MODULE SPECIFICATION (Collaborative Provision)

A	GENERAL INFORMATION
	Please complete a module specification for each module included in this application for validation of provision.

1	**Module Title**
	Introduction to Collaborative Practice

2	**Module Code** *(enter code or new)*
	X_SHR7C009G

3	**Module Level**
	7

4	**Cluster/Programme** *(the host cluster/programme for this module)*
	All

5	**Credit Value**
	20

6	**Module Leader** *(name and email)*
	e.morris@lcm.ac.uk, Dr Eilon Morris

7	**Total Number of Learning Hours** *(normally 10 hours per credit)*
	200

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8	**Core/Compulsory/Optional/Elective** *(please indicate whether the module is core, compulsory, optional or elective)* *CORE module - this is a module that is fundamental to the degree programme and **must** be studied. It **cannot** be compensated or condoned.* *COMPULSORY module - this is a module which must be studied to successfully complete a particular degree programme. It can be compensated or condoned, subject to regulations.* *OPTIONAL module - this is a module that a student may choose to study as part of their degree programme.* *ELECTIVE module – this is a module that a student may choose to study as part of their degree programme. It cannot be compensated or condoned.*
	Core (Co) ☑ Compulsory (Cm) Optional (Op) Elective (El)
9	**Number Attending Module** Note: • *The use of optional modules should be clearly linked to the number of students taking the module.* • *For optional modules, please state the minimum number of students required for viability and equitable student experience.*
	30
10	**Trimester** *(please tick as many as appropriate)*
	Trimester 1 – T1 ☑ Trimester 2 – T2 Trimester 3 – T3
11	**Module Delivery Mode** *(please tick as many as appropriate)*
	Face to Face ☑ Online ☑ Collaborative Blended ☑ Distance Taught Placement Year/Trimester Abroad

12	**Mandatory Constraints** *(e.g. Disclosure and Barring Service Check)*
	None
13	**Other portfolios/programmes this module is validated to** *(please include Portfolio Name/Programme Name)*
	MA Musical Theatre Company MA Musical Theatre Creatives MA Dramaturgy MA Musical Direction MA Directing

B   MODULE DESIGN

14	**Module Aims** *As a guide you should include 3 – 4 module aims.*
	This module is designed to introduce students to the principles and techniques behind successful, collaborative arts practice. The module will develop the students' knowledge and understanding of collaborative performance settings, expanding their knowledge of how work is made. The module emphasises the ability to critically analyse personal and professional experiences, allowing students to engage in deep reflection. Through this module, students develop as reflective practitioners who understand the value of their artistry in a collaborative setting and proactively seek to develop their skills. Through this module, students will study the process of successful collaborators, who work across disciplines to make original performance. They will work together in interdisciplinary teams, using their individual experiences and expertise to generate ideas, creative responses to given briefs and present ideas to audience for funding/development support. The module aims to: 1. Develop the students' knowledge and understanding of interdisciplinary theatre making. 2. Develop advanced creative, collaborative skill as artists. 3. Promote reflective practice as a means to develop skill and artistry in collaborative settings. 4. Develop skills in presenting complex and conceptual ideas to a range of audiences.

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15	**Module Learning Outcomes**
	As a guide you should include 3 – 4 module learning outcomes.
	Please refer to University of Hull Learning Outcomes Tool.

On successful completion of this module, students will be able to:

Module learning outcome description

LO1	Interrogate established approaches to interdisciplinary, collaborative theatre making to a sophisticated level.
LO2	Evidence a depth of reflective practice through the critical analysis of personal and professional experiences.
LO3	Present viable, innovative, creative ideas to funders of multi-disciplinary performance work.

16	**Module Indicative Content**
	Please provide up to 200 words which outline the key themes and topics to be included in this module.

Theatre Lab Sessions [In Person]
These sessions enable students to work with external practitioners, to explore creative responses to a given stimulus. In each session, through practical engagement with collaborative processes, and working with different artists, students will develop collaborative techniques. Students will be encouraged to critically analyse each other's work, the processes of visiting artists and their own contribution to a creative process.

Reflective Practice Sessions [Online]
The skill associated with reflective practice will be introduced through a series of online lectures and associated individual tasks. Students will be expected to engage in a continuous process of personal reflection, to deepen their understanding of their own artistic process and plan for development.

Critical Analysis of Collaborative Process [Online]
Online lectures will introduce students to a breadth of collaborative processes, through the examination of specific work or collaborative relationships. Students will be encouraged to engage in peer to peer learning, sharing their own research and working to broaden the collective knowledge of the ensemble.

Masterclasses Series [Online/In Person]
Guests will be invited to speak to students on the subject of positive and negative collaborative experiences. Students will learn how to navigate them and contribute positively to a professional collaboration.

Creative Intensive
In conclusion of this module, students will develop an original idea for a piece of theatre that utilizes the breadth of skill within their artistic collective. Students will create a proposal and pitch/performance, to present to a panel of new work commissioners and funders.

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17	**Module Learning and Teaching Methods and Rationale for Selection**
	Please provide up to 200 words, which outline the teaching and learning methods and your rationale for their selection.

The blended approach to the delivery of this module, requires students to engage with in person and online content. The online content is focused on the acquisition of theoretical knowledge and the introduction of the key skills of artistic reflection and critical analysis. Online lessons establish understanding, engage students in artistic discourse and enable peer to peer learning. Sessions are recorded, with related asynchronous activities hosted online that students can engage with independently to enrich their understanding further.

In person sessions, enable students to apply theory in practice. . Students are engaged with continuous reflective practice alongside these sessions in order to be proactive in developing the quality of their weekly contributions.

This module is shared across the masters degrees within the School of Drama, interfacing with a broad range of process and external artists. The collective nature of the group and exposure to practices of a wide range of stimuli, encourages the cross pollination of ideas and challenges the students to think beyond their own artistic boundaries.

18	**Breakdown of Teaching and Learning Hours**

Type	Length	Frequency	Total
Webinars	120 Minutes	12 sessions	15 hours
Workshops	120 Minutes	12 sessions	24 Hours
Creative Intensive	300	8 Days	40 Hours
Directed Study			121 hours
Total hours (100 hours per 10 credits)			200 hours

Student time associated with the module	%
Guided independent study including online	60.5%
Scheduled learning and teaching activities	39.5%
Total	100%

19	**Ethical Issues, Risk and Inclusivity**
	Universities research and develop modules, which deal with issues that may be sensitive or involve ethical considerations. As with research, the duty of care extends to all involved in learning and teaching. Please highlight any relevant issues that relate to content, teaching methods and assessment and state how they are to be addressed (include evidence of support from relevant ethics committees and relevant risk assessments as appropriate).

Respect for Peers: Treating peers with respect, dignity, and sensitivity, acknowledging different learning, and lived experiences, freedom of speech, the institutional EDI policy.

Representation and Diversity: Encouraging students to understand and respect diverse perspectives in the creation of new work is essential to this module. Thinking proactively about how to include the groups who are being represented in the making, development, casting, and representation of the storytelling. Students will also need to consider the ethics in their approach to casting more broadly, promoting equitable opportunities for artists from various backgrounds.

C MODULE ASSESSMENT

20	**Rationale for Assessment Methods Chosen** *Maximum 200 words.*

The assessments have been chosen to give the students the opportunity to demonstrate their skills as creatives, collaborators and reflective practitioners.

The proposal process has 'real world' value as students create pitches to present to an industry panel.

Formative Assessment

Students will have the opportunity throughout the module to receive peer feedback (FA1) on their ideas for development and will, as part of the module, be put into small working groups who can develop ideas together.

Summative Assessment

Online Reflective Portfolio in term one (SA1)
The portfolio is an opportunity for students to discuss and interrogate, with accompanying research the work of the collaborators and the processes they engaged with. Students will reflect on their development and success in engaging with collaborative practices, identifying continued development.

Presentation Proposal and Pitch in term two (SA2)

In small creative collectives, students will create a proposal and pitch of a new piece of work that uses the skills of their collective and those acquired through participation in the module. The proposal will be a presentation in form with supporting documentation. It can include a performative element but is not a performance of the idea. Each group is outlining the creative concept and evidencing their understanding of what would be required to realise this (e.g. cost, scale, personnel etc.)

21	**Formative Assessments for this Module**

Assessment type and title (where relevant)

FA1   Formative peer assessment through weekly workshops, sharing creative ideas in response to stimuli.

22	**Summative Assessment for this Module**

	Assessment type and title (where relevant)	%	Module LOs addressed
SA1	**Online Portfolio**	**50%**	**LO1, LO2**
SA2	**Presentation [Pitch]**	**50%**	**LO3**

23	**Module Re-assessment Method** *(if different)*
	N/A

24	**Explanation for the Re-assessment Methods Chosen** *Maximum 200 words.*
	N/A

25	**Summative Re-assessment for this Module**

SA1 would require a resubmission of the Online Portfolio.

SA2 would require the student to present a solo proposal for a new work as outlined in the group brief.

D	**MODULE RESOURCES**

26	**Indicative Reading List** *(Please refer to the University guidelines for Reading Lists.)*

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Essential		*Graham, Scott. The Frantic Assembly book of devising theatre. (2014)* Adair, John *The Art of Creative Thinking* Kogan Page, 2007 Cottrell, Stella *Critical Thinking Skills* Palgrave MacMillan, 2005 De Bono, E *Six Thinking Hats* Penguin, 2000 Young, James *A Technique for producing Ideas* McGraw-Hill, 2003
Recommended		Kelley, Tom *The Ten Faces of Innovation* Profile Books LTD, 2008 De Bono, E *How to have creative ideas: 62 exercises to Develop the Mind* Vermillion, 2007 Michalko, Michael *Thinkertoys: A Handbook of Creative Thinking Techniques* Ten Speed Press, 2006 Kelley, Tom *The Ten Faces of Innovation* Profile Books LTD, 2008 De Bono, E *How to have creative ideas: 62 exercises to Develop the Mind* Vermillion, 2007 Michalko, Michael *Thinkertoys: A Handbook of Creative Thinking Techniques* Ten Speed Press, 2006 Fox, Alice & Macpherson, Hannah *Inclusive Arts Practice and Research: A Critical Manifesto* Routledge, 2015

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	Background	Helguera, Pablo *On The Future of Art* https://www.youtube.com/watch?v=IDW7a82FUPE Hargrove, Robert *Mastering the Art of Creative Collaboration* McGraw-Hill, 1998 Harvard Business Review *Breakthrough Thinking* Harvard Business School Press, 1999 King, Lloyd *Test your Creative Thinking: Enhance your Lateral Thinking* Kogan Page, 2003 Lipman, Matthew *Thinking in Education* C.U.P., 2003 Monahan, Tom *Doityourself Lobotomy: Open your mind to Greater Creative Thinking* John Wiley & Sons, 2002
27	**Other Resources Required** *(Please list any further resources that may be required for the successful delivery of this module.)*	
	N/A	
28	**Additional Costs** *(Please list any costs which may be incurred as a result of studying this module.)*	
	N/A	