

## Programme Specification

Every taught course of study leading to a UAL award is required to have a Programme Specification. This summarises the course aims, learning outcomes, teaching, learning and assessment methods, and course structure. Programme Specifications are developed through course validation and are formally approved by UAL Validation Sub Committee (VSC). They are available to prospective students through the course web page, and must be reviewed on an annual basis to ensure currency of information (for example, following any modifications or local developments).

Awarding Body	University of the Arts London (UAL)
Professional, Statutory or Regulatory Body (PSRB)	N/A
Teaching Institution	London Contemporary Dance School (LCDS)
Final Award	MA Screendance
Length of Course	12 months FT
UCAS code	N/A
Date of production/revision	Nov 2024

### Course Aims

The aims of the course identify the rationale underlying the student's educational experience and own personal achievement from studying on the course and its affect upon the student's long term achievement and career.

This course aims to:

- Provide an internationally focussed and locally connected learning environment that embraces the multidisciplinary nature of screendance
- Offer a sustained, critical, and intensive engagement with the art form, its current practices and theoretical debates, forms of dissemination, histories and new developments
- Foster an inclusive community of learning, in which you share and learn from other students with different backgrounds and skills
- Nurture innovation, collaboration and entrepreneurship by equipping you to create your own professional opportunities in contexts where screendance practice is scarce

## Course Outcomes

The course enables the student to demonstrate the following subject knowledge and understanding, intellectual and academic skills, practical subject skills, key attributes and transferable skills. Each outcome should be detailed below.

The outcomes that you will have demonstrated upon completion of the course, are:

Outcome: Develop a critically and creatively independent screendance practice and an informed, sophisticated articulation of this practice in its wider context

Outcome: Initiate, develop and realise distinctive creative work screendance and other relevant audio-visual media

Outcome: Enter the professional environment with a sophisticated level of knowledge and skills to make a distinctive contribution to the screendance field as practicing artists, academics, curators, producers, or digital content producers

## Learning and Teaching Methods:

Provide a summary of the relevant learning and teaching methods for the course (i.e. lectures, seminars, independent learning).

The course interweaves reflexive practice, discourse and outward facing engagement. Each unit offers a range of learning modes and teaching methods, which centre the students autonomous learning and self-reflection. Formats include a combination of practical workshops, lectures, seminars, individual and group tutorials, technical instructions, assignments, watching and discussing (dance) films, reading academic texts, peer feedback, workshops with professional artists, independent rehearsals, and tutor feedback.

Making work is at the core of the course, and students engage in the learning process of artistic practice in a variety of modes: in independent study and as part of class exercises; individually and in groups; and in sustained, carefully conceptualised and realised projects as well as responding to short quick-fire briefs.

Inclusive learning, teaching and assessment practices are embedded by design in the curriculum and available to all students. These include: a range of electronic resources available on the VLE (Virtual Learning Environment), written and visual resources that are easy to navigate and understand, assessment tasks that are inclusive (such as vivas and video essays) are available to all students. The course offers many opportunities of individual contact with lecturers, ensuring the

learning and teaching process is student-centred. Students also have access to a specialist dyslexia tutor.

## Scheduled Learning and Teaching

State the notional learning hours and provide a percentage breakdown of timetabled teaching and learning activities per level.

	Scheduled L&T Hours		Guided Independent Study		Placement		Total Hours		Total credit-bearing hours (exc. personal tutorials)	
	Hours	%	Hours	%	Hours	%	Hours	Hours	Hours	
Unit 1	350	58%	250	42%			600	600		
Unit 2	40	13%	260	87%			300	300		
Unit 3	100	33%	200	67%			300	300		
Unit 4	60	10%	540	90%			600	600		
Total	550	31%	1,250	69%			1,800	1,800		

## Assessment Methods:

Provide a summary of the relevant assessment methods for the course.

The units Making Screendance, Situating Screendance and Communicating Screendance have elemental assessments, and the Final Project is assessed holistically.

Elemental and holistic assessment tasks include: screendance pieces (e.g. film or video single screen works; online, single or multiscreen installations), critical and reflective essays or vivas, reflective portfolios, peer assessment, presentations, video essays, producing and programming a public event.

Assessments are carefully structured across the programme to facilitate students' creative, critical and professional development. All assessments lead to written and / or verbal feedback.

## Reference Points

List any policies, descriptors, initiatives or benchmark statements used in the development of the course.

The following reference points were used in designing the course:

- The Framework for Higher Education Qualifications of Degree-Awarding Bodies in England, Wales and Northern Ireland (FHEQ)
- QAA Subject Benchmark Statement for Communication, Media, Film and Cultural Studies
- QAA Subject Benchmark Statement for Dance, Drama & Performance (2019)

The FHEQ Level 7 Descriptor and the Quality Code have informed the conceptualisation and design of how skills and attributes are embedded within the course aims and unit outcomes. The course is grounded in providing students with the means to critically evaluate current research and advanced scholarship in the emerging field of screendance. The design of the Final Project ensures that graduates possess the ability to exercise initiative and personal responsibility through the decision-making needed to devise a final artistic research project. The prior units provide the skills needed for systematic enquiry and independent research and also locate this within an application of this learning ability within continuing professional development.

## Programme Summary

### Programme structures, features, units, credit and award requirements:

List the course details that constitute the agreed student entitlement for this course. This should include unit titles and credit, types of learning, and details of tutorial support. If the course includes a work or study placement (including Dip Professional Studies), the duration and a summary of expectations around arrangements must be highlighted.

The course consists of four compulsory units. The academic year is structured in four terms. The first three units are studied simultaneously and last for more than one term.

### Unit 1 - Making Screendance (60 credits; Terms 1 and 2)

This core unit is the practical forge where students acquire practical skills, synthesise research and practice, reflect on and develop their artistic work.

It focuses on the fundamental elements of screendance making processes and stimulates discussion, self-reflection and critical thinking applied to the development of students' creative projects. It also provides students with a technical foundation for the entire course, particularly in the creative use of

technology and the strategies an independent filmmaker might adopt to express their visual and choreographic ideas on the screen.

Some of the ideas and concepts addressed are: choreography for the camera; framing and composition; rhythm and pace in the edit; space and location, sound in screendance; the dance of the camera; space and location; improvisational filmmaking; working with archival footage; dance on social media and in music videos; virtual reality; directing performance for the camera; radical screendance; movement analysis; gender studies and gaze theory applied to screendance; diversity and inclusivity on screen.

Technical workshops explore cinematography, sound, edit/montage, post-production, as well as guerrilla filming strategies and new technologies.

Professional practice workshops advance students' knowledge and understanding of working in relevant professional contexts and develops their skills in areas like storyboarding, treatment and proposal writing, fundraising and budgeting.

Taught by specialists, the unit is carried out with attentiveness to motion and the specific qualities of the human body and movement on screen. Students are encouraged to articulate contextual and critical awareness through practice, in the artistic choices they make, as well as in the accompanying process documentation.

## **Unit 2 - Situating Screendance (30 credits; Terms 1 and 2)**

This unit engages with screendance scholarship from a contemporary perspective, and examines critical, theoretical, and contextual debates in the field.

It investigates how the study of screendance, with its interdisciplinary nature, draws on theories of art, photography, film, performance, video and digital technologies, as well as dance.

Some of the issues addressed are: defining (or not) the field; histories of film; the relationship and interaction between screendance and other disciplines; the body on film; screendance and critical theories; ideas and questions relevant when making dance on screen today. Throughout, students will place this discussion in a

critical awareness of existing power structures and dominant canons and genres. Drawing on feminist and post-colonial discourse, the module invites critical engagement with what the filmed body signifies and offers critical tools of analysing bodies and movement on screen.

Students will engage with a range of texts and resources, while developing their own research interests and skills.

### **Unit 3 - Communicating Screendance (30 credits; Terms 1, 2 and 3)**

As part of this unit, students devise a public screendance event and invite and select work to present to an audience.

This process exposes students to a wide range of work by international practitioners and challenges their aesthetic preferences. It gives them practical experience across the production process of an arts event, working with the public-facing departments of The Place. This is underpinned by concepts and practices addressed in lectures and seminars: distribution of dance film; curation and film programming; representation and diversity in cultural production; ways of reaching and engaging the public.

The unit feeds into their own development as screendance makers, offering a framework for engaging with the professional landscape of the arts in general, and screendance in particular. Students are encouraged to think critically about the contexts in which their work is seen and how the idea of an audience informs (or doesn't) their process and work; ways of reaching and engaging the public; current and future infrastructures for sharing work; and the 'marketplace' they join or build for their work.

### **Unit 4 – Final Projects (60 credits; Term 2 and 3)**

This unit integrates all aspect of the students' practical, theoretical and technical learning throughout the course. Students undertake a substantial independent research project focusing on a chosen area of inquiry within screendance, in a format of their own devising (e.g. dance film, video essay, written work, public event, viva). This unit is primarily self-directed with facilitated group crits and tutorial support.

The unit is designed to enable students to pursue particular interests and concerns, which may have been stimulated by or developed during previous modules on the course. The resulting project is the culmination of their journey in the MA and is informed by the different creative, practical and professional learning that has taken place.

### **Tutorial and academic support**

Tutorial support is embedded in all units through a system of formative assessment, which is designed to prepare for their final summative assessment and provide constructive feedback throughout the unit. Students have access to individual academic support by the Learning Support Coordinator.

### **Exit awards**

Students who have successfully completed at least 60 credits are eligible for a Postgraduate Certificate (PGCert) award in Screendance. Students who have successfully completed at least 120 credits are eligible for a Postgraduate Diploma (PGDip) award in Screendance.

### **Distinctive features of the course:**

Identify and list those characteristics that distinguish your course from other, similar courses. Refer to both the student experience on the course and future possible career opportunities.

1. Fusion of practice and theory in an iterative, dialogical process
2. Traversing artforms with confidence (film, choreography, fine art...)
3. At the frontier of a practice
4. The only course of its kind in the world
5. Based at The Place, a recognised international arts centre

### **Recruitment and Admissions**

The criteria used to make a decision on selection must be fully listed. It must be clear how an applicant's suitability to study on the course as demonstrated at the pre-selection and/or interview stage will be judged (Good practice examples are available through the Programme Specification Guidance). Procedures for selection must adhere to the Equal Opportunities Policy of UAL.

### **Admission process:**

Applicants will be selected based on their personal statement, showreel or a selection of work to date, a response to a short filmmaking task, and an interview.

### **Selection criteria:**

- Enquiry: commitment and willingness to challenge their own methods and practices evidenced in the personal statement
- Knowledge: awareness of an appropriate range of practical, conceptual and technical knowledge(s) evidenced in the showreel
- Process: showing criticality and reflection about their showreel in interview, and in their approach to the short filmmaking task
- Communication: clear and critical articulation of artistic intentions, context, sources and arguments in their statement, showreel and interview
- Realisation: evidence in the showreel of the capacity to reveal creativity and innovation in relation to personal, professional and academic standards of production

The course is designed for prospective students with creative ideas, as well as a desire to make, watch and think about screendance. Technical filmmaking skills are a desired but not essential criterion for admission into the course. Furthermore, applicants are required to demonstrate experience in dance/movement (which in the screendance context often includes an expanded notion of choreographic practices) in general, and screendance in particular. This experience is evidenced in the showreel submitted in the application process.

## Entry Requirements

List the academic entry requirements relevant to the course, noting any requirements that are above the UAL minimum, or any course specific grade requirements. Language requirements such as IELTS must also be provided. Entry requirements will constitute the standard, conditional offer for the course.

### **Standard minimum entry requirements:**

- BA (Hons) degree or equivalent academic qualifications
- Alternative qualifications and experience will also be taken into consideration
- Personal statement
- Showreel or selection of prior work

### **APEL - Accreditation of Prior (Experiential) Learning**

Applicants who do not meet these course entry requirements will still be considered. The course team will consider each application that demonstrates additional strengths and alternative evidence. This might, for example, be demonstrated by:

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- Related academic or professional experience in in dance, film, arts, media, fine arts, performance, or similar field
- The quality of the personal statement
- A strong academic or other professional reference
- A combination of these factors

**English language requirements:**

IELTS level 6.5 or above, with at least 5.5 in reading, writing, listening and speaking

