

MODULE SPECIFICATION

KEY FACTS

Module: Creative Strategies
Module Code: M531
Programme: MA The Body in Performance
Faculty: Dance
UK Credits: 30
ECTS: 15
Level: M

OUTLINE

Summary description

This module explores the means whereby your own creative practice can be identified, articulated, refined and developed. It investigates methods for contextualising this research practice in terms of histories of performance, theories of the body and contemporary practices. Forms of documentation and dissemination are examined as integral parts of any research practice. It leads to the presentation of a research proposal which consolidates these investigations and will facilitate further interrogation.

This module aims to:

- facilitate a critical reflection on your creative practice through the experimentation with methodological approaches to performance research
- support your creative practice by exploring the artistic and theoretical context for your body-based performance work
- support your creative practice by introducing a variety of methods of documenting and disseminating performance research
- enable you to debate and articulate your own practice as research

What will I be expected to achieve?

Knowledge and understanding

- A1. Articulate, define and demonstrate primary features of own studio practice.
- A2. Discuss and debate the variety of concepts underpinning their research.
- A3. Understand techniques for studio-based performance research.

Values and attitudes

- B1. Interact and work cooperatively with peers and tutors.
- B2. Understand and assimilate feedback as a way to test and critique own practice.

Skills

- C1. Demonstrate an ability to apply and transform the models learned to develop and extend creative individual practice.
- C2. Demonstrate a facility with documenting methods relevant for studio-based research.
- C3. Evaluate practical devising methodologies and propose new strategies for creative exploration.

How will I learn?

The studio-based investigation comprises of a series of workshops, discussions, and activities exploring methods and strategies for approaching performance research. These sessions are aimed at facilitating the development of your research interests, defining subject areas and identifying research questions and activities, leading to individual studio exploration. Throughout the sessions you will develop a research proposal and will begin practical work on it. You will develop a theoretical framework for the research project and will be introduced to a broad range of artists and practitioners that will inform your studies. Visiting artists will bring examples of their own working methodologies to the classes and visits to research/arts institutions will also inform the development of the work. You will be introduced to methods of evaluation, documentation and dissemination and will interrogate how to incorporate these methods into your process. The emphasis is on student-led learning where you have the opportunity to develop, test and refine working methodologies and to present this process to the group for feedback and critique. The module provides skills and experience for building the foundations of an informed and rigorous artistic practice. For final assessment you will present and submit a research proposal.

Module Teaching Pattern

a) Teaching Component	Tutor	Contact Hours
10 weeks of 3.25 hours delivery in a studio 20 hour mid-term intensive shared with MAC/other M-levels	Nicola Conibere Elena Molinaro Martin Hargreaves Visiting Artists	52
Tutorials	Martin Hargreaves	3

b) Assessment Component	Weighting % within module	Pass Mark	Notional Hours
Research Proposal Presentation	100	50	80

c) Additional student Input	Notional Hours
Studio based investigation calculated at 3 hours per contact hour	165

d) Total notional hours for module	300
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How will I be assessed?

Overview

You will present your research proposal verbally and also submit a hard copy in a template that is provided. The presentation should be of 15 minutes duration with 10 minutes of questioning. This presentation must include an outline of the concept, the context for your work, devising and implementation strategies and techniques to be employed in the realisation of the project.

The proposal shall include a statement of purpose, theme or topic, conceptual strategies, outline of methodologies and compositional approaches and resource management. The presentation may include the use of video, slides, sound, data projection, OHP and elements of live demonstration.

What do I need to do to pass?

Assessment Criteria:

- Ability to articulate and debate specific practical and conceptual issues and their relevance to your own practice.
- Evidence of a clear rationale and exposition of a practical/conceptual research methodology.
- Evidence of coherent planning of research.
- Ability to organise and articulate issues and concepts of your research process through appropriate documentation in various media.
- Evidence of extensive reading and viewing to contextualise your research.
- A comprehensive annotated bibliography of reading and viewing using appropriate format.

The work submitted for assessment must in the view of the examiner(s) achieve a minimum pass at (50%), and should be comparable with student assignments at Masters level in other Higher Education institutions in the UK. After consideration with the other examiners, the lead examiner will give you a sheet of written feedback and a proposed grade will be indicated. You are entitled to a tutorial on this feedback if you so wish.

In addition to the specific module criteria listed above, please refer to the *M-level Grade Descriptors* document in your handbook.

How and when will I get feedback on my assessment?

Normally your tutor or supervisor will give you a number of academic support sessions (tutorials) which may be in a private setting or may be in a studio or practice environment as appropriate. They will keep a record of the tutorial showing matters discussed and actions to be taken and will give you copy of that record. Arrangements for securing a tutorial will depend upon the tutor, but they will usually have 'office' hours publicly posted and will normally make an appointment with you individually. It is during these tutorials that you can expect to get formative feedback (i.e. feedback on where you are now and what you might do to enhance or further the task or assignment), but you might also get formative feedback in less formal settings. After an assessment point you will receive a written report (within 21 days – see the *Policy and Procedure for the return of reports and grades to students* document available on Moodle) on the work you have done which will also indicate a level of achievement (a 'grade') which will not be finalised until after the relevant Assessment Board, and you may also elect to have a further tutorial. The number of tutorials normally available to you will be indicated in the module teaching pattern above.

INDICATIVE READING LIST

Title	Author	Publisher	Year
Practice as research: approaches to creative arts enquiry.	Barrett, E and Bolt, B	London, I.B Tauris.	2007.
Autobituary : Shadow Deeds	Bean, A.	London: Matt's Gallery	2006
What the Body Cost: Desire, History and Performance.	Blocker, J.	Minneapolis and London: University of Minnesota.	2004.
Where is Ana Mendieta?: Identity, Performativity, and Exile.	Blocker, J.	Duke University Press.	1999.
Small acts of repair : performance, ecology and Goat Island	Bottoms, Stephen J. and Goulish, M.	Oxon: Routledge	2007

Invisible dances. . .from afar: a show that will never be shown	Bock & Vincenzi	London: Artsadmin	2005
Remembering the body	Brandstetter, G. and Volckers, H.	Austria : Hatje Cantz Publishers	2000
Programme notes : case studies for locating experimental theatre	Brine, D. and Keidan, L (eds.)	London: Live Art Development Agency	2007
Performance: a critical introduction [2 nd ed.]	Carlson, M.	London: Routledge	2004
On edge: performance at the end of the Twentieth Century.	Carr, C.	Hanover, NH: Wesleyan University Press.	1993.
Performance Art: from Futurism to the present. (rev. ed)	Goldberg, R-L.	London: Thames and Hudson.	2001.
Ethno-techno: writings on performance, activism and pedagogy.	Gómez-Peña, G.	New York and London: Routledge.	2005.
39 microlectures: in proximity of performance	Goulish, M.	London: Routledge	2000
Live: Art and Performance.	Heathfield, A.	London: Tate Gallery	2004
Creative collaboration	John-Steiner, V.	Oxford: Oxford University Press	2000
Multi-media : video – installation – performance	Kaye, N.	Oxon: Routledge	2006
Site-specific art: performance, place and documentation	Kaye, N.	London: Routledge	2000
Funktionen	Lehmen, Thomas	Berlin: Thomas Lehmen	2004
Schreibstück : concept, scenario & choreographic instructions	Lehmen, Thomas	Berlin: Thomas Lehmen	2004
The ends of performance	Lane, J. and Phelan, P. (ed.)	New York: NYU Press	1995
Perform or else	McKenzie, J.	London: Routledge	2001
The twentieth-century performance reader [2 nd ed.]	Huxley, Michael; Witts, Noel [ed.]	London: Routledge	2002
The explicit body in performance.	Schneider, Rebecca.	London: Routledge.	1997.
Encounters: photography, performance, collaboration.	Vason, Manuel, ed. Dominic Johnson.	Bristol: Arnolfini.	2007.
The Artist's Body.	Warr, Tracey, ed., survey by Amelia Jones.	London: Phaidon.	2000.