring Reports 2006/07 and 2007/08
- LCDS Strategic Plan 2007 -2012
- Conservatoire for Dance and Drama Learning, Teaching and Assessment Strategy 2006/09
- Current professional choreographic and performers and student feedback
- QAA Code of Practice for the Assurance of Academic Quality and Standards in Higher Education
- QAA Subject benchmark statements for Dance, Drama and Performing Arts 2007
MODULE SPECIFICATIONS
MODULE SPECIFICATIONS
Introductory Technique
UGCD11

1 The title of the module
Introductory Technique (required module)

2 The Department which will be responsible for management of the module
London Contemporary Dance School

3 The Start Date of the Module
September 2009

4 The cohort of students (onwards) to which the module will be applicable.
September 2009

5 The number of students expected to take the module
40

6 Modules to be withdrawn on the introduction of this proposed module
Not applicable

7 The level of the module
Level 4

8 The number of credits which the module represents
60

9 Which term(s) the module is to be taught in
Terms One, Two & Three

10 Pre-requisite and co-requisite modules
Co-requisites: UGCD12 UGCD13

11 The programmes of study to which the module contributes
BA (Hons) in Contemporary Dance

12 The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

a) demonstrate awareness of the principles of different dance techniques
b) explore their own physical potential via an understanding of anatomy
c) demonstrate the ability to retain and apply kinaesthetic information
d) apply their knowledge of basic dance technique to learned sequences of movement
e) comprehend the logical structure of techniques studied
f) demonstrate knowledge of the terminology of techniques studied

For the relationship of these subject specific outcomes to programme outcomes please see the module map in the programme specifications

13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes
g) take responsibility for their own learning and manage their own workload
h) display self motivated application in daily studies
i) develop an ability to reflect on their own progress

For the relationship of these generic learning outcomes to programme outcomes please see the module map in the programme specifications

14 A synopsis of the curriculum

The module comprises the components of contemporary technique, ballet and body conditioning. Bearing in mind that students enter the course from a wide variety of educational and training backgrounds, the fundamental aim of the first year of training is to ensure that all students learn how to study dance technique in depth and project that understanding through the clarity of their performance of the material. They will be encouraged to understand, respect and take responsibility for individual physical structure, working with attention to their own safety. Throughout importance will be placed on maintaining safe working practice with regard to injury prevention, alongside working with good form, and maximising individual potential.

They will also be expected to gain an ability to self reflect in order to obtain ownership of their learning process. In all technique classes students will be guided towards achieving and maintaining efficient alignment during stationary work as well as whilst in motion. They will develop the ability to place and replace their weight safely, shifting their weight in and out of the floor, through their bodies and through space both with the torso upright and off-centre, with or without complex changes in leg or arm movements, and whether grounded or in the air.

Through the material given, students will be encouraged to commit to, and take pleasure in movement, respecting anatomical, physiological and biomechanical principles, the orientation of one to oneself and to space. Emphasis will be given to the pragmatic use of energy appropriate to the movement.

Throughout all the class work students will be taught to move with awareness of the musical aspects of each dance phrase. They will be encouraged to develop rhythmic understanding together with a sense of phrasing; that is, the ability to shape the dynamic of movement.

15 Indicative Reading List


16 Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Studio-based sessions (595 hours) individual tutorials (5 hours)
17 Assessment methods and how these relate to testing achievement of the intended learning outcomes

Continuous assessment in contemporary and ballet technique encourages (and measures) self reflection, daily engagement and responsibility for own learning (as indicated in the generic learning outcomes g, h, i).

These are further engendered through a 100% attendance requirement in all components within the module. Students are not eligible to accrue module credits where attendance falls below 80%, or where absences are not for condonable reasons (see notes on concession methodology in section 15 of the Programme Specification).

Specific outcomes (a, b, c, d, e, f) are measured both through the continuous assessment (60%) and through assessed classes (40%) in ballet and contemporary technique.

the student must achieve an overall mark of 40% to accrue the module credits. If a student should fail in either area they will be assigned a second task providing them with another opportunity to pass the specific learning outcome(s).

18 Implications for learning resources, including staff, library, IT and space

The module will be resourced through existing School resources

19 A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities

The module will be delivered in accordance with the School’s and CDD’s published Equality and Disability policies and procedures.

20 Associate College
London Contemporary Dance School

21 University Department responsible for the programme:
Drama and Theatre Studies

THE MODULE IS PART OF A PROGRAMME IN AN ASSOCIATE COLLEGE

Statement by the Nominated Officer of the College:
‘I confirm that the College has approved the introduction of the module and will be responsible for its resourcing’

_____________________________________________
Nominated Responsible Officer of the Associate College

VERONICA LEWIS
Director, London Contemporary Dance School

25/2/2009
Date
MODULE SPECIFICATIONS
Introductory Choreography, Improvisation and Performance
UGCD12

1 The title of the module
Introductory Choreography, Improvisation and Performance (required module)

2 The Department which will be responsible for management of the module
London Contemporary Dance School

3 The Start Date of the Module
September 2009

4 The cohort of students (onwards) to which the module will be applicable.
September 2009

5 The number of students expected to take the module
40

6 Modules to be withdrawn on the introduction of this proposed module
Not applicable

7 The level of the module
Level 4

8 The number of credits which the module represents
30

9 Which term(s) the module is to be taught in
Terms One, Two & Three

10 Pre-requisite and co-requisite modules
Co-requisite: UGCD11, UGCD13

11 The programmes of study to which the module contributes
BA (Hons) in Contemporary Dance

12 The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

a) derive movement from a variety of sources.
b) understand choreographing and improvising as expressions of decision making and as modes of composition.
c) approach movement-making with basic skill and confidence
d) demonstrate a basic skill and practical knowledge in structuring choreographic materials
e) understand at a basic level how improvisation can be used as a technical practice, a tool for movement research and a performance mode.
f) demonstrate understanding of the particular nature of dance as an autonomous art form, independent from music and any ties to narrative.
g) input into the creation of a short group choreography and create a short solo.
h) articulate observations about dance work they see which extends beyond personal opinion.
i) demonstrate an appropriate approach to working within dance and performance environments

For the relationship of these subject specific outcomes to programme outcomes please see the module map in the programme specifications

13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

j) learn and develop basic observation skills.

k) contribute to a process initiated by others

l) display self motivated application in daily studies

For the relationship of these generic learning outcomes to programme outcomes please see the module map in the programme specifications

14 A synopsis of the curriculum

30 credits, comprising the components composition, improvisation/partnerwork and performance studies. Each component has a continuous assessment and coursework tasks.

The module will focus on the exploration of fundamental movement concerns (space, time, energy, weight, motion, the expressive body) and basic choreographic issues (abstraction, imagery, partnerwork). The module will explore playfulness, spontaneity and responsiveness, and will focus on an awareness of sensory information to both instigate and to learn movement, and to ensure a sense of listening to the group or partner.

15 Indicative Reading List


16 Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Through participation in directed improvisation, the learning of set material and the creation of a series of compositional studies, students will be encouraged to find imaginative solutions to movement problems.

2 x studio based composition classes of 1.5 hours x 10 weeks x 3 terms = 90 hours

2 x studio based improvisation classes of 1.5 hours x 10 weeks x 2 terms = 60 hours

2 x studio based performance studies classes x 10 weeks x1term = 30 hours

plus rehearsal time 118 hours

plus 6x 20 minute tutorials per year = 2 hours

Total learning hours: 300
Assessment methods and how these relate to testing achievement of the intended learning outcomes

There is an expectation that students will normally achieve 100% attendance and are not eligible to accrue module credits where attendance falls below 80%, or where absences are not for condonable reasons (see notes on concession methodology in section 15 of the Programme Specification).

Students must achieve an overall mark of 40% to pass the module

Assessment methods in this module will include continuous assessment, one practical project and one written assignment. Year 1 modules are pass/fail overall, and if a student should fail an individual element, they will be assigned a second task providing them with another opportunity to pass the specific learning outcome(s).

Choreographic Component
Continuous assessment will assess learning outcomes: a,b,c,d,e,g,h,j,k,l
Practical Project will assess learning outcomes: a,c,d,g,h,l
Written assignment will assess learning outcomes: e,j

Improvisation Component
Continuous assessment will assess learning outcomes: a,b,c,e,f,g,h,l

Performance Studies Component
Continuous assessment will assess learning outcomes: i,j, k, l

All components carry equal weighting

Implications for learning resources, including staff, library, IT and space

The module will be resourced through existing School resources.

A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities

The module will be delivered in accordance with the School’s and CDD’s published Equality and Disability policies and procedures.

Associate College
London Contemporary Dance School

University Department responsible for the programme:
Drama and Theatre Studies

THE MODULE IS PART OF A PROGRAMME IN AN ASSOCIATE COLLEGE

Statement by the Nominated Officer of the College:
'I confirm that the College has approved the introduction of the module and will be responsible for its resourcing'

25/2/2009
Date

Nominated Responsible Officer of the Associate College
VERONICA LEWIS
Director, London Contemporary Dance School
1. **The title of the module**
   Introduction to Contextual and Professional Studies (required module)

2. **The Department which will be responsible for management of the module**
   London Contemporary Dance School

3. **The Start Date of the Module**
   September 2009

4. **The cohort of students (onwards) to which the module will be applicable**.
   September 2009

5. **The number of students expected to take the module**
   40

6. **Modules to be withdrawn on the introduction of this proposed module**
   Not applicable

7. **The level of the module**
   Level 4

8. **The number of credits which the module represents**
   30

9. **Which term(s) the module is to be taught in**
   Terms One, Two & Three

10. **Pre-requisite and co-requisite modules**
    Co-requisite: UGCD11 UGCD12

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

12. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**

   Upon successful completion of this module, students will be able to:

   a) demonstrate a competent and considered understanding of dance as an art form and of how it sits within a wider framework of contemporary culture
   
   b) evidence understanding of the relationship between design, performance and other creative work
   
   c) demonstrate awareness of injury prevention and appropriate self-management.
   
   d) demonstrate knowledge of the values and practices which enable sustainable careers as dance artists
For the relationship of these subject specific outcomes to programme outcomes please see the module map in the programme specifications

13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

e) correctly identify and utilise appropriate learning resources
f) successfully undertake basic level research
g) take personal responsibility within learning situations
h) communicate information, ideas and responses in a variety of ways and in a variety of contexts
i) reflect on personal learning experiences

For the relationship of these generic learning outcomes to programme outcomes please see the module map in the programme specifications

14 A synopsis of the curriculum

This module comprises the components of: Anatomy, Dance, Art, Literature and Ideas (DALI 1), Design, Music and Professional Studies

The module explores, from a number of perspectives, the aspects of an individual’s dance practice and the wider context in which that practice sits. Anatomy explores the context of the individual dancer’s body and explores the moving body in a way that has direct relevance to dance technique, self care practices and injury prevention. The music component offers practical explorations of listening to and embodying music and the way in which this can enhance technical understanding and expressive potential. Professional studies supports the individual student in making the most of their studies both through study skills and through an examination of the specific demands of being a dance artist, in training and beyond.

DALI looks beyond the practice of the individual to the context in which it sits, sampling and discussing a variety of accounts of modern history, modern thought and culture and exploring the relationship between developments in these different fields in the context of contemporary dance.

The Design course spans both individual practice and the wider environment through exploring the role of the designer in dance and the potential for changing and defining the performance space.

15 Indicative Reading List

Anatomy


Contextual studies
16 Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Classes will take the form of studio based workshops, lectures, tutor- and student-led seminars, discussions, and student presentations. The components within the module will be taught through a thematic approach, encouraging students to make connections as the module develops. Classes may be supported by extra-curricular visits to contemporary exhibitions and events, and occasional specialist guest lecturers may also contribute to the course. Students will be offered supplementary tutorials to consolidate their knowledge and to support their written assignments and practical projects.

Anatomy: 45 hours of workshops/lectures plus 45 hours studio practice plus 15 hours independent study
Contextual studies: 60 hours of lectures/seminars plus 35 hours of independent study
Design: 30 hours of workshops plus 10 hours independent study
Music: 30 hours of workshops plus 10 hours independent study
Professional Studies: 30 hours of seminars plus 10 hours of independent study
Total= 300 hours

17 Assessment methods and how these relate to testing achievement of the intended learning outcomes

Anatomy group presentation and written document tests outcomes c,d,e,f,g,h,i Continuous assessment and contextual studies and design project(s)(choice of wholly written or part written part presentation, CD ROM or design portfolio) test outcomes a,b,d,e,f,g,h,i

There is an expectation that students will normally achieve 100% attendance and are not eligible to accrue module credits where attendance falls below 80%, or where absences are not for condonable reasons (see notes on concession methodology in section 15 of the Programme Specification).
Learning in the professional studies seminars is evidenced throughout the programme as a whole and is not assessed separately.

Students must achieve an overall mark of 40% to pass the module.

Year 1 modules are pass/fail overall, and if a student should fail an individual element, they will be assigned a second task providing them with another opportunity to pass the specific learning outcome(s).

**Overall module assessment weightings:**

Perspectives on dance  35%
Anatomy  30%
Design  30%

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18  **Implications for learning resources, including staff, library, IT and space**

The module will be resourced through existing School resources.

19  **A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities**

The module will be delivered in accordance with the School's and CDD's published Equality and Disability policies and procedures.

20  **Associate College**
London Contemporary Dance School

21  **University Department responsible for the programme:**
Drama and Theatre Studies

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**THE MODULE IS PART OF A PROGRAMME IN AN ASSOCIATE COLLEGE**

**Statement by the Nominated Officer of the College:**
'I confirm that the College has approved the introduction of the module and will be responsible for its resourcing'

25/2/2009

Date

**Nominated Responsible Officer of the Associate College**

VERONICA LEWIS
Director, London Contemporary Dance School
|   | **The title of the module**  
|   | Intermediate Technique (required module)  
| 2 | **The Department which will be responsible for management of the module**  
|   | London Contemporary Dance School  
| 3 | **The Start Date of the Module**  
|   | September 2009  
| 4 | **The cohort of students (onwards) to which the module will be applicable.**  
|   | September 2009  
| 5 | **The number of students expected to take the module**  
|   | 40  
| 6 | **Modules to be withdrawn on the introduction of this proposed module**  
|   | Not applicable  
| 7 | **The level of the module**  
|   | Level 5  
| 8 | **The number of credits which the module represents**  
|   | 45  
| 9 | **Which term(s) the module is to be taught in**  
|   | Terms 4, 5 & 6  
| 10 | **Pre-requisite and co-requisite modules**  
|   | Pre-requisites: UGCD11; UGCD12; UGCD13. Co-requisites: UGCD22 UGCD23 UGCD24  
| 11 | **The programmes of study to which the module contributes**  
|   | BA (Hons) in Contemporary Dance  
| 12 | **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**  
|   | Upon successful completion of this module, students will be able to:  
|   |   a) embody the subtlety of the principles of different dance techniques  
|   |   b) explore their own physical potential with a deeper sense of organisation  
|   |   c) apply and cross reference their knowledge of techniques studied to complex phrases of movement  
|   |   d) absorb and adapt kinaesthetic information with increased confidence  
|   |   e) show an emerging sense of detail  
|   |   f) articulate and display a greater depth of technical skill  

24
For the relationship of these subject specific outcomes to programme outcomes please see the module map in the programme specifications

13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

- g) display self sufficiency and an ability to act on their own initiative with regard to their own learning process
- h) display working practices in line with the expected norms and standards of the dance profession
- i) reflect on their own progress and draw connections between strands of learning

For the relationship of these generic learning outcomes to programme outcomes please see the module map in the programme specifications

14 A synopsis of the curriculum

This module comprises the components contemporary technique and ballet. Within both components the work of engaging in the process of physical exploration is developed alongside the confident projection of movement material through the body and through space. Increasingly the module nurtures the ability to perform with a deep-rooted commitment to each physical phrase, as students develop their understanding of the work and therefore their ability to project its underlying intentions. This understanding will be apparent in the students' ability to work deeply even when faced with unfamiliar material, and in their ability to translate knowledge learned in one context to new situations.

The module aims to encourage students to adapt mentally and physically to the specific principles of each technique studied. Students will be taught how to investigate these discrete principles in depth, whilst developing their understanding of the anatomical and physiological principles which apply to all movement.

Whatever the movement style, students will be encouraged to explore the details and subtleties of each movement phrase. They will develop the ability to move with simplicity and integrity in a co-ordinated way, revealing the origin and detail of each movement whether initiated from an authentic internal source or from the periphery. As their sophistication develops, together with their range of motion, students will increasingly be able to move with physical power, subtlety and eloquence.

Throughout all the class work students will be taught to move with detailed attention to the musical aspects of each dance phrase. They will develop accurate rhythmic understanding together with an embodied sense of phrasing that enables them to reveal the expressive qualities of movement.

The course will assist students in the development of the ability to sustain movement through concentration and efficient use of energy within the context of long movement phrases both fast and slow; to sustain that energy and concentration throughout the class and throughout the week and term as a whole. All students will be expected to bring both a positive energy and curiosity to each class, fully and consistently participating in the work, in preparation for the concentration and commitment that will be expected of them as professional dance artists.

15 Indicative Reading List

Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Studio-based sessions (450 hours)

Assessment methods and how these relate to testing achievement of the intended learning outcomes

Continuous assessment in contemporary and ballet technique encourages (and measures) self reflection, daily engagement and responsibility for own learning (as indicated in the generic learning outcomes g, h, i)

These are further engendered through a 100% attendance requirement in all components within the module. Students are not eligible to accrue module credits where attendance falls below 80%, or where absences are not for condonable reasons (see notes on concession methodology in section 15 of the Programme Specification).

Subject specific outcomes (a, b, c, d, e, f) are measured both through the continuous assessment and through assessed classes in ballet and contemporary technique.

Students must achieve an overall mark of 40% to accrue the module credits. If a student should fail in either area they will be assigned a second task providing them with another opportunity to pass the specific learning outcome(s). Marks for resubmissions will be capped at 40%

Overall module assessment weightings:

Contemporary component  60%
Ballet component  40%

Implications for learning resources, including staff, library, IT and space

The module will be resourced through existing School resources.
A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities

The module will be delivered in accordance with the School’s and CDD’s published Equality and Disability policies and procedures.

**20**  
**Associate College**  
London Contemporary Dance School

**21**  
**University Department responsible for the programme:**  
Drama and Theatre Studies

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**THE MODULE IS PART OF A PROGRAMME IN AN ASSOCIATE COLLEGE**

Statement by the Nominated Officer of the College:  
*I confirm that the College has approved the introduction of the module and will be responsible for its resourcing*

25/2/2009  
Date

Nominated Responsible Officer of the Associate College

VERONICA LEWIS  
Director, London Contemporary Dance School
1 The title of the module
Intermediate Choreography, Improvisation and Performance (required module)

2 The Department which will be responsible for management of the module
London Contemporary Dance School

3 The Start Date of the Module
September 2009

4 The cohort of students (onwards) to which the module will be applicable.
September 2009

5 The number of students expected to take the module
40

6 Modules to be withdrawn on the introduction of this proposed module
Not applicable

7 The level of the module
Level 5

8 The number of credits which the module represents
45

9 Which term(s) the module is to be taught in
Terms 4 and 5

10 Pre-requisite and co-requisite modules
Pre requisite: UGCD11, UGCD13, UGCD14
Co-requisite: UGCD21, UGCD23, UGCD24

11 The programmes of study to which the module contributes
BA (Hons) in Contemporary Dance

12 The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

a) shape and form ideas into a coherent finished product
b) demonstrate an analytical and rigorous approach to seeing, with the ability to critique observed work and an understanding of how this influences their own ideas
c) take information from coursework and apply it to a new context, with greater understanding
d) demonstrate understanding of musical structures
e) isolate and utilise key choreographic methodologies
f) integrate previous approaches and knowledge in improvisation to new and more complex contexts
g) understand the key attributes and characteristics of different groupings in an improvisational context
h) understand the cultural concepts of “jamming” as a practice and a metaphor
i) use image making and theatrical aspects through partnerwork and props
j) contextualise partnerwork and improvisation
k) demonstrate an informed approach to working within dance and performance environments
For the relationship of these subject specific outcomes to programme outcomes please see the module map in the programme specifications

13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

I) demonstrate maturity in receiving feedback on work
m) take co-responsibility for a substantial project and develop independent and team learning as a result

For the relationship of these generic learning outcomes to programme outcomes please see the module map in the programme specifications

14 A synopsis of the curriculum

45 credits, comprising the components improvisation /partnerwork; choreography: form, structure and music; performance studies and mentored production sessions.

The relationship between form and content and the relationship between music and dance is explored in choreographic, improvisational and performance studies contexts. Mentored production sessions give students the opportunity to realise these explorations in a performance environment.

15 Indicative Reading List


16 Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Directed improvisations and the creation of a series of compositional studies. Discussion of class studies and of out-of-class performances and videos. Introduction to sound and light and mentored production sessions (pass/ fail)

Improvisation/partnerwork: 60 hours of studio based classes plus 25 hours personal rehearsal
Choreography: form, structure and music; 75 hours of studio based classes plus 135 hours rehearsal
Performance Studies: 60 hours of studio based classes plus 25 hours personal rehearsal
Choreographic and performance journal: 40hours
Go and see performances: 10 hours
Tutorials: 3 hours
Mentored production sessions (including introduction to sound and lighting): 22hours
Total 450 hours

17 Assessment methods and how these relate to testing achievement of the intended learning outcomes

Continuous assessment in Improvisation /partnerwork tests outcomes: f,g,h,l,j,l,m
Continuous assessment in Performance studies weighted at 30% of the module mark tests outcomes: b,k,l,m
Continuous assessment and choreographic tasks in the choreography: form, structure and music component weighted at 40% of the module mark tests outcomes: a,b,c,d,e,l,m
Choreographic and performance journal: (pass/fail): b,c,d,k,l
Mentored production sessions including introduction to sound and light (pass/fail): k,l,m

There is an expectation that students will normally achieve 100% attendance and are not eligible to accrue module credits where attendance falls below 80%, or where absences are not for condonable reasons (see notes on concession methodology in section 15 of the Programme Specification). Students must achieve an overall mark of 40% to accrue the module credits. If a student should fail an individual element, they will be assigned a second task providing them with another opportunity to pass the specific learning outcome(s). Marks for resubmissions will be capped at 40%

**Overall module assessment weightings:**
Continuous assessment in Improvisation/Partnerwork 30%
Continuous assessment in Performance Studies 30%
Continuous assessment and choreographic tasks in Choreography 40%

18 **Implications for learning resources, including staff, library, IT and space**

The module will be resourced through existing School resources.

19 **A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities**

The module will be delivered in accordance with the School’s and CDD’s published Equality and Disability policies and procedures.

20 **Associate College**
London Contemporary Dance School

21 **University Department responsible for the programme:**
Drama and Theatre Studies

**THE MODULE IS PART OF A PROGRAMME IN AN ASSOCIATE COLLEGE**

Statement by the Nominated Officer of the College:
‘I confirm that the College has approved the introduction of the module and will be responsible for its resourcing’

25/2/2009
Date

Nominated Responsible Officer of the Associate College

VERONICA LEWIS
Director, London Contemporary Dance School
1. **The title of the module**  
   Intermediate Contextual and Professional Studies (required module)

2. **The Department which will be responsible for management of the module**  
   London Contemporary Dance School

3. **The Start Date of the Module**  
   September 2009

4. **The cohort of students (onwards) to which the module will be applicable.**  
   September 2009

5. **The number of students expected to take the module**  
   40

6. **Modules to be withdrawn on the introduction of this proposed module**  
   Not applicable

7. **The level of the module**  
   Level 5

8. **The number of credits which the module represents**  
   15

9. **Which term(s) the module is to be taught in**  
   Terms One, Two & Three

10. **Pre-requisite and co-requisite modules**  
    Co-requisite: UGCD21, UGCD22, UGCD23, UGCD24

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

12. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**

   *Upon successful completion of this module, students will be able to:*

   a) evaluate current dance practices and their place within the present cultural and social context.
   b) exhibit an ability to synthesize complex theoretical issues.
   c) produce extended arguments informed by solid academic research.
   d) understand basic concepts and principles of dance pedagogy in a variety of contexts.
   e) evaluate and reflect on own learning and collaborative experiences.
   f) explore more complex connections between dance and other disciplines.
   g) competently integrate practice and theory.
For the relationship of these subject specific outcomes to programme outcomes please see the module map in the programme specifications

13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

h) demonstrate confident and clear communication skills.

i) demonstrate proficiency in academic and research skills

j) demonstrate increasing competence as independent learners.

For the relationship of these generic learning outcomes to programme outcomes please see the module map in the programme specifications

14 A synopsis of the curriculum

The module comprises the components of contextual studies 2, fundamental teaching practice and choreology. Students continue to engage in increasingly challenging activities both practical and theoretical. They undertake in depth analysis of current work in dance and other art forms and use these to discuss and interrogate relevant social and cultural issues. These issues are also examined in performance, choreographic and pedagogical contexts. In the performance / choreographic context students are introduced to the principles of choreological method, and encouraged to exercise and discipline their own sense of discrimination in relation to effective performance. The module also provides students with accurate terminology for the physical and verbal articulation of both actual and virtual components of dance movement. They apply this knowledge and the practical skills gained to all other areas of the curriculum including pedagogy, which is examined in fundamental teaching practice. Here students develop their ability to teach creative and technical dance workshops in a variety of contexts. Students will explore a range of differentiated teaching styles and methodologies, which can be used creatively to make dance accessible to all, regardless of physical ability or experience.

15 Indicative Reading List

Choreology


Also refer to the Video Library for example:

DVD, Laban’s Legacy: The Inner Ring – The British Innovators, The Second Ring – Advancing Laban’s Framework

Contextual Studies 2


Collings, M. (1999). This is modern art. London: W&N


Fundamental teaching practice


16 Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Classes will take the form of studio based workshops, lectures, tutor- and student-led seminars, discussions, and student presentations. The components within the module will be taught through a thematic approach, encouraging students to make connections as the module develops. Classes may be supported by extra-curricular visits to contemporary exhibitions and events, and occasional specialist guest lecturers may also contribute to the course. Students will be offered supplementary tutorials to consolidate their knowledge and to support their written assignments and practical projects.

Contextual Studies 2: 60 hours of seminars
Fundamental teaching practice: 30 hours of studio based workshops
Choreology: 30 hours of studio based workshops
Plus 30 hours of independent study
150 hours

17 Assessment methods and how these relate to testing achievement of the intended learning outcomes

DALI essay of 2500-3000 words + continuous assessment. (50% of module mark)
Learning outcomes: a, b, c, d, f, g, i, h

Choreology, continuous assessment and group project (25% of module mark): b, c, e, f, g, h, i, j
Fundamental Teaching Practice: Continuous assessment with journal.
Practical teaching assignment. (25% of module mark)
    a, b, d, e, g, h, i, j

Overall module assessment weightings:
Essay in Contextual Studies and continuous assessment 50%
Choreology, continuous assessment and group project 25%
Fundamental teaching practice continuous assessment journal and teaching assignment 25%

There is an expectation that students will normally achieve 100% attendance and are not eligible to accrue module credits where attendance falls below 80%, or where absences are not for condonable reasons (see notes on concession methodology in section 15 of the Programme Specification).
Students must achieve an overall mark of 40% to accrue the module credits. If a student should fail an individual element, they will be assigned a second task providing them with another opportunity to pass the specific learning outcome(s). Marks for resubmissions will be capped at 40%

18 Implications for learning resources, including staff, library, IT and space
The module will be resourced through existing School resources.

19  
A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities

The module will be delivered in accordance with the School's and CDD's published Equality and Disability policies and procedures.

20  
Associate College  
London Contemporary Dance School

21  
University Department responsible for the programme:  
Drama and Theatre Studies

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THE MODULE IS PART OF A PROGRAMME IN AN ASSOCIATE COLLEGE

Statement by the Nominated Officer of the College:

'I confirm that the College has approved the introduction of the module and will be responsible for its resourcing'

VERONICA LEWIS  
Director, London Contemporary Dance School  
25/2/2009  
Date
MODULE SPECIFICATIONS
Intermediate Choreography and Performance Options
UGCD24

1 The title of the module
Intermediate Choreography, Improvisation and Performance Options (required module)

2 The Department which will be responsible for management of the module
London Contemporary Dance School

3 The Start Date of the Module
September 2009

4 The cohort of students (onwards) to which the module will be applicable.
September 2009

5 The number of students expected to take the module
40

6 Modules to be withdrawn on the introduction of this proposed module
Not applicable

7 The level of the module
Level 5

8 The number of credits which the module represents
15

9 Which term(s) the module is to be taught in
Term 6

10 Pre-requisite and co-requisite modules
Pre requisite: UGCD11, UGCD13, UGCD14
Co-requisite: UGCD21, UGCD22, UGCD23

11 The programmes of study to which the module contributes
BA (Hons) in Contemporary Dance

12 The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

a) reveal a good level of technical, creative and interpretative skills
b) identify individual strengths and qualities as a performer and/or maker of work
c) follow working practices in line with the expected norms and standards of the dance profession
d) engage more safely and skillfully with the demands of working with a partner

For the relationship of these subject specific outcomes to programme outcomes please see the module map in the programme specifications

13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes
Upon successful completion of this module, students will be able to:

e) demonstrate maturity in receiving feedback on work
f) demonstrate the ability to take personal responsibility within learning situations
g) demonstrate an understanding of group working and group dynamics and the ability to apply this to practical contexts

For the relationship of these generic learning outcomes to programme outcomes please see the module map in the programme specifications

14 A synopsis of the curriculum

In the 6th term students choose between mentored independent choreography project and performance studies and between partnerwork 1: postmodern and partnerwork 2: modern and classical.

Students choose 1 of the following 2 options, weighted at 60%

3rd Term Choreography
30 hours of mentored viewing/feedback, timetabled rehearsal and production/performance
Plus additional 60 rehearsal hours
90 hours

OR

3rd term Performance Studies
30 hours taught rehearsal (including tutorial) plus 60 hours private rehearsal/production
90 hours

PLUS

1 of the following 2 options weighted at 40%

Partnerwork 1: postmodern
30 hours of taught workshops plus 30 hours of rehearsal = 60 hours
Students will study how to work inter-actively in weight exchange with a partner at a more advanced level. They will continue to explore the physical experiences of ‘active weight resistance’ and ‘passive weight resistance’ as they progress toward a more complex physical understanding of ‘shared weight resistance’. Students will discover how to work co-operatively and co-ordinate their movement with a partner through physical contact with greater ‘risk’ and ‘daring’. Students will develop an advanced sense of timing and spatial awareness as they learn to follow the flow of energy and momentum associated with falling, rolling, lifting and supporting each other's weight.

OR

Partnerwork 2: modern and classical
30 hours of taught workshops plus 30 hours of rehearsal = 60 hours
This component focuses on safe lifting and partnerwork skills in the context of pre-existing set material. Students are coached in revealing the specific physical dynamics of duets in a range of contemporary works.

15 Indicative Reading List

Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes
Taught workshops, independent rehearsal, mentoring and coaching (see curriculum synopsis above)

Assessment methods and how these relate to testing achievement of the intended learning outcomes
Continuous assessment and choreographic work weighted at 60% of the module mark tests outcomes: a, b, c, e, f
or Continuous assessment and performance in Performance studies weighted at 60% of the module mark tests outcomes: a, b, c, e, f

Continuous assessment and assessed duet in partnerwork 1: postmodern weighted at 40% of module mark tests outcomes: a, b, c, d, e, f, g
Or Continuous assessment and assessed duet in partnerwork 2: modern and classical weighted at 40% of module mark tests outcomes: a, b, c, d, e, f, g

There is an expectation that students will normally achieve 100% attendance and are not eligible to accrue module credits where attendance falls below 80%, or where absences are not for condonable reasons (see notes on concession methodology in section 15 of the Programme Specification). Students must achieve an overall mark of 40% to accrue the module credits. If a student should fail an individual element, they will be assigned a second task providing them with another opportunity to pass the specific learning outcome(s). Marks for resubmissions will be capped at 40%

Implications for learning resources, including staff, library, IT and space

The module will be resourced through existing School resources.

A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities

The module will be delivered in accordance with the School’s and CDD’s published Equality and Disability policies and procedures.

Associate College
London Contemporary Dance School

University Department responsible for the programme:
Drama and Theatre Studies

THE MODULE IS PART OF A PROGRAMME IN AN ASSOCIATE COLLEGE
Statement by the Nominated Officer of the College:
‘I confirm that the College has approved the introduction of the module and will be responsible for its resourcing’

______________________________
Nominated Responsible Officer of the Associate College

VERONICA LEWIS
Director, London Contemporary Dance School

25/2/2009

Date
1 The title of the module
Performance in Practice: InterArts

2 The Department which will be responsible for management of the module
London Contemporary Dance School

3 The Start Date of the Module
September 2009

4 The cohort of students (onwards) to which the module will be applicable.
September 2009

5 The number of students expected to take the module
15

6 Modules to be withdrawn on the introduction of this proposed module
Not applicable

7 The level of the module
Level 6

8 The number of credits which the module represents
30

9 Which term(s) the module is to be taught in
Term 7

10 Pre-requisite and co-requisite modules
Pre requisite: UGCD11, UGCD13, UGCD14, UGCD21, UGCD22, UGCD23, UGCD24

11 The programmes of study to which the module contributes
BA (Hons) in Contemporary Dance

12 The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

a) reference dance in a broad artistic framework
b) challenge preconceived notions of choreography
c) demonstrate an understanding of the interdisciplinary possibilities for choreography and how to apply knowledge, practises, concepts and skills from other disciplines
d) source new strategies and starting points for dance -making
e) approach independent dance making with confidence and originality
f) engage intelligently with critical issues in the course and apply knowledge and skill to the solving of creative problems.
g) identify and continually develop individual strengths and qualities as a performer and maker of work

For the relationship of these subject specific outcomes to programme outcomes please see the module map in the programme specifications

13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes
Upon successful completion of this module, students will be able to:

h) engage in creative problem solving and to make appropriate decisions within complex and/or unpredictable situations
i) maintain curiosity, motivation and concentration throughout the learning process
j) make informed evaluations of own work and the work of others in the furtherance of their vocational aspirations

For the relationship of these generic learning outcomes to programme outcomes please see the module map in the programme specifications

14 A synopsis of the curriculum

The module will enlarge the student's understanding of the context in which western contemporary dance traditions exist through challenging preconceived notions of choreography; and introducing new strategies and sources for the making of dance works. This module will give students the opportunity to explore those issues raised in Part 1, through the creation of an independent project. Students’ continuance of their technical training is an integral component of the module.

15 Indicative Reading List


16 Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Each morning will consist of two technique classes (90 hours over 6 weeks). In the afternoon choreographic explorations will take the form of structured improvisation and the creation of a series of studies leading to a final solo work. As in previous compositional courses, emphasis will be placed on the development of observational skills and the articulation of those observations. (90 hours over 6 weeks)
Independent rehearsal, viewing, journal writing and research (95 hours)
Mentored production and performance (25 hours)

Total: 300 hours

17 Assessment methods and how these relate to testing achievement of the intended learning outcomes

Continuous assessment in contemporary technique and afternoon workshops weighted at 30% each and measuring all of the above learning outcomes:

Final Project: This is assessed in performance, is weighted at 40% and measures the outcomes b, c, d, e, f, h, j

Overall module assessment weightings:
Continuous assessment in contemporary technique 30%
Afternoon workshops 30%
Final project in performance 40%
There is an expectation that students will normally achieve 100% attendance and are not eligible to accrue module credits where attendance falls below 80%, or where absences are not for condonable reasons (see notes on concession methodology in section 15 of the Programme Specification). Students must achieve an overall mark of 40% to accrue the module credits. If a student should fail an individual element, they will be assigned a second task providing them with another opportunity to pass the specific learning outcome(s). Marks for resubmissions will be capped at 40%.

18 Implications for learning resources, including staff, library, IT and space

The module will be resourced through existing School resources.

19 A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities

The module will be delivered in accordance with the School’s and CDD’s published Equality and Disability policies and procedures.

20 Associate College
London Contemporary Dance School

21 University Department responsible for the programme:
Drama and Theatre Studies

THE MODULE IS PART OF A PROGRAMME IN AN ASSOCIATE COLLEGE

Statement by the Nominated Officer of the College:
'I confirm that the College has approved the introduction of the module and will be responsible for its resourcing'

____________________________
25/2/2009
Date

Nominated Responsible Officer of the Associate College
VERONICA LEWIS
Director, London Contemporary Dance School
1 The title of the module
Performance in Practice: Improvisation into Performance

2 The Department which will be responsible for management of the module
London Contemporary Dance School

3 The Start Date of the Module
September 2009

4 The cohort of students (onwards) to which the module will be applicable.
September 2009

5 The number of students expected to take the module
20

6 Modules to be withdrawn on the introduction of this proposed module
Not applicable

7 The level of the module
Level 6

8 The number of credits which the module represents
30

9 Which term(s) the module is to be taught in
Term 7

10 Pre-requisite and co-requisite modules
Pre requisite: UGCD11, UGCD13, UGCD14, UGCD21, UGCD22, UGCD23, UGCD24

11 The programmes of study to which the module contributes
BA (Hons) in Contemporary Dance

12 The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

a) confidently improvise within a performance context. This includes:
   - Manage a commitment to the group while maintaining the integrity of one’s own decision making process.
   - Perform with authority as a solo improviser.
   - Understand the relationship between the critical eye of the observer and the decision making process of the performer.

b) interpret improvisation scores

c) construct improvisation scores

d) include set material and various theatrical elements in their improvisations
For the relationship of these subject specific outcomes to programme outcomes please see the module map in the programme specifications

13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

e) engage in creative problem solving and to make appropriate decisions within complex and/or unpredictable situations
f) maintain curiosity, motivation and concentration throughout the learning process
g) make informed evaluations of own work and the work of others in the furtherance of their vocational aspirations

For the relationship of these generic learning outcomes to programme outcomes please see the module map in the programme specifications

14 A synopsis of the curriculum

Workshops will confront the common blocks to performance improvisation such as self doubt, hyperactivity, 'blocking' and will offer students the opportunity to developing strategies for dealing with these blocks. The structuring of improvisation will be explored; the use of scores, which may include the use of set material, text, music and other theatrical elements. The module will also focus on accessing the individuals previous technical and choreographic training and bringing it to bear on an improvisational situation. Students' continuance of their technical training is an integral component of the module.

15 Indicative Reading List

"Fall After Newton" and "Chute": Video Studies on Contact Improvisation

16 Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Each morning will consist of two technique classes (90 hours over 6 weeks). Afternoon workshops will comprise directed improvisations, assignments and discussion (90 hours over 6 weeks); independent rehearsal, viewing, journal writing and research (95 hours); mentored production and performance (25 hours).

Total: 300 hours

17 Assessment methods and how these relate to testing achievement of the intended learning outcomes

Continuous assessment in contemporary technique and afternoon workshops weighted at 30% each and measuring all of the above learning outcomes:
Performances weighted at 40% of the module mark measuring outcomes: a,b,c,d,e,f,g
Students will keep a journal throughout, submission of which is a compulsory part of coursework.

Overall module assessment weightings:
Continuous assessment in contemporary technique 30%
Afternoon workshops 30%
Performance 40%
There is an expectation that students will normally achieve 100% attendance and are not eligible to accrue module credits where attendance falls below 80%, or where absences are not for condonable reasons (see notes on concession methodology in section 15 of the Programme Specification). Students must achieve an overall mark of 40% to accrue the module credits. If a student should fail an individual element, they will be assigned a second task providing them with another opportunity to pass the specific learning outcome(s). Marks for resubmissions will be capped at 40%.

18 Implications for learning resources, including staff, library, IT and space

The module will be resourced through existing School resources.

19 A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities

The module will be delivered in accordance with the School’s and CDD’s published Equality and Disability policies and procedures.

20 Associate College
London Contemporary Dance School

21 University Department responsible for the programme:
Drama and Theatre Studies

THE MODULE IS PART OF A PROGRAMME IN AN ASSOCIATE COLLEGE

Statement by the Nominated Officer of the College:
‘I confirm that the College has approved the introduction of the module and will be responsible for its resourcing’

_________________________________________________
Nominated Responsible Officer of the Associate College
VERONICA LEWIS
Director, London Contemporary Dance School

25/2/2009
Date
**MODULE SPECIFICATIONS**  
Performance in Practice: Collaborations  
UGCD33

1. **The title of the module**  
Performance in Practice: Collaborations

2. **The Department which will be responsible for management of the module**  
London Contemporary Dance School

3. **The Start Date of the Module**  
September 2009

4. **The cohort of students (onwards) to which the module will be applicable.**  
September 2009

5. **The number of students expected to take the module**  
15

6. **Modules to be withdrawn on the introduction of this proposed module**  
Not applicable

7. **The level of the module**  
Level 6

8. **The number of credits which the module represents**  
30

9. **Which term(s) the module is to be taught in**  
Term 8

10. **Pre-requisite and co-requisite modules**  
Pre requisite: UGCD11, UGCD13, UGCD14, UGCD21, UGCD22, UGCD23, UGCD24

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

12. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**  
Upon successful completion of this module, students will be able to:  
a) demonstrate assurance when working independently  
b) direct, with confidence, a group of dancers towards a clear intention  
c) demonstrate a secure knowledge the nature of other art forms  
d) exploit design/music in a choreographic context  
e) build on the input of others and approach the collaboration process with authority  
f) demonstrate an understanding of and sensitivity to the challenges of the creation and rehearsal of a collaborative work

*For the relationship of these subject specific outcomes to programme outcomes please see the module map in the programme specifications*
13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

- **g)** engage in creative problem solving and to make appropriate decisions within complex and/or unpredictable situations
- **h)** maintain curiosity, motivation and concentration throughout the learning process
- **i)** make informed evaluations of own work and the work of others in the furtherance of their vocational aspirations

For the relationship of these generic learning outcomes to programme outcomes please see the module map in the programme specifications

14 A synopsis of the curriculum

Students work with either a designer from Wimbledon School of Art or a composer from the Guildhall School of Music and Drama. The course begins with an intensive workshop for choreography and design/music students. It then focuses on the work of each collaborative team through the regular presentation of the pieces as they develop. The course culminates in an assessed performance in March. Students’ continuance of their technical training is an integral component of the module.

15 Indicative Reading List

**Design**


**Music**


16 Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Each morning will consist of two technique classes. (90 hours over 6 weeks) A week of intensive workshops will comprise improvisations, short assignments and discussion to investigate issues which arise out of the relationship between dance and design/music. As students embark on their own projects there are regular sharings with tutor and peer feedback (90 hours over 6 weeks) Independent rehearsal, viewing, journal writing and research (95 hours) Mentored production and performance (25 hours)

Total: 300 hours

17 Assessment methods and how these relate to testing achievement of the intended learning outcomes

Continuous assessment in contemporary technique and afternoon workshops (including feedback sessions) weighted at 30% each and measuring all of the above learning outcomes:

Performances weighted at 40% of the module mark measuring outcomes: a,b,c,d,e,f,g
Overall module assessment weightings:
Continuous assessment in contemporary technique 30%
Afternoon workshops 30%
Performance 40%

There is an expectation that students will normally achieve 100% attendance and are not eligible to accrue module credits where attendance falls below 80%, or where absences are not for condonable reasons (see notes on concession methodology in section 15 of the Programme Specification). Students must achieve an overall mark of 40% to accrue the module credits. If a student should fail an individual element, they will be assigned a second task providing them with another opportunity to pass the specific learning outcome(s). Marks for resubmissions will be capped at 40%

18 Implications for learning resources, including staff, library, IT and space

The module will be resourced through existing School resources.

19 A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities

The module will be delivered in accordance with the School's and CDD's published Equality and Disability policies and procedures.

20 Associate College
London Contemporary Dance School

21 University Department responsible for the programme:
Drama and Theatre Studies

THE MODULE IS PART OF A PROGRAMME IN AN ASSOCIATE COLLEGE

Statement by the Nominated Officer of the College:
'I confirm that the College has approved the introduction of the module and will be responsible for its resourcing'

25/2/2009
Date

Nominated Responsible Officer of the Associate College

VERONICA LEWIS
Director, London Contemporary Dance School
1 The title of the module
Performance in Practice: Repertory

2 The Department which will be responsible for management of the module
London Contemporary Dance School

3 The Start Date of the Module
September 2009

4 The cohort of students (onwards) to which the module will be applicable.
September 2009

5 The number of students expected to take the module
20

6 Modules to be withdrawn on the introduction of this proposed module
Not applicable

7 The level of the module
Level 6

8 The number of credits which the module represents
30

9 Which term(s) the module is to be taught in
Term 7 or 8

10 Pre-requisite and co-requisite modules
Pre requisite: UGCD11, UGCD13, UGCD14, UGCD21, UGCD22, UGCD23, UGCD24

11 The programmes of study to which the module contributes
BA (Hons) in Contemporary Dance

12 The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

a) discern the intention of the choreographer by exploring the physical and emotional qualities of the movement.
b) work at the imaginative level necessary to bring the piece to life in either the studio or the theatre.
c) demonstrate a high level of technical, creative and interpretative skills
d) find support in acquired technical skills to display artistic maturity and to continually develop individual strengths and qualities as a performer

For the relationship of these subject specific outcomes to programme outcomes please see the module map in the programme specifications

13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:
e) engage in creative problem solving and to make appropriate decisions within complex and/or unpredictable situations
f) maintain curiosity, motivation and concentration throughout the learning process
g) make informed evaluations of own work and the work of others in the furtherance of their vocational aspirations

For the relationship of these generic learning outcomes to programme outcomes please see the module map in the programme specifications

14 A synopsis of the curriculum

The module is concerned with learning, rehearsing and performing a piece which has been chosen to challenge the dancers in an appropriate manner, and which either has a rich and interesting history or which typifies certain significant aspects of contemporary culture. Students’ continuance of their technical training is an integral component of the module.

Within the module UGCD34 ‘Performance in Practice: Repertory’, there will be a variety of explorations which will be dependent on the contributing choreographer’s stylistic process and with that how the student is placed within the rehearsal and performance. It may be that students will chose to work with more than one choreographer within this module, thus experiencing a greater range of artistic, creative practice. Should this be the case the module code will be adapted on the students record as an indication of the range of options within the module that have been studied.

15 Indicative Reading List

Reading lists and viewing references will be distributed by the tutor, as appropriate to the particular work being studied.

16 Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Each morning will consist of two technique classes (90 hours over 6 weeks). Afternoon workshops will comprise rehearsal of seminal dance work (90 hours over 6 weeks) independent rehearsal, viewing, journal writing and research (95 hours) Mentored production and performance (25 hours).

Total: 300 hours

17 Assessment methods and how these relate to testing achievement of the intended learning outcomes

Continuous assessment in contemporary technique and afternoon rehearsal weighted at 30% each and measuring all of the above learning outcomes:
Performances weighted at 40% of the module mark measuring outcomes: a,b,c,d,e,f,g

Overall module assessment weightings:
Continuous assessment in contemporary technique 30%
Afternoon workshops 30%
Performance 40%
There is an expectation that students will normally achieve 100% attendance and are not eligible to accrue module credits where attendance falls below 80%, or where absences are not for condonable reasons (see notes on concession methodology in section 15 of the Programme Specification). Students must achieve an overall mark of 40% to accrue the module credits. If a student should fail an individual element, they will be assigned a second task providing them with another opportunity to pass the specific learning outcome(s). Marks for resubmissions will be capped at 40%.

18 **Implications for learning resources, including staff, library, IT and space**

The module will be resourced through existing School resources.

19 **A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities**

The module will be delivered in accordance with the School’s and CDD’s published Equality and Disability policies and procedures.

20 **Associate College**
London Contemporary Dance School

21 **University Department responsible for the programme:**
Drama and Theatre Studies

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**THE MODULE IS PART OF A PROGRAMME IN AN ASSOCIATE COLLEGE**

Statement by the Nominated Officer of the College:
‘I confirm that the College has approved the introduction of the module and will be responsible for its resourcing’

______________________________
Date

Nominated Responsible Officer of the Associate College

VERONICA LEWIS
Director, London Contemporary Dance School
1 The title of the module
   Performance in Practice: Originative work

2 The Department which will be responsible for management of the module
   London Contemporary Dance School

3 The Start Date of the Module
   September 2009

4 The cohort of students (onwards) to which the module will be applicable.
   September 2009

5 The number of students expected to take the module
   20

6 Modules to be withdrawn on the introduction of this proposed module
   Not applicable

7 The level of the module
   Level 6

8 The number of credits which the module represents
   30

9 Which term(s) the module is to be taught in
   Term 7 or 8

10 Pre-requisite and co-requisite modules
    Pre requisite: UGCD11, UGCD13, UGCD14, UGCD21, UGCD22, UGCD23, UGCD24

11 The programmes of study to which the module contributes
    BA (Hons) in Contemporary Dance

12 The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes
   Upon successful completion of this module, students will be able to:
   a) discern the intention of the choreographer by exploring the physical and emotional qualities of the movement.
   b) work at the imaginative level necessary to bring the piece to life in either the studio or the theatre.
   c) demonstrate a high level of technical, creative and interpretative skills
   d) find support in acquired technical skills to display artistic maturity and to continually develop individual strengths and qualities as a performer

   For the relationship of these subject specific outcomes to programme outcomes please see the module map in the programme specifications

13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes
   Upon successful completion of this module, students will be able to:
e) engage in creative problem solving and to make appropriate decisions within complex and/or unpredictable situations
f) maintain curiosity, motivation and concentration throughout the learning process
g) make informed evaluations of own work and the work of others in the furtherance of their vocational aspirations

For the relationship of these generic learning outcomes to programme outcomes please see the module map in the programme specifications

14 A synopsis of the curriculum

In this module students will work with a current choreographer to generate a new work, or an adaptation of an existing work remodelled specifically for the group. Students’ continuance of their technical training is an integral component of the module.

Within the module UGCD35 ‘Created Work’, there will be a variety of explorations which will be dependent on the contributing choreographer’s stylistic process and with that how the student is placed within the creative process. It may be that students will chose to work with more than one choreographer within in this module, thus experiencing a greater range of artistic, creative practice. Should this be the case the module code will be adapted on the students record as an indication of the range of options within the module that have been studied.

15 Indicative Reading List

Reading lists and viewing references will be distributed by the tutor, as appropriate to the particular work being studied.

16 Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Each morning will consist of two technique classes (90 hours over 6 weeks) Afternoon workshops will comprise generation / adaptation of new work (90 hours over 6 weeks) independent rehearsal, viewing, journal writing and research (95 hours) Mentored production and performance (25 hours).

Total: 300 hours

17 Assessment methods and how these relate to testing achievement of the intended learning outcomes

Continuous assessment in contemporary technique and afternoon rehearsal weighted at 30% each and measuring all of the above learning outcomes:
Performances weighted at 40% of the module mark measuring outcomes: a,b,c,d,e,f,g

Overall module assessment weightings:
Continuous assessment in contemporary technique 30%
Afternoon workshops 30%
Performance 40%
There is an expectation that students will normally achieve 100% attendance and are not eligible to accrue module credits where attendance falls below 80%, or where absences are not for condonable reasons (see notes on concession methodology in section 15 of the Programme Specification). Students must achieve an overall mark of 40% to accrue the module credits. If a student should fail an individual element, they will be assigned a second task providing them with another opportunity to pass the specific learning outcome(s). Marks for resubmissions will be capped at 40%

18 Implications for learning resources, including staff, library, IT and space

The module will be resourced through existing School resources.

19 A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities

The module will be delivered in accordance with the School's and CDD's published Equality and Disability policies and procedures.

20 Associate College
London Contemporary Dance School

21 University Department responsible for the programme:
Drama and Theatre Studies

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THE MODULE IS PART OF A PROGRAMME IN AN ASSOCIATE COLLEGE

Statement by the Nominated Officer of the College:
'I confirm that the College has approved the introduction of the module and will be responsible for its resourcing'

25/2/2009

Nominated Responsible Officer of the Associate College

VERONICA LEWIS
Director, London Contemporary Dance School
1 The title of the module
Negotiated Project

2 The Department which will be responsible for management of the module
London Contemporary Dance School

3 The Start Date of the Module
September 2009

4 The cohort of students (onwards) to which the module will be applicable.
September 2009

5 The number of students expected to take the module
40

6 Modules to be withdrawn on the introduction of this proposed module
Not applicable

7 The level of the module
Level 6

8 The number of credits which the module represents
30

9 Which term(s) the module is to be taught in
Term 7 or 8

10 Pre-requisite and co-requisite modules
Pre requisite: UGCD11, UGCD13, UGCD14, UGCD21, UGCD22, UGCD23, UGCD24

11 The programmes of study to which the module contributes
BA (Hons) in Contemporary Dance

12 The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

a) demonstrate a sophisticated understanding of their practice as viewed through a chosen conceptual lens
b) generate, research, manage and deliver an extensive independent project
c) identify and consolidate areas of interest within the wider parameters of dance practice

For the relationship of these subject specific outcomes to programme outcomes please see the module map in the programme specifications

13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

d) take personal responsibility within learning situations
e) engage critically with complex issues and make informed judgements and decisions which are communicated clearly
f) maintain curiosity, motivation and concentration throughout the learning process
g) make informed evaluations of own work and the work of others in the furtherance of their vocational aspirations

For the relationship of these generic learning outcomes to programme outcomes please see the module map in the programme specifications

14 A synopsis of the curriculum

Students will reflect on their performance in practice modules through a specific theoretical lens (eg: educational, choreological, historical, cultural, design) or in response to a specific research question for which the practical projects provide a framework for enquiry. Tutors from each contextual area will contribute to 2 sessions per Performance in Practice project to support this study. Students will present one negotiated project at the end of the year (lecture demonstration written paper, CD Rom or practical project etc.).

Each performance in Practice module is followed by reflection/writing up days to facilitate the independent study needed for this module. In addition there will be a series of professional studies lectures to support students’ transition into the profession. Students will receive continuous feedback and support throughout the module from tutors.

15 Indicative Reading List

Reading lists and viewing references will be distributed by the tutor, as appropriate to the particular lens chosen and works being studied.

16 Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

10 hours of input per performance in practice project x 3 projects = 30 hours
5 hours of tutorial = 5 hours
Independent study and assessment preparation = 250 hours
15 hours of professional studies = 15 hours

Total: 300 hours

17 Assessment methods and how these relate to testing achievement of the intended learning outcomes

Final presentation of negotiated project (lecture demonstration written paper, CD Rom or practical project etc).

Overall module assessment weightings:
Final presentation of negotiated project 100%

18 Implications for learning resources, including staff, library, IT and space
The module will be resourced through existing School resources.

19 A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities

The module will be delivered in accordance with the School’s and CDD’s published Equality and Disability policies and procedures.

20 Associate College
London Contemporary Dance School

21 University Department responsible for the programme:
Drama and Theatre Studies

THE MODULE IS PART OF A PROGRAMME IN AN ASSOCIATE COLLEGE

Statement by the Nominated Officer of the College:
‘I confirm that the College has approved the introduction of the module and will be responsible for its resourcing’

VERONICA LEWIS
Director, London Contemporary Dance School

25/2/2009
Date
<table>
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<th>Learning Outcomes</th>
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A Knowledge and understanding of:
A1 contemporary dance performance practice and the range of processes by which contemporary dance performance is created, realised and presented
A2 the level of engagement necessary for technical and creative development
A3 The underlying principles and values of a range of established and emerging dance techniques and movement forms
the aesthetic, artistic and cultural values informing the way in which dances are made, performed and viewed

Intellectual Skills:
B1 the ability to reflect upon their individual practice within the wider framework of contemporary dance and culture
B2 the ability to engage critically with complex issues and to make informed judgements and conclusions which are communicated clearly
B3 the ability to demonstrate a conceptual understanding of the discipline that enables a critique of performance work

Subject-specific skills:
C1 a high level of technical, creative and interpretative skills
C2 the ability to identify and continually develop individual strengths and qualities as a performer
C3 informed approaches to working within dance and performance environments
C4 working practices in line with the expected norms and standards of the dance profession
C5 the capacity to engage with creative practice to promote artistic and personal growth

Transferable skills:
D1 the ability to take personal responsibility within learning situations
D2 the ability to research and communicate information, ideas and responses in a variety of ways and in a variety of contexts
D3 the ability to engage in creative problem solving and to make appropriate decisions within complex and/or unpredictable situations
D4 the ability to reflect on personal learning experiences
D5 the ability to maintain curiosity, motivation and concentration throughout the learning process
D6 an understanding of group working, group dynamics and people management and the ability to apply this understanding to practical contexts
D7 the ability to make informed evaluations of own work and the work of others in the furtherance of their vocational aspirations