

MODULE SPECIFICATION

1. **Title of the module**

BA2CP2 Creative Practice 2

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 5

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)**

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 critically investigate and apply key ideas around running a small arts-based event

8.2 research and effectively contribute to the running of a small arts-based event

8.3 apply a coherent approach and understanding of the overall project to specific roles in the running of a small arts-based event

8.4 work effectively and appropriately within a large multi-layered group structure both autonomously and with direction

These subject specific outcomes relate to the following programme outcomes: A8, B3 and D1

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 effectively lead, facilitate, participate and problem solve within team working contexts

9.3 understand group dynamics to operate collaboratively within collective, creative and professional contexts to generate and pursue shared goals

10. A synopsis of the curriculum

In this module students will be introduced to the skills of arts project management. They will receive input around organisation, publicity, curation and the different ideas and approaches that can be taken within arts project management.

Students will work collectively to apply these skills in the running of a small arts-based festival or event. They will split into groups, with each group taking on one key aspect of the project. The event will stage and promote work with artists and performers external to the project. This will put the emphasis on the student's art-management skills separate from their own artistic work.

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

Eldridge, P. and Voss, J. (no date). *How to set up a Film Festival*. Available at: <http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-how-to-set-up-a-film-festival-2001.pdf> (Accessed: 12 November 2016).

John-Steiner, V. (2000). *Creative collaboration*. Oxford: Oxford University Press.

Giorgi, L., Segal, J., Delanty, G., Sassatelli, M., Santoro, M., Solaroli, M., Magaudda, P. and Chalcraft, J. (2016). *European Arts Festivals - Strengthening cultural diversity*. Available at: https://ec.europa.eu/research/social-sciences/pdf/policy_reviews/euro-festival-report_en.pdf (Accessed: 12 November 2016).

12. Learning and Teaching methods

Lectures:	24 hours
Tutorials:	2 hour
Directed Study:	50 hours
Independent Study:	74 hours
Total:	150 hours

Students will receive input in art management relevant to running a small art-based event. They will then work in small groups, each student with a specific role in the project. They will receive tutorial support throughout and group feedback will be given after the project.

13. Assessment methods.

Item 1: Staging of an art event, individual contribution to a group project

Weighting: 50%

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

Item 2: Supporting evidence (written, presentation, portfolio) as appropriate to the role

Weighting: 50%

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

As part of this element the group will submit a formal breakdown of the individual contributions provided by each group member. This will include a summary of the distribution of work, alongside a self-evaluation of each member's involvement. This will inform individualisation of marks as appropriate.

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							
Independent Study	74	X	X	X	X	X	X	X
Directed Study	50	X	X	X	X	X	X	X
Lectures	24	X	X	X	X	X	X	X
Tutorials	2	X	X	X	X	X	X	X
Assessment method								
Individual contribution to a group project	50%	X	X	X	X	X	X	X
Supporting evidence	50%	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 are able to contextualise the work of their peers in wider contexts surrounding social and cultural world practices. Different arts genres and influences from other societies enable students to draw influence and value in their own work. Students are able to support this through shared practice and dialogue in relation to arts promotion in their own countries. This will support the students to look to the world to platform their work as producers. Similarly the voice of international students' is actively sought within discussion around current debates in the UK which impact directly on the dance sector. For example, it is valuable to hear about international students' perception of funding for the arts in their own countries, or their perception of gender equality in the arts.

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)