1. Title of the Module
Choreography and Performance Practice Two (RA2004-8)

2. Department responsible for the management of the module
Rambert School

3. Start Date of the Module
September 2005

4. Number of student expected to take the module
27

5. Modules to be withdrawn on the introduction of this proposed module and the consultation with other relevant Departments and Faculties regarding the withdrawal
None

6. Level of the Module
1

7. Number of Credits
20

8. Which term(s) the module is to be taught in
Semesters Three and Four

9. Prerequisite and co-requisite modules
Successful Completion of all Modules in Stage 1

10. The programme of study to which the module contributes
FDA in Ballet and Contemporary Dance

11. The intended subject specific learning outcomes and their relationship to programme learning outcomes:

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

1. to choreograph and bring to public performance, in a theatre, personal and unique works of between three and fifteen minutes which show clear evidence of the attempt to deal with, if they do not accomplish, their intention (A1, A2, A3, B2, C3, C4, D2, D8, D9, D10, D11); (and/or)
2. to contribute to such choreographic product through improvisation or building movement out of material provided by a choreographer or director (A1, A2, A3, B2, C3, C4, D2, D8, D9, D10, D11). (and/or)

3. to contribute to such choreographic product through sympathetic rehearsal behavior and expressive capacity in performance while fulfilling in the more traditional role of the dance artist who brings finished movement material to life in performance ((A1, A2, A3, B2, C3, C4, D2, D8, D9, D10, D11).

The degree of accomplishment as concerns the above outcomes will admit a degree of discipline short-coming. However, it will satisfy the requirements articulated in 16 below. Modules that follow this one will cause these short-comings to be overcome.

12. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

The following outcomes are all consonant with and integrated within the teaching of the programme learning outcomes:

Students will be able to demonstrate:

1. critical, analytical and physical skills in relation to practical applications (A1, A4, B1, B5, D1);
2. creative and imaginative skills as shown through the realisation of independent subject specific skill and knowledge based tasks (A2, A3, C3, D2)
3. communication in a variety of performance media (A2, C1, C2, C3, C4, C5, D3);
4. reflective, critical and independent thinking (A4, B1, B2, B4, B5, D4);
5. sustaining concentration and focus, in various categories of application, for extended periods (A1, A4, B1, C1, C2, C3, C4, D5);
6. awareness of inter-disciplinary approaches to study (A4, B2, C3, D6, D13);
7. understanding of group dynamics and an ability to implement them in practical contexts (A2, C3, D8, D9, D10);
8. handling creative, personal and interpersonal issues (A2, B2, C3, D2, D9, D10, D11);
9. negotiation and pursuing goals; dealing with success and failure in working with others (A2, B2, C3, D7, D9, D10);
10. managing personal workloads; staging of timing within projects; meeting deadlines (B3, B4, C3, C4, D1, D4, D11, D13).

13. Synopsis of the Curriculum

This module involves both dance-making and the exploitation of choreographed dance material by the performer. It is grounded in a method adopted by Rambert School and found to be effective over the some twenty years of its provision. Within this method choreographic sophistication arises out of the central process of learning to dance and out
of expertise as a dancer at a professional level. The learning process is largely one of the
discovery of a personal dance-making and dance-realising voice.

13.1 Essential Content

Below are listed six areas of focus towards which the student is directed. Under each of
these headings is given an indication of the level of teaching and learning within this
module and phase of study.

Interest of Subject Matter

It will be evident in the work itself that the subject matter serves a thought-out purpose.

Expressive Range

It will be evident from the work itself that the expressive range employed serves the
subject matter.

Musicality

Music or sound will successfully serve the subject matter in question and the expressive
range sought. It will be treated with sensitivity in respect of its own structure and quality.

Theatricality

Theatrical devices will serve the subject matter in question and the expressive range
sought. These devises will thus be employed as means rather than ends.

Use of Space

The use of space will be well thought-out, appropriate, evident and to some degree
successful.

Use of Time

The use of time will be well thought-out, appropriate, evident and to some degree
successful.

13.2 Procedural Content

1 ‘Essential Content’ is conceived as the most significant and crucial knowledge that the student acquires. Sometimes this knowledge can be learned directly. However, often it is acquired through ‘Procedural Content’ understood as the means that primarily provides the process through which that knowledge is gained.
Students are introduced to choreographic material and performance practices, methods and approaches through lectures, and workshops given by resident staff but also by guests from the profession and through taking part in the work of their peers. Study then focuses upon this the student’s own progress as informed by this material. The central question determining the student’s focus is “what am I trying to do?”.

Through one-to-one and / or small group interviews with the module leader the student is encouraged and guided towards questions like those in the following indicative list which generate the procedural content of this module:

1. How do the choreographic material and performance practices you are being introduced to relate to you?
2. How can you use this information?
3. What are you trying to accomplish as a; Choreographer? Dance Artist?
4. What do you have to say through your work?
5. What aspects of the lectures/workshops have you been able to integrate into your everyday practice?
6. What are the points that particularly refer to your choreography/performance practice, thought processes, personal philosophy or future aspirations?

Students explore their responses to the questions posed both in the practical sense, in their contribution to workshops, rehearsals and performances, and also in a reflective piece of written work. The intention here is for students to draw upon their personal experiences of the creative process through either choreography or performance, and to reflect upon those which have had an impact upon their practice. They may consider their own choreography, the classes and workshops offered by the school during the year, performance participation, or dance performances they have attended.

14. Indicative Reading List

Essential Reading


Recommended Reading


15. Teaching and Learning Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Teaching and Learning Hours; (a minimum of)

Dance Technical Classes: 172
Practice: 30

Total number of student/tutor contact hours: 172
Expected student learning hours: 30
Total contact and learning hours: 202

From the second year students exercise a degree of choice in their approach to Choreographic Studies. They may direct their attention towards learning to make dance works as a choreographer.

Nonetheless, it may be the case that individual students may not wish to take up this option. They may rather wish to contribute to the process of making dances through improvisation and/or through the development of movement material provided to them by a choreographer.

A final alternative choice is also open to students. They may direct their attention upon discovering and developing themselves in the more traditional role of the dance artist who is primarily concerned with bringing finished movement material to life; first in rehearsal and then in performance. In this role the dancer, while ideally acting as a responsive and inspiring collaborator in relation to the choreographer, does not otherwise contribute to the creation of movement material. Attention, for students who wish to develop in this way, is on the provisions of greater knowledge of what is important in the choreographic material to be danced and how to exploit this. Study of this kind provides a greater level of sophistication in performance through making possible more informed interpretations of choreographed material.

From all the above perspectives, in the second year, Choreography and Performance Practice becomes a more creative, rather than largely imitative, process.
16. Assessment methods and how these relate to testing achievement of the intended learning outcomes

Students are assessed in both practical work and their reflective written work.

Assessment Weighting: the total grade is calculated by taking 60 percent of either practical or theoretical score (whichever score is highest) with the remaining 40 percent taken from the lower score.

Practical (choreography/performance) work is assessed by a panel, which convenes to discuss each student’s contribution to some or all of the following:

- student choreographic works
- contribution during workshops and/or repertory classes led by both in-house and visiting artists/choreographers
- professional practice in rehearsal situations
- contribution to choreographic processes
- existing and ‘iconic’ works re-staged for performance
- in-house solo performances,
- guest choreographers’ work

Generic Assessment Criteria are listed in the Rambert School Statement of Assessment.

Specific assessment criteria for each part of the Choreography & Performance Practice modules are listed in the Academic Information Handbook.

17. Implications for learning resources, including staff, library, IT and space

The module is delivered primarily in the five dance studios of the School. Independent project based work is possible through these studios being kept open for student use during evenings and weekends.

Highly qualified resident staff and guests teach the curriculum of the module.

18. A statement confirming that,, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities

Rambert School is committed to providing equal opportunities and to support all its students with disabilities and/or specific learning needs.

Statement by the Director of Learning and Teaching: "I confirm I have been consulted on the above module proposal and have given advice on the correct procedures and required content of module proposals"
Statement by the Head of Department: "I confirm that the Department has approved the introduction of the module and will be responsible for its resourcing"