

**1. Title of the module**

*CSB 201 Ballet and Contemporary Dance (3)*

**2. School or partner institution which will be responsible for management of the module**

*Central School of Ballet*

**3. The level of the module (e.g. Level 4, Level 5, Level 6 or Level 7)**

*Level 5*

**4. The number of credits and the ECTS value which the module represents**

*60 credits (15 ECTS)*

**5. Which term(s) the module is to be taught in (or other teaching pattern)**

*Terms 1, 2 & 3*

**6. Prerequisite and co-requisite modules**

*None*

**7. The programmes of study to which the module contributes**

*Foundation Degree Professional Dance and Performance*

**8. The intended subject specific learning outcomes.**

**On successfully completing the module students will be able to:**

The student will develop:

*Unit 1 Ballet Technique*

8.1 A professional level of technical performance, and the ability to use this knowledge in both rehearsal and performance, including solo performance. To include sustained use of core stability and turn out throughout class and performance, a sense of expansion in movement and, for girls, secure use of pointework throughout. (Learning outcome C1 and C5)

8.2 A practical understanding of the main concepts in pas de deux work showing an ability to relate sensitively and functionally to a partner, and to communicate clearly both with them and an audience. (Learning outcome C1 and D2)

8.3 Interpretative skills and musical responsiveness. (Learning outcome C1, C3 and C4)

8.4 A range of performance skills which are informed by knowledge of style and context of performance. (Learning outcome A3, A5 and C2)

8.5 A practical understanding of key practitioners within ballet and important stylistic differences between the work. (Learning outcome A1, A2 and A3)

8.6 An understanding of the processes by which performance is created. (Learning outcome A4 and A5)

## *Unit 2 Contemporary Dance (Cunningham-based) technique*

8.7 A professional level of technical performance and the ability to use this knowledge in both rehearsal and performance. To include:- a clear understanding of backwork and how it combines with legwork, sustained use of core stability, parallel and turn out throughout class, an ability to project weight through space. (Learning outcome C1)

8.8 A practical understanding of the work of a key practitioner in the contemporary dance field and important stylistic differences between this work and that studied in other areas. (Learning outcome A1 and A3)

8.9 Interpretative skills and musical responsiveness. (Learning outcome C1, C3 and C4)

8.10 A range of performance skills which are informed by knowledge of style and context of performance. (Learning outcome A3, A5 and C2)

8.11 An understanding of the processes by which performance is created. (Learning outcome A4, A5 and C2)

## **9. The intended generic learning outcomes.**

**On successfully completing the module students will be able to:**

Students will:

9.1 Work with others collaboratively in class, rehearsal and performance. (Learning outcome D2)

9.2 Reflect on their own learning, identifying strategies for development and exploring strengths and weaknesses showing progressive autonomy in learning. (Learning outcome D4)

9.3 Show efficient personal organisation skills – time keeping, note-taking and self-led practice. (Learning outcome D1)

9.4 Identify and apply appropriate knowledge from a range of sources in order to develop and maximise performance. (Learning outcome B1 and C1)

9.5 Identify and evaluate personal requirements in the practise of a holistic approach to training including warm up and cool down and body maintenance. (Learning outcome C8)

9.6 Develop a range of communication skills for use in different contexts (including performance). (Learning outcome C2 and D3)

## **10. A synopsis of the curriculum**

This module builds on the knowledge gained in stage one and leads to a professional level of technical performance in the two dance styles (Ballet and Cunningham-based contemporary dance technique). Key technical objectives will be sustained throughout class and performance – core stability, turn-out, correct alignment, clean classical/Cunningham form.

Pointe work will be used throughout Ballet class (women only) – barrework, centre practise and allegro – leading to complex enchainments combining pirouettes, allegro and travelling work. This will be further developed in the study and performance of a range of established repertoire (solo and group work).

Men will extend the level of skill in grands pirouettes, and grands allegros through both classroom work and in the study and performance of established repertoire (solo and group work).

Sensitive response to music will be developed in all areas, and interpretative skills will be studied and developed through repertoire.

## 1. Reading List (Indicative list, current at time of publication. Reading lists will be published annually)

Glasstone, R. (2001) *Classical Ballet Terms - An Illustrated Dictionary*, Plymouth, Devon, Dance Books Ltd  
Grieg, V. (1994) *Inside Ballet Technique*, New Jersey, Princeton Book Company, Publishers  
Moss, D. S. (1999) *The Joffrey Ballet School - Ballet Fit*, New York, St Martin's Press  
Paskevskaja, A. (2005) *Ballet Beyond Tradition*, Abingdon, Oxfordshire, Routledge  
Serebrennikov, N. (2000) *Pas de Deux*, Florida, University Press of Florida  
Vaganova, A. (1969) *Basic Principles of Classical Ballet*, New York, Dover Publications

Bremser, M. (1999) *Fifty Contemporary Choreographers*, London, Routledge .

Brown, C. (2007) *Chance and Circumstance, Twenty Years with Cage and Cunningham*, New York, Random House, Inc.

Cohan, R. (1997) *The Dance Workshop*, London, Dance Books Ltd.

Copeland, R. (2004) *Merce Cunningham*, New York, Routledge

Jordan, S. (1992). *Striding out*. London: Dance Books.

## 2. Learning and Teaching methods

**Credits 60: Total hours 741.** There will be 19.5 contact hours per week and students will be expected to work independently for a further 4 hours per week. During production and performance weeks there will be 9 hours contact time per week. Teaching will mainly be through practical classes in which there will be group discussion. In addition occasional short lectures will be delivered on key aspects of the module, video material will augment these lectures. The learning outcomes are largely based on physical understanding and performance skills along with personal organisation and body maintenance skills. Practical sessions, supported discussion and lectures are the best ways to deliver these outcomes.

## 13. Assessment methods

Continuous Assessment in class by tutor: **20%**

This will particularly assess the achievements in the generic objectives in collaborative working (1), gaining progressive autonomy in learning (2), organisational skills (3), synthesising knowledge to enhance performance (4), warm up/cool down (5) and communication skills (6). It will also measure the achievement of learning outcomes related to technique most specifically subject specific outcomes 1, 2, 3 and 5 in ballet and 1, 2 and 3 in contemporary dance.

Formal class assessment: **70%**

This will assess the achievement of subject specific learning outcomes 1, 2, 3, 4 and 5 in ballet and 1, 3 and 4 in contemporary dance.

Performance assessment (repertoire): **10%**

## MODULE SPECIFICATION

This will assess the achievement of subject specific learning outcomes 1,3,4,5 in ballet, and outcomes 1, 4 and 6 in generic objectives.

### 14. Map of Module Learning Outcomes (sections 8 & 9) to Learning and Teaching Methods (section 12) and methods of Assessment (section 13)

Module learning outcome		1	2	3	4	5		
Learning/teaching method	Hours allocated							
Class work	19.5 hours per week	x	x	x		x		
One to one/lecture/discussion	5 hours per term			x	x			
Private Practice	4 hours per week			x	x			
Assessment method								
Continuous Assessment 20%		x	x	x		x		
Formal Assessment 70%		x	x	x	x	x		
Repertoire Assessment 10%		x		x	x	x		

1. The Collaborative Partner recognises and has embedded the expectations of current disability equality legislation, and supports students with a declared disability or special educational need in its teaching. Within this module we will make reasonable adjustments wherever necessary, including additional or substitute materials, teaching modes or assessment methods for students who have declared and discussed their learning support needs. Arrangements for students with declared disabilities will be made on an individual basis, in consultation with the Collaborative Partner's disability/dyslexia student support service, and specialist support will be provided where needed.

2. Centre where module will be delivered:

Central School of Ballet

3. Validated Institution:

Central School of Ballet

# MODULE SPECIFICATION



## FACULTIES SUPPORT OFFICE USE ONLY

Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.

Date approved	Major/minor revision	Start date of the delivery of revised version	Section revised	Impacts PLOs (Q6&7 cover sheet)