

1. **Title of the module**
Supplementary Studies - CSB102

2. **Division 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 4

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)**
Level 4: Terms 1, 2 and 3 (36 weeks)

6. **Prerequisite and co-requisite modules**
N/A

7. **The course(s) of study to which the module contributes**
Foundation Degree in Professional Dance and Performance

8. **The intended subject specific learning outcomes.**
On successfully completing the module students will be able to:

The students will develop:

Unit 1 Spanish and Character Dance (Terms 1, 2 and 3)

1. A practical understanding of the styles of character dance encountered in the traditional classical ballet. (Learning outcome C1)
2. Co-ordination skills specific to Spanish and character work and associated musical styles. (Learning outcome C1 and C4)
3. Recognition of dance rhythms and musical styles from different countries with a particular focus on Spanish work. (Learning outcome C4)
4. Spatial awareness and performance skills. (Learning outcome C2)
5. Recognition of key practitioners within classical ballet. (Learning outcome A1)

Unit 2 Improvisation (Terms 1 and 2)

6. Creative responsiveness to a directed task to demonstrate range of movement qualities and intentions (Learning outcomes C1, C2 and C3)
7. A foundational understanding of working with a partner, weight sharing and contact work (Learning outcomes C6, D2)
8. An awareness of one's own movement experience through playful inquiry (Learning outcomes C5, D2)
9. An ability to learn through personal reflection and broader learning experiences i.e. choreography and drama (Learning outcomes B3, B4, C7, D4)

Unit 3 Choreography (Terms 1 and 2)

10. An understanding of the principles of composition. (Learning outcome A5)
11. The ability to manipulate movement and apply technical skills in composition. (Learning outcome A5)
12. An ability to articulate ideas and show individual expression and creativity in composition. (Learning outcome A5)
13. Insight into choreographic processes and devices used by a range of professional choreographers. (Learning outcome A1, A3 and C5)

9. **The intended generic learning outcomes.** **On successfully completing the module students will be able to:**

Students will:

1. Work with others collaboratively in class, rehearsal and performance. (Learning outcome D2)
2. Reflect on their own learning, identifying strategies for development and exploring strengths and weaknesses. (Learning outcome D4)
3. Develop personal organisation skills such as time keeping, note taking and self-led practice. (Learning outcome D1)
4. Apply knowledge from a range of sources in order to develop and maximise performance. (Learning outcome B1 and C1)

5. Understand the importance of warm up and cool down in relation to technical progress and body maintenance. (Learning outcome C8)
6. Develop and manage creative projects within specified resource constraints of time and space, thereby developing problem solving and numeric skills. (Learning outcome D5)

10. **A synopsis of the curriculum**

This module provides a range of opportunities to deepen level of knowledge and understanding of important aspects of dance training and performance notably musicality, interpretation, expressivity, creativity, communication and body maintenance.

Spanish and Character Dance, Improvisation and Choreography are assessed units of learning. In addition to these subjects, learning in this module is expanded through three further areas of study; Singing, Drama and Pilates Mat-work. These subjects are taught in short courses through the year and while they are not assessed, attendance is compulsory.

In Singing, the student will develop a vocal warm-up suitable for their own needs, and knowledge of how to look after their voice. They will learn how to breathe well both in singing and in dance, breath support and intonation. Students will be introduced to a repertoire of songs which can be used at a later point for auditions. Foundations will be set to be able to distinguish and hold an additional part in appropriate repertoire. Through this unit, students will grow in confidence in the use of their voice as a means of communication.

In Drama, the student will develop confidence to be brave and courageous in a creative situation. They will be introduced to skills in improvisation related to maintaining a narrative thread. For example, the student will build knowledge of a set text which will be used to inform an expressive and dramatic dance interpretation. Through this unit the student will grow in confidence in the use of the voice and cultivate skills in group working.

In Pilates Mat-work, the student will develop knowledge and a practical understanding of the basic Pilates mat-work programme. This includes core stability work, leg work, back work and foot exercises. They will be introduced to skills in transferring this knowledge into practical dance studies. In addition, they will build an understanding of their individual requirements and ability to adapt a programme as necessitated by change in circumstance e.g. injury. Through this unit the student will establish a practical understanding of correct anatomical alignment and use of turn-out.

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

Ashley, L. (2008). *Essential Guide to Dance*. London: Hodder Education.

Blom, L.A. and Chaplin, L.T. (2000). *The Moment of Movement*. UK ed. Binsted, UK: Dance Books Ltd. Bremser, M. (1999). *Fifty Contemporary Choreographers*. London: Routledge.

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Jordan, S. (2000). *Moving music*. London: Dance.

Kaplan, R. (2002). *Rhythmic training for dancers*. Champaign, IL: Human Kinetics.

Minton, S. C. (2007). *Choreography*. USA: Human Kinetics.

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Smith-Autard, J. M. (2004). *Dance Composition*. London: A & C Black Publishers .

Sofras, P. A. (2006). *Dance Composition Basics*. USA: Human Kinetics.

Tufnell, M. and Crickmay, C. (1993). *Body Space Image: Notes Towards Improvisation*. Binsted, UK: Dance Books Ltd.

12. Learning and teaching methods

Spanish and singing will have a total of 2 contact hours per week (3 terms). Character Dance will have a total of 6 contact hours. Improvisation will have a total of 16 hours over 2 terms. Pilates will have a minimum of 30 contact hours over 3 terms. Choreography will have 2 contact hours per week (2 terms). Drama will have a total of 12 contact hours over 2 terms. Students will be expected to work independently for a further 3 hours per week. Teaching will 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, recorded sound 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 discussions and lectures are the best ways to deliver these outcomes.

13. Assessment methods

13.1 Main assessment methods

- Continuous Assessment in class by tutor 60%
This will assess the achievements in the generic objectives in collaborative working (1), reflective learning (2), organisational skills (3), applying knowledge from a range of sources (4), body maintenance (5) and managing resources (6). It will also measure the achievement of subject specific learning outcomes 1-5 in

MODULE SPECIFICATION

Character Dance, 1-4 Choreography/Improvisation. This assessment is a must-pass assessment.

- Formal class assessment 40%
This will assess the achievement of subject specific learning outcomes 1-4 in Spanish and Character Dance, and 1- 4 in Choreography.

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	8.12	8.13	9.1	9.2	9.3	9.4	9.5	9.6	
Learning/teaching method																				
Studio-based practice	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Group discussion			X		X			X					X		X		X		X	
Lecture					X					X			X						X	
Independent study					X							X			X	X	X		X	
Assessment method																				
Continuous – in class by tutor	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Formal practical assessment	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 Inclusive Learning Plans (ILPS)/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**

Central School of Ballet is recognised as world-leading with respect to its specialist provision and the Foundation degree in Professional dance and performance course utilises embodied knowledges that foreground diverse and global perspectives. Our students come from around the world to study at the school and thus, the student body is international. Our faculty have had international careers and lived-experience of different cultures. Our graduates go on to have international careers as dance artists based in companies across the world sharing their understanding and experience with others in the settings they find themselves. Internationalisation is therefore embedded in much of the school ethos and pedagogical approach.

18. **Partner College/Validated Institution**

Central School of Ballet

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

Arts and Humanities

DIVISIONAL 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 delivery of revised version	Section revised	Impacts PLOs (Q6&7 cover sheet)