

## MODULE SPECIFICATION

### 1. KentVision Code and title of the module

NCA303 Movement 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)

Autumn and Spring 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 advances students' ability to apply principles of choreography and composition to the creation of new work. Students will devise and perform original movement pieces, with particular attention to space and architecture, imagery, performer-audience relationships, and conceptual coherence.

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### 10. Contact Hours

Private Study: 96 hours

Contact Hours: 54 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 Effectively employ a range of dance compositional skills (such as time, dynamics, relationships and phrasing)

12.2 Understand the range of influences upon an audience's experience and reading of circus, dance and other movement-based performance forms

12.3 Demonstrate a strong level of creative and interpretive skills

12.4 Respond to a brief whilst maintaining their individual artistic voice

12.5 Devise and structure inventive, internally coherent performance material

### 13. The intended generic learning outcomes

On successfully completing the module students will be able to:

13.1 Demonstrate an effective approach to collaborative work

13.2 Make informed evaluations of their own work and the work of others

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

13.4 Demonstrate an approach to time and workload management consistent with that necessary for a self-employed artist

### 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.

Term 1 Continuous assessment of movement work and process: 70% of grade for term

Term 2 Presentation: 30% of grade for term

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

### **Continuous Assessment of Technique Work (70% 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.

### **Assessment of Presentation (30% of grade for each unit)**

The assessment of presentation aligns with the emphasis on 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.

The assessment structure for the module, with a two-term approach and a focus on continuous assessment of technique and presentation 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).

### **15.1. Module learning outcomes against learning and teaching methods**

<b>Module learning outcome</b>	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4
Studio Based Workshops and Rehearsals	x	x	x	x	x	x	x	x	
Private Study	x	x	x	x	x	x	x	x	x

### **15.2. Module learning outcomes against assessment methods**

<b>Module learning outcome</b>	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4
<i>Continuous Assessment of Progress</i>	x	x	x	x	x	x	x	x	x

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<b>Module learning outcome</b>	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4
<i>Assessment of presentation</i>	x	x	x	x	x				

**Continuous Assessment of Progress 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.

Birch, A. & Tompkins, J. (Eds.), *Performing Site-Specific Theatre: Politics, Place, Practice*, Palgrave Macmillan UK, 2012

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

Machon, J. (Ed.), *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance*, Macmillan Education UK, 2013

Shahn, B., *The shape of content*. Cambridge, Mass.: Harvard University Press, 1958 (The Charles Eliot Norton lectures, 1956-1957).

**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

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**MODULE RECORD**

## MODULE SPECIFICATION

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)