1. Title of the module
   Inclusive Creative Practice – MAICP1

2. Division or partner institution which will be responsible for management of the module
   Northern School of Contemporary Dance

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

4. The number of credits and the ECTS value which the module represents
   30 credits, 15 ECTS

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

6. Prerequisite and co-requisite modules
   None

7. The course(s) of study to which the module contributes
   MA Dance Teaching and Facilitating

8. The intended subject specific learning outcomes.
   On successfully completing the module students will be able to:

   8.1 Develop a practical and theoretical understanding of working creatively in an inclusive and accessible environment designed to meet the needs of every participant

   8.2 Intellectually and perceptually plan and deliver creative experiences for a diverse cohort of participants and be able to adapt their approach and practice accordingly

   8.3 Develop a critical rationale for practice that is grounded in theoretically informed understanding, experience gained through critical incidents, and relevant values and policy contexts.

   8.4 Explore their own understanding of creativity through the practice and recognise the importance of creativity as a tool for human development and learning.

   8.5 Critically analyse and measure the value and impact dance activity, using of a range of evaluation techniques appropriate to community arts practice
9. **The intended generic learning outcomes.**
   **On successfully completing the module students will be able to:**

   9.1 Communicate information, ideas, and creative responses, using appropriate scholarly and professional registers/conventions appropriate for a specific audience

   9.2 Solve complex problems and make decisions: establish criteria, using appropriate decision-making techniques including identifying, formulating, and solving practice-based problems; the ability to create, identify and evaluate options; the ability to implement and review decisions whilst carrying out a professional role

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

   9.4 Critically use information retrieval skills, involving the ability to gather, sift, manipulate, synthesise, and organise material

   9.5 Work in planned and improvisatory ways, clarify the nature of a problem, evaluate alternatives, propose viable solutions, and determine the outcome of the various options

   9.6 Work independently, set goals and manage their own workloads

10. **A synopsis of the curriculum**

    The module is designed to develop the knowledge and skills necessary to lead work in an inclusive arts context, and involves learners participating in experiential learning activities. Students are required to plan, lead and deliver a small-scale creative project with and for a specific cohort of individuals. This module aims to enhance and develop students' knowledge and understanding of the specific needs of participants, creating an environment and content which is both inclusive and accessible. There is an expectation that students will work alongside other roles in an institution to enhance their understanding of policy and practicalities for supporting participants through activity demonstrates that participant centred engagement at the heart of the activity. The module will give participants an opportunity to make an applied analytical study the learner and their support as a mechanism for their creative practice. Through the blend of theory and practice, the student will experience the relationships and develop an understanding of the value that learner support plays within the broader connections of inclusive dance practice. This is contextualised against the wider context of national strategies including the arts council’s case of creative diversity and the need to constructively align learner support to the practice in a holistic way. Reference will be made to relevant frameworks and prescribed codes of practice.

    This module will cover: A review of participants' present experience, accessibility, inclusive practice and resources, the importance of inclusion and diversity awareness in promoting ethical behaviour, through practical dance practice. Constructive alignment: design of inclusive dance practice which effectively measures the relationship between creative engagement, participant support, feedback to participants and accessible activities which inspire creative growth and outcomes which are both positively valuable and impactful for each individual.

    The module provides opportunity for the student to review and evaluate their project in a manner which facilitates critical and analytical discourse around the value and impact that engagement in dance activity has on human beings.
11. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**


Neilson, C.S and Burridge, S. (2015) *Dance Education around the world: Perspectives on dance, young people and change*. Routledge,


12. **Learning and teaching methods**

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<tr>
<th>Activity</th>
<th>Hours</th>
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<tr>
<td>Lectures</td>
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<td>Seminars</td>
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<td>Tutorials</td>
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<td>Independent Study / creative practice</td>
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<tr>
<td><strong>Total Study hours:</strong></td>
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Alongside the weekly two-day attendance at NSCD, this module will be delivered in a considered manner appropriate to the activity undertaken by the student. Guest specialist lecturers will be brought in to deliver content on specific areas of inclusive practice, disability, and diversity awareness. This will give students opportunities to work collaboratively with specialists, creative artists, and participant cohorts to develop practice and creativity for diverse audiences (effective communication, accessible content, disability, and diversity awareness).

Directed study will be completed through tasks and sessions on NSCD-Moodle (VLE)

13. **Assessment methods**

13.1 **Main assessment methods**

Item 1: Creative performance project (Approx 10 – 15 minutes)

Weighting: 60%

Item 2: Project evaluation (Presentation approx 20 mins or Report approx 3,500 words or Viva-Voce approx 25 mins)
Weighting: 40%
Learning outcomes addressed: 8.1, 8.3, 8.5, 9.1, 9.3 and 9.4.

Students can work independently or will collaborate in pairs (depending on the participant cohort size and the needs of the cohort group) to create a movement-based artistic work. The emphasis of this project will be around how their inclusive practice impacts on the art object, to successfully craft something which can be disseminated through a performance or other medium. Students will be guided to consider how collaboration with participants can enhance the creative experience drawing upon best practice in this area.

There are 2 summative assessment points which enable student to apply theory to practice and allow for opportunities for critical engagement in the context of inclusion and the arts and a subsequent development in artistic practice. Item 1 is the object for critical analysis for assessment item 2, where students critique their work, measuring value and impact of the practice for the individual and the art form. A strand of the critical analysis will include elements of self-reflection to inform professional development planning.

Throughout the module students will receive feedback through group and 1:1 tutorials as appropriate. Formal feedback will be given following the assessments.

13.2 Reassessment methods
NA

14. Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section 12) and methods of assessment (section 13)

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<thead>
<tr>
<th>Module learning outcome</th>
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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**

As a reflection of the nature of employment across the arts sector 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 secondary, post-16 and community education. One of the roles of the module is to ensure that participants have a shared understanding of the national (UK) context in which they are teaching. Class discussions will benefit from comparisons/contrasts between this national contexts of school based settings and community education and the various backgrounds and experiences participants bring. Readings on discipline-specific aspects of pedagogy may be drawn from a broader variety of contexts (e.g. American, Australian and European) and participants will be encouraged engage with that literature as a means of supporting their own teaching, learning and student support contexts, within their own institution and professional role. 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). Within this module students will shape work which makes some connection to the wider world in which they live. International students sometimes framework suitable for their home market, others create work for a UK/European audience. Students can shape their assessment to encompass and explore influences and responses to social and cultural traditions which relate to their own educational journey if they so wish.

Several key topics in the course surrounding inclusivity and integration invite students to consider various categories of ‘difference’ among students (including international students) that may make it more challenging and important for them to create a sense of belonging. As such, the module should raise awareness of diversity within their professional practice. There is opportunity within this module to analyse, discuss and evaluate different countries arts education and community arts strategies around inclusion and accessibility.

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 Division responsible for the course**
   Division of Arts and Humanities

**DIVISIONAL USE ONLY**

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

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<th>Date approved</th>
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Module Specification Template with Guidance (last revised September 2020)