

MODULE SPECIFICATION

1. KentVision Code and title of the module

NCA203 Movement 2

2. Division and School/Department or partner institution responsible for the module

National Centre for Circus Arts

3. The level of the module

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 or Summer Term

6. Delivery of the module

6.1. Mode of study

In person

6.2. Campus(es) or centre(s) where module will be delivered

National Centre for Circus Arts

7. Prerequisite and co-requisite modules and/or any module restrictions

n/a

8. The course(s) of study to which the module contributes

BA (Hons) in Circus Arts

8.1. The module is compulsory for the following courses

BA (Hons) in Circus Arts

8.2. The module is optional for the following courses

n/a

9. 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, somatic practices, complexity and detail. Composition classes will

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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.

10. Contact Hours

Private Study: 90 hours

Contact Hours: 60 hours

Total: 150 hours

11. Learning and teaching methods

This module will be delivered via studio based physical coaching lessons and creative workshops

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

12.1 Absorb and adapt kinaesthetic information

12.2 Communicate through movement

12.3 Demonstrate increased technical skill

12.4 Interpret theoretical concepts through practical work

12.5 Show awareness of the body as a text

12.6 Apply awareness of technique to the execution of detailed phrases

12.7 Identify structures and adapt principals studied to their own work

12.8 Show an understanding of metaphor and the communicative potential of non-verbal performances

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

13.1 Demonstrate critical and analytical skills

13.2 Apply creative and imaginative skills

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

14. Assessment Strategy

14.1. Main 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 assessment of composition work makes up **50%** of the grade Both methods of assessment assess all learning outcomes of the module.

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

How the assessment methods outlined above fit with the course assessment strategy?

Continuous Assessment of Technique Work (50% of grade for each unit)

This method directly aligns with the practical performance and problem-solving projects outlined in the strategy. Continuous assessment of technique work reflects the commitment to evaluating students' technical proficiency, promoting development and aligning with academic standards. Transparent criteria for technique work, as emphasised in the strategy, promote fairness and enable students to understand expectations for their technical proficiency.

Continuous Assessment of Composition Work (50% of grade for each unit)

This assessment method corresponds to the reflective journals, problem-solving projects, and collaborative productions outlined in the strategy. Assessing composition work evaluates students' ability to apply knowledge and skills in creative and collaborative processes, reflecting real-world challenges in the circus profession.

The assessment structure for the module, with a two-term approach and a focus on continuous assessment of technique and composition work, aligns with the NCCA's assessment strategy. These methods contribute to a dynamic, inclusive, and supportive learning environment, allowing students to achieve their full potential by actively participating in practical performances, reflective processes and collaborative projects.

15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

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15.1. Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	12.6	12.7	12.8	13.1	13.2	13.3
Studio Based teacher led sessions and workshops	x	x	x	x	x	x	x	x	x	x	x
Private Study	x	x	x	x	x	x	x	x	x	x	x

15.2. Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	12.6	12.7	12.8	13.1	13.2	13.3
<i>Continuous Assessment of technique work</i>	x	x	x	x	x	x	x	x	x	x	x
<i>Continuous Assessment of composition work</i>	x	x	x	x	x	x	x	x	x	x	x

16. Reading list

NCCA is committed to ensuring that core reading materials are available in the NCCA library or in electronic format available on Microsoft Teams.

The most up to date reading list for each module can be found on the specific module Channel in TEAMS.

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

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17. Inclusive module design

The National Centre for Circus Arts 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

18. Partner College/Validated Institution

National Centre for Circus Arts

19. University Division responsible for the course

Division of Arts and Humanities

MODULE RECORD

All revisions for this module are recorded in the table below for student and staff information.

Date approved	New/ Material/ Major/ Minor revision	Start date of delivery of this version	Applies to new cohorts and/ or existing students	Sections revised (if applicable)