

MODULE SPECIFICATION

1. **Title of the module**

Creative Modes of Enquiry - MACM1

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 7

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

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

None

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

MA in Dance and Creative Enterprise

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

On successfully completing the module students will be able to:

8.1 articulate, research and apply sophisticated choreographic and improvisatory skills and ideas

8.2 systematically investigate the artistic context for their creative work

8.3 investigate artistic working practices with critical awareness of different modes of working

8.4 effectively contribute to a complex artistic work with originality in application of knowledge

8.5 organise, coordinate and collaborate effectively within group project work

8.6 apply an advanced visual, aural and spatial awareness in the making, sharing, presentation and performance of contemporary dance

8.7 apply advanced technical, creative and interpretive skills to effectively communicate with recipients or audiences

These subject specific outcomes relate to the following programme outcomes: A1, A2 and A3

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 demonstrate informed engagement with the processes of production, design and rehearsals by which contemporary dance is made, shared and performed

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

9.3 operate and think reflexively, creatively, critically and technically to develop ideas and construct arguments

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

9.5 communicate information, ideas and creative responses, using appropriate scholarly and professional registers/conventions for a variety of audiences

9.6 sustain concentration and focus for extended periods

10. A synopsis of the curriculum

In this module students will work on developing their skills as creators and makers both individually and in small collaborative groups. They will explore a range of ideas and processes related to choreography, improvisation, movement research, conceptual and performance art, looking in particular at collaborative working practices. They will then produce a small art project collaboratively in small groups.

Although these sessions will be largely practical these will be supported by historical and theoretical underpinnings. Students will be introduced to current debates surrounding intellectual property rights and the affect this has on the creator and their work

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

Blume, E. (ed.) et al. (2015). *Black mountain: an interdisciplinary experiment 1933-1957*. Staatliche Museen zu Berlin: Berlin.

Butcher, R. and Melrose, S. (eds.) (2005). *Rosemary Butcher: choreography, collisions and collaborations*. Enfield: Middlesex University Press.

John-Steiner, V. (1997). *Notebooks of the mind: explorations of thinking*. Rev. edn. New York: Oxford University Press.

Lambert-Beatty, C. (2008). *Being watched: Yvonne Rainer and the 1960s*. Cambridge, Mass.: The MIT Press. (October books).

Roche, J. (2015). *Multiplicity, embodiment and the contemporary dancer: moving identities*. Basingstoke: Palgrave Macmillan.

12. Learning and Teaching methods

Lectures	12 hours
Workshops	24 hours
Tutorials	4 hours
Independent Study	110 hours
Total Study hours:	150 hours

Students will be introduced to this module through a series of lectures, workshops, directed study, and viewings of live and recorded dance works. The opening part of the learning will focus on developing the student's choreographic and improvisation skills, as well as how practical collaborative working fits into the current artistic landscape. Students will also be guided in considering how individual, hierarchical and non-hierarchical structures best function.

Students will then create an artwork in small groups. This will be supported by tutorials, with feedback also given after the project.

13. Assessment methods.

Item 1: Continuous assessment

Weighting: 25%

Learning Outcomes addressed: 8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 9.1, 9.2, 9.3, 9.4, 9.5 and 9.6

Item 2: Group Performance project

Weighting: 75%

Learning Outcomes addressed: 8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 9.1, 9.2, 9.3, 9.4, 9.5 and 9.6

The very nature of this module is to support *collaboration* as a valuable industrial competency. To define collaboration is to say that it is a situation in which learners interact in a collaborative way, as a result of the tutorial process, where the tutor is able to measure the extent to which individuals interactions influence the peers' cognitive processes. Also during the tutorial process the tutor is able to observe a second intuitive criterion; that 'doing something together' implies rather synchronous communication, while cooperation is often associated with asynchronous communication.

Students will collaborate in a small group to create a movement-based artistic work. The emphasis of this project will be around how their chosen mode impacts on the art object, as well as how to co-create successfully with a high level of craft and skill. Students will be guided to consider how collaboration can enhance the creative experience drawing upon best practice in this area.

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	8.5	8.6	8.7	9.1	9.2	9.3	9.4	9.5	9.6
Learning/ teaching method	Hours allocated													
Independent Study	110	X	X	X	X	X	X	X	X	X	X	X	X	X
Lectures	12	X	X	X			X		X	X	X	X	X	X
Workshops	24	X	X	X	X	X	X		X	X	X	X	X	X
Tutorials	4	X	X	X	X	X	X	X	X	X	X	X	X	X
Assessment method														
Continuous Assessment (25%)		X	X	X	X	X	X	X	X	X	X	X	X	X
Group Performance project (75%)		X	X	X	X	X	X	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**

Students on this postgraduate programme come from all over the world and from all kinds of backgrounds – including experience from other sectors of the creative industries. By very nature this Masters degree appeals to those who have an undergraduate degree and a passion for the arts, or those with previous experience working within the cultural sector and eclectic areas of interest they want to pursue. From digital crowdfunding to policies for the creative city, students are able to investigate their own subject and develop their individual professional path on the programme. Much of this surrounds their ability to engage in knowledge transfer with their peers and tutors, of whom thirty-five percent come from countries outside of the UK.

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.

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 creative arts practice in their own countries. Students will work collaboratively to create a work that challenges, comments upon, or places itself within the context of a sociological or environmental theme. These are often drawn from global contexts with references to social and cultural elements from other countries. 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.

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.

MODULE SPECIFICATION



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