

MODULE SPECIFICATION

1. **Title of the module**

BA1CP1 Creative Practice 1

2. **School or partner institution which will be responsible for management of the module**

Northern School of Contemporary Dance

3. **The level of the module (e.g. Level 4, Level 5, Level 6 or Level 7)**

Level 4

4. **The number of credits and the ECTS value which the module represents**

15 Credits, 7.5 ECTS

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

Autumn Term & Spring Term

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

N/A

7. **The programmes of study to which the module contributes**

BA (Hons) Dance (Contemporary)

8. **The intended subject specific learning outcomes.**

On successfully completing the module students will be able to:

8.1 generate, interpret and develop movement material

8.2 investigate choreographic approaches and structures

8.3 create a coherently crafted choreographic work within a chosen theme or aesthetic

8.4 explore and implement theatre production skills as an integral part of their artistic work

These subject specific outcomes relate to the following programme outcomes: A1, A4 and B3

9. **The intended generic learning outcomes.**

By the end of this module students will have acquired a further range of general abilities and capacities, qualities of mind and transferable skills, in order to:

9.1 work in planned and improvisatory ways, to anticipate and accommodate change, ambiguity, creative risk taking, uncertainty and unfamiliarity

9.2 identify personal strengths and needs, and reflect on personal development and opportunities for life-long learning

9.3 research and examine information, materials and experiences, formulate independent judgements, and articulate reasoned arguments through reflection

10. A synopsis of the curriculum

In this module students will receive instruction into the core principles of devising and developing choreography, composition, improvisation, movement research and theatre practice. The main focus will be upon giving students a core set of skills and a fundamental understanding of key practices and practitioners from which to develop a complex understanding of choreography and movement language. The majority of sessions will be practical, however this will be supported by theoretical and academic underpinnings.

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

Albright, A.C. and Gere, D. (eds.) (2003). *Taken by surprise : a dance improvisation reader*. Middletown, CT: Wesleyan University Press.

Bremser, M. (2011). *Fifty Contemporary choreographers*. London : Routledge. 2 ed.

Burrows, J. (2010). *A choreographers handbook*. London : Routledge.

Butterworth, J. (ed.) (2009). *Contemporary choreography : a critical reader*. Abingdon : Routledge.

12. Learning and Teaching methods

Practical Lectures:	60 hours
Tutorials:	1 hour
Directed Study:	39 hours
Independent Study:	50 hours
Total:	150 hours

The first part of this module is delivered through studio-based sessions including core skills and task based learning. Although the emphasis is on practical learning, this will be supported by academic and theoretical underpinning as relevant. Feedback will be given on student work as an integral part of the sessions.

In the second part of this module students will work independently on the creation of a choreographic work with formal tutorial support. Feedback will be given following the assessment.

13. Assessment methods.

Item 1: Continuous assessment

Weighting: 25%

Learning Outcomes addressed: 8.1, 8.2, 8.4, 9.1, 9.2 and 9.3

Item 2: Creative and performance project

Weighting: 75%

Learning Outcomes addressed: 8.1, 8.2, 8.3, 8.4, 9.1, 9.2 and 9.3

Students will work either individually or in pairs to present a choreographic work or study in a performative context.

14. *Map of Module Learning Outcomes (sections 8 & 9) to Learning and Teaching Methods (section 12) and methods of Assessment (section 13)*

Module learning outcome		8.1	8.2	8.3	8.4	9.1	9.2	9.3
Learning/teaching method	Hours allocated							
Practical Lectures	60	X	X		X	X	X	X
Independent Study	50	X	X	X	X	X	X	X
Directed Study	39	X	X		X	X	X	X
Tutorials	1	X	X	X	X	X	X	X
Assessment method								
Continuous Assessment	25%	X	X		X	X	X	X
Creative and performance project	75%	X	X	X	X	X	X	X

15. **Inclusive module design**

Northern School of Contemporary Dance recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

- a) Accessible resources and curriculum
- b) Learning, teaching and assessment methods

Northern School of Contemporary Dance recognises and has embedded the expectations of current disability equality legislation, and supports students with a declared disability or special educational need in its teaching. Within this module we will make reasonable adjustments wherever necessary, including additional or substitute materials, teaching modes or assessment methods for students who have declared and discussed their learning support needs. Arrangements for students with declared disabilities will be made on an individual basis, in consultation with Northern School of Contemporary Dance’s student support service, and specialist support will be provided where needed.

This module is intended to offer an inclusive approach to learning and assessment for most specific learning difficulties and physical disabilities. Where necessary individual adjustments will also be made.

16. Campus(es) or centre(s) where module will be delivered

Northern School of Contemporary Dance

17. Internationalisation

At Northern School of Contemporary Dance, the student population of the undergraduate degree programme come from a range of countries outside of the UK. Countries which traditionally feed our student body cover Western Europe, Eastern Europe, America, China & India.

Throughout the programme students are encouraged to engage in experiences and share historical, cultural and social experiences from their own societies and cultures in open dialogue. This is evident in the very practical dynamic of the student body through to the artistic work in which they collaborate in the studio.

Amongst our staff-base 2 tutors are French, one Czech/Dutch, one Australian and one Finnish. Drawing from their training and professional careers they bring a wealth of different experiences from outside the UK into their studio practice.

Within this module students frame their practice around industrial artistic conventions, drawing influences from many practitioners and many creative paradigms. Learning outcomes and assessment items are intended to be flexible enough for differing influences to be explored as they happen and reflect the cohort population for any particular year. Both of these have an openness for students to be able to interpret and embed a style which encompasses stylistic features from wherever in the world they originate.

The school has an enrichment programme with additional classes and workshops which also feed into the module experience as a result of their world influences and philosophies.

18. Partner College/Validated Institution

Northern School of Contemporary Dance

19. University School responsible for the programme

School of the Arts

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Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.

Date approved	Major/minor revision	Start date of the delivery of revised version	Section revised	Impacts PLOs (Q6&7 cover sheet)