

MODULE SPECIFICATION

1. **Title of the module**

Movement and Composition 1 – CA212

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

National Centre for Circus Arts

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)**

Autumn and Spring Terms

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

N/A

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

Foundation Degree in Circus Arts

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

On successfully completing the module students will be able to:

- 8.1 Absorb and adapt kinaesthetic information
- 8.2 Communicate through movement
- 8.3 Demonstrate increased technical skill
- 8.4 Interpret theoretical concepts through practical work
- 8.5 Show awareness of the body as a text
- 8.6 Apply awareness of technique to the execution of detailed phrases
- 8.7 Identify structures and adapt principals studied to their own work
- 8.8 Show an understanding of metaphor and the communicative potential of non-verbal performances

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

On successfully completing the module students will be able to:

- 9.1 Demonstrate critical and analytical skills
- 9.2 Apply creative and imaginative skills

- 9.3 Apply acquired knowledge and make increasingly sophisticated connections between different strands of learning

10. A synopsis of the curriculum

This module addresses both movement technique and composition of material.

Work in term 1 intensifies the technique work introduced in previous movement classes whilst also allowing students to generate original compositions. Sessions emphasising technique will focus on dynamism, spaciousness, complexity and detail. Composition classes will introduce students to choreographic principals and employ a variety of themes to explore the use of space, structure, and metaphor in creating effective performance material.

Work in term 2 advances the technique work explored in term 1 and places increased emphasis on the complexity and length of phrases, as well as heightened demands on clarity of movement and expression. Students will be expected to learn at an increased pace and adapt kinaesthetic information to create original material. Composition classes will include viewing and analysing performances to allow students to apply principles derived from outside sources to their own creative practice and in a range of artistic contexts.

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

Burrows, J., *A choreographer's handbook*. London: Routledge, 2010

A., and Joy, J., *Planes of composition: dance, theory, and the global*. London: Seagull Books, 2009

Humphrey, D., *The Art of Making Dances*, Rinehart, 1959

Tufnell, M and Crickmay, C., *Body space image: Notes towards improvisation and performance*, London: Virago, 1990

12. Learning and Teaching methods

Studio based tutor led sessions and workshops: 50 hours approx.

These will address learning outcomes 8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 9.1, 9.2 and 9.3

Independent study: 100 hours approx.

These will address learning outcomes 8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 9.1, 9.2 and 9.3

Total Study Hours: 150 hours

13. Assessment methods.

Assessment of the module is split over 2 terms, with students receiving 1 grade for each term. The final module grade is an average of these 2 grades.

For each unit continuous assessment of technique work makes up 50% of the grade

For each unit continuous assessment of composition work makes up 50% of the grade

Both methods of assessment assess all learning outcomes of the module.

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It is compulsory for students to pass assessment for both terms.

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
Learning/teaching method	Hours allocated											
Studio based tutor led sessions and workshops	50	X	X	X	X	X	X	X	X	X	X	X
Independent study	100	X	X	X	X	X	X	X	X	X	X	X
Assessment method												
Continuous assessment of technique work		X	X	X	X	X	X	X	X	X	X	X
Continuous assessment of composition work		X	X	X	X	X	X	X	X	X	X	X

15. **The Collaborative Partner 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 the University's/ Collaborative Partner's (delete as applicable) disability/dyslexia student support service, and specialist support will be provided where needed.**

16. **Campus(es) or Centre(s) where module will be delivered:**

National Centre for Circus Arts

17. **Partner College/Validated Institution:**

National Centre for Circus Arts

18. **University School responsible for the programme:**

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School of 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)