

1. **Title of the module**

Supplementary Studies - CSB202

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 5

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

20 credits (10 ECTS)

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

Level 5: 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 student will develop:

**Unit 1 Jazz Dance** (Terms 1, 2 & 3)

1. A practical understanding of the basics of Professional Jazz technique (Learning outcome C.1)
2. Strength, balance, co-ordination, flexibility and control as required in this technique. (Learning outcome C.1)
3. Musical responsiveness and rhythmical accuracy. (Learning outcome C1 and C4)
4. The ability to pick up unseen combinations, retain them and reproduce them accurately showing appropriate style. (Learning outcome C1, C2, C3 and A3)

## **Unit 2 Improvisation** (Terms 1 and 2)

5. Increased ability to respond to tasks and each other with versatility, sensitivity and imagination (Learning outcomes C1, C2, C3 and D2)
6. Playfulness and creativity in problem solving and confidence in decision making as an individual in the dancing moment (Learning outcomes C2, C5 and D5)
7. Confidence in 'partnerwork' including contact improvisation skills (Learning outcomes C1, C2 and D2)
8. An increased ability to learn through personal reflection, inquiry and self-resourcing (Learning outcomes B5, C7 and D4)

## **Unit 3 Singing Terms** (1, 2 & 3)

9. Confidence in singing throughout their range (Learning outcome C2)
10. An understanding of projection, focus, intonation and breath support (Learning outcome C2)
11. Control of a range of vocal dynamics (Learning outcome C2)
12. A functional vocal warm-up which is suitable for the dancers requirements (Learning outcomes C8 and C8)
13. A range of solo songs suitable for audition (Learning outcomes C7)

## **Unit 4 Choreography** (Terms 1 and 2)

14. Understanding of key health and safety issues within rehearsal and public performances (Learning outcome C8)
15. Skills in researching and development of original ideas working from a range of stimuli (Learning outcome C6, and B6)
16. Skills in collaborative working (Learning outcome D2)
17. Detailed understanding of the processes by which performance is created and presented (Learning outcome A4 and A5)
18. Critical evaluation of performance events and creative processes – both self-evaluation and evaluation of others (Learning outcome B4 and B5)

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. Research and interpret information from video and professional practitioners to enhance understanding of the profession. (Learning outcome B2)

3. Synthesise knowledge and information from a range of sources in order to inform and progress own learning (Learning outcome B1)
4. Develop an ability to understand and articulate critical factors contributing to practise and performance. (Learning outcome B5)
5. Undertake independent research (Learning outcome B6)
6. Develop a range of communication skills for use in performance (Learning outcome D3)
7. Develop and manage practical and creative projects within specified time resource constraints of time and space, thereby developing problem solving and numeracy skills (Learning outcome D5)

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

This module builds and develops the skills gained in CSB102 Supplementary studies while also introducing new technical and creative skills.

The Jazz Dance unit builds on skills gained in stage one through a Mattox-based class structure working on movement and rhythmic precision in back-work, floor work, centre practice and travelling work. Skills are consolidated through learning and reproducing unseen combinations in a range of styles.

Improvisation will cover a range of activities and tasks that require responsiveness and confident decision-making as an individual and in collaboration with other dancers. Partner skills will develop through contact improvisation and group interactivity. Imagination and creativity will be further developed to expand the range of qualities employed and depth of investigation in the dancing moment.

Singing will continue to develop confidence in the use of voice and preparation of suitable songs for audition.

The choreography course requires research and development of original ideas working from a range of stimuli. All work is performed and five works are taken into a collaborative process with theatre design students and realised in public performance.

Pilates Mat-work is taught throughout the year building on skills gained in CSB102 Supplementary Studies. In this unit, the student will continue to build upon their knowledge and practical understanding of Pilates Mat-work. They will consolidate skills in transferring this knowledge into practical dance studies. The unit will facilitate enhanced understanding of individual requirements and ability to adapt a course as necessitated by change in circumstance e.g. injury. This unit is not assessed.

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

Blom, L. A. (1988). *The Moment of Movement*. London: Dance Books Ltd.

Blum, R. (2004). *The Art of Joining: Dance Theatre Improvisation*. Germany: Athena-Verlag.

Bremser, M. (2010). *Fifty Contemporary Choreographers*. New York: Routledge.

Burrows, J. (2010). *A choreographer's handbook*. Milton Park, Abingdon, Oxon: Routledge.

Butterworth, J. (2009). *Contemporary Choreography - A Critical Reader*. New York: Routledge.

Carter, A. (2004). *Rethinking Dance History - A Reader*. London: Routledge.

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Minton, S. (1997). *Choreography*. Champaign. IL: Human Kinetics.

Smith-Autard, J. (2010). *Dance composition*. London: Methuen Drama.

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

## 12. Learning and teaching methods

Jazz Dance will have 2.75 contact hours per week (3 terms). Singing will have 1 contact hour per week (3 terms). Improvisation will have a total of 16 hours over 2 terms. Choreography will have 2 contact hours per week (2 terms). Pilates will have a minimum of 25 contact hours over 3 terms.

Students will be expected to work independently for a further 2 hours per week. Teaching will be through practical classes in which there will be group discussions. In addition occasional short lectures will be delivered on key aspects of the module, video material and recorded sound will augment these lectures and individual tutorials 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 generic objectives 1, 2, 3, 4, 5, 6 and 7. It will also measure the achievement of subject specific learning outcomes 1-4 in Jazz Dance, 1-4 in Improvisation, 1-5 in Singing and 1-5 of Choreography. This assessment is a must pass assessment.
- Formal class assessment 40%  
This will assess the achievement of subject specific learning outcomes 1-4 in Jazz Dance and 2 in choreography.

## MODULE SPECIFICATION

### 14. *Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section 12) and methods of assessment (section 13)*

<b>Module learning outcome</b>	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
<b>Learning/teaching method</b>													
Studio-based practice	X	X	X	X	X	X	X	X	X	X	X	X	X
Group discussion							X						
Lecture						X	X						
Independent study				X		X		X				X	
<b>Assessment method</b>													
Continuous – in class by tutor	X	X	X	X	X	X	X	X	X	X	X	X	X
Formal practical assessment	X	X	X	X									

<b>Module learning outcome</b>	8 14	8 15	8 16	8 17	8 18	9 1	9 2	9 3	9 4	9 5	9 6	9 7
<b>Learning/teaching method</b>												
Studio-based practice	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	X	X
<b>Assessment method</b>												
Continuous – in class by tutor	X	X	X	X	X	X	X	X	X	X	X	X
Formal practical assessment		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 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

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**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)