

1. **Title of the module**

CSB 301 Ballet and Contemporary Dance

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

Central School of Ballet

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

Level 6

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

30 credits (15 ECTS)

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

Terms 1, 2 and 3

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

N/A

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

BA (Hons) Top Up in 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**

1. A professional level of virtuosic performance in class, rehearsal and presentation including both solo and group work (Learning outcome C1, C4 and C5)
2. A professional level of performance in Pas de Deux work showing an ability to relate sensitively and functionally to a partner, and to communicate clearly with an audience. (Learning outcome C1 and D1)
3. A broad range of interpretative skills and sensitive musical responsiveness. (Learning outcome C1, C3 and C4)
4. A range of performance skills which are informed by knowledge of style and context of performance. (Learning outcome A3, A5, C2 and C3)
5. Appropriate performance skills for audition. (Learning outcome A7, C8)
6. A practical understanding of key practitioners within ballet and important stylistic differences between the work (Learning outcomes A1, A2 and A3)

**Unit 2 Contemporary Dance Technique**

7. A professional level of performance in class, rehearsal and presentation including both group and solo work. (Learning outcome C1, C4 and C5)
8. A practical understanding of the work of key practitioners in the contemporary dance field and important stylistic differences between this work and that studied in other areas. (Learning outcome A1 and A3)
9. Interpretative skills and sensitive musical responsiveness. (Learning outcome C1, C3 and C4)
10. A range of performance skills which are informed by knowledge of style and context of performance. (Learning outcome A3, A5, C2 and C3)
11. A daring yet controlled use of weight transference through space. (Learning outcome C1)

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

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

Students will:

1. Demonstrate a professional, responsible attitude including thorough preparation and positive team work. (Learning outcome C9, D1)
2. Reflect on their own learning, identifying strategies for development and exploring strengths and weaknesses showing autonomy in learning. (Learning outcome D5)
3. Synthesise information from a range of sources in order to inform and progress own learning. (Learning outcome B1)
4. Understand and be able to articulate critical factors contributing to practise and performance. (Learning outcome B5)
5. Take responsibility for and evaluate own work. (Learning outcome D2)

10. **A synopsis of the curriculum**

This module builds on the knowledge and skills gained through the foundation degree refining the performance of those skills and increasing the level of virtuosic performance. Students explore a range of Contemporary dance techniques (including release principles) to deepen kinaesthetic awareness, using tension and release, fall and recovery, speed of weight transference and the effective use of breath to create daring movement phrases. In ballet, virtuosic skill is extended through class work and study of an extensive range of solo repertoire. Sophisticated interpretation and empathetic response to music is developed throughout both genres.

11. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

**CSB 301 Ballet and Contemporary Dance**

**Ballet**

Beaumont, C. W. (2003). *The Cecchetti Method of Classical Ballet*. New York: Dover Publications, INC.

Bennett, T. & Hutchinson Guest, A. (2007). *The Cecchetti Legacy*. Hampshire: Dance Books Ltd.

Cecchetti, G. and Cecchetti, E. (1997). *Complete manual of classical dance*. Rome: Gremese.

Chazin-Bennahum, J. (2005). *Teaching dance studies*. New York: Routledge.

Fay, M. (1997). *Mind Over Body*. London: A & C Black (Publishers) Limited.

- 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.
- Kant, M. (2007). *The Cambridge Companion to Ballet*. Cambridge: Cambridge University Press.
- Messerer, A. (2005). *Classes in Classical Ballet*. New York: Limelight Editions.
- Minden, E. G. (2005). *The Ballet Companion*. New York: Simon & Schuster, Inc.
- Morina, B. (2000). *Mime in Ballet*. Winchester: Woodstock Winchester Press.
- Paskevskaya, A. (2005). *Ballet Beyond Tradition*. Abingdon, Oxfordshire: Routledge.
- Serebrennikov, N. (2000). *Pas de Deux*. Florida: University Press of Florida.
- Stuart, M., Kirstein, L. and Dyer, C. (1991). *The classic ballet*. New York: Knopf.
- Thomasen, E. (1996). *Anatomy and Kinesiology for Ballet Teachers*. London: Dance Books Ltd.
- Vaganova, A. (1969). *Basic Principles of Classical Ballet*. New York: Dover Publications
- Wooliams, A. (2006). *Method of Classical Ballet*. Munich, Germany: K. Kieser Verlag.

## Contemporary Dance

- Anderson, J. (1997). *Art Without Boundaries*. London: Dance Books Ltd.
- 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.
- Deane, N. (2006). *Acts of Light, Martha Graham in the Twenty-first Century*. Florida: University Press of Florida.
- Freedman, R. (1998). *Martha Graham*. New York: Clarion Books.
- Graham, M. (1999). *Choreography and Dance*. London: Routledge.
- Horosko, M. (2002). *Martha Graham*. Florida: University of Florida.
- Jordan, S. (1992). *Striding out*. London: Dance Books.
- Limón, J. (1998). *José Limón, An Unfinished Memoir*. Connecticut: Wesleyan University Press.
- McKim, R. (2004). *London Contemporary Dance Theatre*. Hampshire: Dance Books Ltd.
- Newman, B. (2003). *Grace under pressure*. New York, N.Y.: Proscenium Publishers.
- Roseman, J. L. (2004). *Dance was her Religion, The Sacred Choreography of Isadora Duncan, Ruth St. Denis and Martha Graham*. Arizona: Hohm Press.

## 12. Learning and teaching methods

There will be 26 contact hours per week, reducing to 12 contact hours per week terms 2 & 3 and students will be expected to work independently for a further 4 hours per week. Teaching will mainly be through practical classes and rehearsals in which there will be group discussion. In addition some short lectures will be delivered on key aspects of the module, and one to one interviews. The learning outcomes are largely based on physical understanding and performance skills along with skills in reflective learning. Practical sessions, supported discussion, lectures and one to one tutorials are the best ways to deliver these outcomes.

## 13. Assessment methods

### 13.1 Main assessment methods

- Continuous Assessment in class by tutor      20%  
This assesses achievements in subject specific learning outcomes 1, 2 and 3 in Ballet, 1, 2 and 3 in Contemporary dance and generic outcomes 1, 3 and 4
  
- Formal class assessment      80%  
This will assess the achievement of subject specific learning outcomes 1, 3 4 and 5 in Ballet and 1, 2, 3, 4 and 5 in Contemporary dance and outcome 4 in the generic objectives.

### 13.2 Reassessment methods

Like for Like

## 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		8.1	8.2	8.3	8.4	8.5	8.6	8.7	8.8	8.9	8.10	8.11	9.1	9.2	9.3	9.4	9.5
Learning/teaching method	Hours allocated																
Studio based tutor-led sessions	600	X	X	X	X	X	X	X	X	X	X	X	X		X	X	
Independent study	144			X			X		X	X				X		X	
Assessment method																	
Formal assessment		X	X	X	X	X	X	X	X	X	X	X	X		X		
Continuous assessment in class		X	X	X	X		X	X	X	X	X	X	X	X	X	X	X

**15. Inclusive module design**

The Collaborative Partner recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Extension to Learning Agreement (Part B) / declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

- a) Accessible resources and curriculum
- b) Learning, teaching and assessment methods

**16. Campus(es) or centre(s) where module will be delivered**

Central School of Ballet

**17. Internationalisation**

Unit 1 – Ballet technique draws on the principles of European classical ballet derived mainly from French, Italian and Russian influences. Repertoire studied includes work from international choreographers (European and American). Unit 2 – Contemporary technique focuses on dance forms which were pioneered in the US and further developed in Europe. The study of key practitioners in both Units includes a range of international artists, focusing on stylistic differences which emerge from diverse personal experience.

**18. Partner College/Validated Institution**

Central School of Ballet

**19. University School responsible for the programme**

School of Arts

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**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)