

1. **Title of the module**

MACY1 Company

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**

60 credits, 30 ECTS

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

Autumn, Spring and Summer term

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

None

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

MA Contemporary Dance Performance (Verve and PAS)

Postgraduate Diploma in Contemporary Dance Performance (Verve and PAS)

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

On successfully completing the module students will be able to:

- 8.1 identify and employ strategies that draw on comprehensive working knowledge of creative processes, through engagement in the devising, refining and performance of new or existing dance works
- 8.2 respond flexibly to the artistic and technical complexities of the performance process
- 8.3 apply a broad and informed range of approaches to choreographic and creative practice, initiating action or taking instruction as appropriate
- 8.4 develop and employ appropriate strategies to support effective collaborative practice in the devising, refining and performing of dance works
- 8.5 develop and apply effective strategies to independent practice that support the creation, rehearsal, performance and touring of dance works at a professional level
- 8.6 explore and develop informed engagement with the processes of performance including creation, rehearsal, design, production, and touring
- 8.7 manage and apply appropriate approaches to the execution of movement material, demonstrating technical clarity, embodiment and creative interpretation

8.8 assemble information from a range of theoretical and practical experiences to support articulation of strategies for continual personal and professional development

These subject specific outcomes relate to the following programme outcomes:

A1, A3, A5, B1, B3, C2,C3, C4,C5,C6,C7,C8, C9, C10, C11, C12, D2, D4 AND D5

9. The intended generic learning outcomes.

On successfully completing the module students will be able to:

9.1 take responsibility for the independent learning necessary for continuing professional development

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

9.3 research and examine information, materials and experiences, formulate independent judgements, and articulate reasoned arguments through observations, personal experiences and reflections

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

9.5 make appropriate and effective decisions within complex and/or unpredictable situations

9.6 apply a degree of high personal effectiveness: critical self-awareness, self-reflection and self-management; time management; conflict resolution, the ability to continue to learn through reflection on practice and experience

9.7 recognise situational and interpersonal factors and how these can be effectively accommodated to facilitate productive working relationships

10. A synopsis of the curriculum

Students will participate fully in the life of a contemporary dance company with exposure to a range of creative processes, rehearsals, teaching and/or touring periods. The module emphasises how all elements of company life combine and overlap to form a holistic experience in which the student is constantly involved in 'process'.

Students will experience the need to sustain creative engagement with work whilst on tour, the need to be flexible and responsive in order to cope with the unpredictable situations, the need to throw themselves into new and unfamiliar circumstances, and the need to develop the interpersonal skills necessary to build and sustain relationships with a small group of people.

The module will emphasise the transferable skills needed by a professional dance artist in the current ecology, applying those skills across a range of challenging contexts. Students will develop the self-awareness and physical, mental and emotional resilience to enable them to support the cohesion of a group, whilst recognising and negotiating their own individual needs.

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

Burrows, J. (2010) *A choreographer's handbook*. New York: Routledge

Brooks-Mata, K. (2017) Selfies, Dance, and Performance: A Multimedia and Multidisciplinary Collaboration. *Research in Dance Education*. Vol. 17 (3) 2017.

Gervasio, A.H. (2012) Toward a psychology of responses to dance performance. *Research in Dance Education*. Vol. 13 (3) 2012.

NSCD media archive is available to students to access thousands of dance works on screen
<http://www.nscd.ac.uk/library/nscd-media-archive/>

Olse, A. & McHose, C. (2014). *The place of dance: a somatic guide to dancing and dance making*. Middletown

Simonsen, B. (ed.) (2017) *The art of rehearsal: conversations with contemporary theatre makers*. London: Bloomsbury Methuen Drama.

12. Learning and Teaching methods

Rehearsal/performance 425 hours

Tutorials 8 hours

Independent Study 167 hours

Total Study hours: 600 hours

This module is predominantly delivered through daily rehearsal during the creation and/or restaging of work on the company. Learning in the studio is enhanced through tutorial and there is an expectation of independent study to develop the reflective skills which are vital to a career in dance performance. Students will also participate in a range of activities as guided by their Artistic Director or Company mentor, including touring and potentially teaching, amongst any other reasonable tasks.

13. Assessment methods.

13.1 Main Assessment

Item 1: Continuous Assessment (professional practice, rehearsal and embodiment of work(s) over an extensive creation/devising period)

Weighting: 40%

Continuous assessment best reflects professional practice where a dancer is constantly monitored, nurtured and supported to develop over time. It is the strength of their daily practice which is a key indicator of employability and this is reflected in the approach to assessment in this module, ensuring it is relevant and fit for purpose.

During the creation and rehearsal period students will be assessed on the ways in which they prepare, contribute to and engage with their daily practice as part of their transition into the professional dance sector. It is recognised that life within a company setting requires the development of, not only physical, but also personal and interpersonal skills and the assessment is designed to capture students' development in all these areas.

Continuous assessment is based on students’:

- approach to studio practice in a creation/rehearsal setting
- ability to engage with the demands of that process and to assimilate feedback
- ability to engage in discussion around their approach to autonomous, reflective practice.
- observation in performance as agreed between the tutor and student.

Learning outcomes addressed: 8.1, 8.3, 8.4, 8.5, 8.6, 8.8, 9.1, 9.3, 9.4 and 9.7

Item 2: Continuous Assessment

Weighting: 60%

The two continuous assessment points are used to reflect the student’s progression as a company dance artist over defined periods of time. In the second continuous assessment point students are assessed on their ability to engage with company life through a period of extended rehearsal and touring.

At this final stage of the Company module assessment will focus on the students ability to self-reflect, assimilate and apply feedback and information in order to demonstrate personal development.

Learning Outcomes addressed: 8.2, 8.4, 8.5, 8.6, 8.7, 9.2, 9.5 and 9.6

Throughout the entire module students will receive feedback through in class and through group and 1:1 tutorials. Formal feedback will be given following the assessments.

13.2 Re-assessment

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	8.8	9.1	9.2	9.3	9.4	9.5	9.6	9.7
Learning/teaching method	Hours allocated															
Rehearsal/performance	425	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Tutorials	8	X		X		X	X		X	X	X	X		X		X
Independent Study	167	X		X		X	X		X	X	X	X		X		
Assessment method																

Item 1: Continuous Assessment (rehearsal period)		X		X	X	X	X		X	X		X	X			X
Item 2: Continuous Assessment (performance)			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

Due to the nature of employment across the arts sector in Higher Education, there are likely to be a number of participants on the module who are foreign nationals and/or educated in systems outside the UK. Thus, they bring a diverse set of experiences and expectations about higher education. One of the roles of the module is to ensure that participants have a shared understanding of the national (UK) context(s) in which they are working, and also that of international and European contexts, where some host companies and Verve may tour to throughout the programme of study. Discussion and learning will therefore benefit from comparisons/contrasts between this national context of higher education and training, and the various backgrounds and experiences participants bring. The PAS

module has involved companies in Germany and Denmark which offers students who successfully audition for those an ideal opportunity to learn about different cultures.

Reading and other resources may be drawn from a broad variety of contexts (e.g. American, Australian and European) and participants will be encouraged engage with that literature as a means of supporting their development, alongside potentially working with choreographers and artists from a range of national and international contexts.

Online contribution and collaborative input through the virtual learning environment (in the case of forums, group blogs and discussion boards) is also likely to raise issues of differences between students in what is interesting to them (including what is relevant to them given their diverse backgrounds).

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)