

MODULE SPECIFICATION

1. KentVision Code and title of the module

NCA302 The Circus Ensemble 3

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

National Centre for Circus Arts

3. The level of the module

Level 6

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)

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

In this module students will undertake a role in an ensemble performance under the supervision and direction of an appointed professional creator, building on learning from previous ensemble modules undertaken earlier in their Degree. This creator will not necessarily have a working knowledge of circus and the disciplines involved, but will be chosen for their interest in circus, their reputation and their desire to innovate with the art.

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This creator could also come from any performance art form and choices will not be limited to theatre or dance, but could come equally from film or fine arts. Preliminary workshops with the director/creator or a member of National Centre teaching staff will be organised to ensure students are prepared for the project.

Students will be expected to fulfil their role in the production as if a professional performer, knowledgeable of the protocols and routines involved with devising an ensemble performance under the guidance of a confirmed creator. Students will work with a minimum of staff supervision, enabling them to test how they adapt their personal skills, understandings and personal working processes to the needs and vision of the creator running the module. Students may also be required to assume certain production management roles during the process and will be expected to work at times with a heightened degree of autonomy and will have an increased level of responsibility in terms of devising material.

The workshops, devising process (i.e. the rehearsal period) and/or performances may take place offsite in order to meet the requirements of the project and the professional creator, and to increase learning opportunities for students. Offsite may mean at another venue in London, the UK, or Europe. Offsite in this context means that rehearsal spaces may be hired in an external location, and that performances may take place at an alternative appropriate venue (e.g. theatre or festival). In terms of risk, the main consideration would be the loss of rehearsal or performance space due to external events beyond our control – in this case the National Centre for Circus Arts would ensure that students could complete the module onsite instead.

The National Centre will cover travel and accommodation costs for students if the rehearsal and/or performance take place abroad. This includes additional visa costs for overseas students.

10. Contact Hours

Private Study: 0 hours

Contact Hours: 150 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 Demonstrate a level of understanding of the processes involved in devising and creating work for performance as a member of an ensemble consistent with professional expectations

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12.2 Apply their specific skills and abilities to devise and create work for collaborative performance

12.3 Integrate circus skills with a range of other performance abilities

12.4 Build on the input of others and approach the collaborative process with authority and confidence

12.5 Collaborate with the choreographer and their other creative partners as the interpreters of the work and respond proactively to feedback

12.6 Demonstrate an understanding of and sensitivity to the challenges of the creation and rehearsal of a collaborative work

12.7 Perform to a professional standard demonstrating focus, adaptability and imagination

12.8 Appropriately balance ensemble work and individuality in performance

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

13.1 Take initiative and work confidently and proactively as part of a group

13.2 Engage in creative problem solving to make appropriate decisions within complex and/or unpredictable situations

13.3 Manage time and personal workloads consistent with professional expectations

13.4 Maintain curiosity, motivation and concentration throughout the learning process

13.5 Work autonomously with a minimum level of supervision

14. Assessment Strategy

14.1. Main assessment methods

Continuous assessment of a student's engagement with the devising and rehearsal process throughout the studio-based workshops and rehearsals makes up 60 % of assessment for this module.

Assessment of each student during the final performance makes up 40% of the assessment for this module.

Minimum attendance requirement for this module is 100% - all absences must be approved through concessions procedures. A first absence without concessionary approval will lead to a formal warning, and a second absence will lead to the student being withdrawn from the production and failing the module. An alternative project will be offered for retrieval.

Students must pass all elements of this module in order to ensure all learning outcomes have been met.

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

Continuous Assessment of Engagement (70% of the Module Assessment)

This aligns with the strategy's emphasis on practical performances, problem solving projects, and observation of group and individual processes. The Continuous assessment of engagement reflect the commitment to monitoring student's technical proficiency, creativity, and ability to apply knowledge and skills in a dynamic setting. This method complements the multifaceted approach describe in the strategy, ensuring that students are evaluated through a variety of lenses, including their active participation and contributions during studio-based workshops and rehearsals.

Assessment of the Final Performance (30% of the module assessment)

This assessment method directly aligns with the practical performances and the presentation of practical/creative work through public and/or in-class performances. It provides a comprehensive evaluation of students' abilities in a professional-level performance setting. Transparent criteria, as emphasised in the strategy, accompany this assessment, promoting fairness and enabling students to understand expectations for the final performance. Assessment during the final performance allows for feedback that is integral to the strategy's goal of supporting student development. This feedback can guide development and enhance the overall learning experience.

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).

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	13.4	13.5
Studio Based Workshops and Rehearsals	x	x	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	13.4	13.5
<i>Continuous Assessment of Process</i>	x	x	x	x	x	x			x	x	x	x	x
<i>Assessment of performance</i>		x	x				x	x			x		

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Both *Continuous Assessment of Process* and *Continuous Assessment of Performance* must be passed in order to pass this module.

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.

Compulsory Reading/Viewing:

Students are required to read any written information or view any video material in the library or available online that relates to the choreographer engaged for the project.

Recommended Reading/Viewing:

Students are recommended to take advantage of the large collection of videos of performances by a wide variety of artists and companies available in the library and online in preparation for and during this project.

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)

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