

SECTION 1: MODULE SPECIFICATIONS

1. **Title of the module**
National Tour Ballet Central
2. **School which will be responsible for management of the module**
Central School of Ballet
3. **Start date of the module**
2004
4. **The cohort of students (onwards) to which the module will be applicable**
Students registered on BA (Hons) top up 2004 onwards
5. **The number of students expected to take the module**
30-40
6. **Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal**
7. **Level of the module (e.g. Certificate [4], Intermediate [5], Honours [6] or Postgraduate [7])**
Honours (6)
8. **The number of credits which the module represents**
20
Note: undergraduate full-time students take modules amounting to 120 credits per year and postgraduate full-time students take modules amounting to 180 credits per year for a Masters award
9. **Which term(s) the module is to be taught in (or other teaching pattern)**
Terms 2 and 3
10. **Prerequisite and co-requisite modules**
None
11. **The programme(s) of study to which the module contributes**
BA (Honours)
12. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**

The student will:

1. Develop an understanding of the processes by which performance is created (performance and production values) in a range of contexts. (Learning outcome A4)
2. Develop practical understanding of performance, how it originates, is constructed, presented and received. (Learning outcome A5)
3. Develop and maintain a professional level of performance in ballet and contemporary dance responding appropriately to a range of rehearsal and performance situations. (Learning outcome C1, C2)
4. Respond flexibly to a wide range of creative and artistic demand within a rehearsal and performance situation (Learning outcome C3)
5. Develop individual and unique qualities as a performer (Learning outcome C6)
6. Develop the skills to contribute to community and outreach work as a professional dancer (Learning outcome D4, C3)

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

The student will:

1. Develop the ability to work effectively as part of a team. (Learning outcome D1)
2. Reflect on their own performance, identifying strategies for development, exploring strengths and weaknesses, and developing autonomy in learning. (Learning outcome B4 and D5)
3. Adapt performance skills according to the context of the performance event. (Learning outcome B7)
4. Apply skills from a range of disciplines in order to achieve a high standard of performance. (Learning outcome B3)
5. Understand the importance of key personal management issues in relation to the needs of a touring, professional dancer. (Learning outcome C8)

14. A synopsis of the curriculum

This module provides extensive creative, rehearsal and performing experience and culminates in a tour to a range of professional venues (theatres – mid and small-scale, arts centres, schools and community facilities). The tour visits a minimum of 20 theatres giving approx. 30 public performances of which students will perform in at least half. In addition students participate in outreach work aimed at the under 18 age group performing in a range of non-conventional dance venues. The programmes prepared and performed use a range of styles, ballet, contemporary dance, jazz dance and dramatic works, the majority of which are created on the students by professional choreographers. In addition to performing, the students gain practical understanding of all technical aspects of theatre working in teams on the get-in/get-out, lights, stage, sound and wardrobe and FOH publicity.

15. Indicative Reading List

- Caldwell, C. (2001) *Dance and Dancers Injuries*, Chichester, Corpus Publishing Limited
- Cooper, S. (1998) *Staging Dance*, London, A & C Black Publishers
- Fraser, N. (2007) *Stage Lighting Design - A Practical Guide*, Marlborough, The Crowood Press
- Meneer, P. (1993) *Stage Management and Theatre Administration*, London, Phaidon Press Limited
- Moon, J. A. (1999) *Reflection in Learning & Professional Development*, London, Kogan Page Limited
- Moon, J. A. (2004) *A Handbook of Reflective and Experiential Learning*, Oxon, RoutledgeFalmer
- Moon, J. A. (2006) *Learning Journals, A Handbook for Reflective Practice and Professional Development*. Oxon, Routledge
- Pallin, G. (2003) *Stage Management - The Essential Handbook*, London, Nick Hern Books Limited
- Schon, D. A. (1983) *The Reflective Practitioner - How Professionals Think in Action*, USA , Basic Books, Inc
- Strong, R. (1981) *Designing for the Dancer*, London, Elron Press Ltd.
- Teck, K. (1994) *Ear Training for the Body - A Dancer's Guide to Music*, New Jersey , Princeton Book Company

16. Learning and Teaching 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

There will be a minimum of 6 contact hours per day in performance venues. Rehearsal preparation will be up to 18 hours per week. Teaching will be through practical performances, rehearsals and workshops in groups and one to one, and video analysis will be used to evaluate performance events. These outcomes are mainly based on physical understanding and practical knowledge, the above methods are the best ways to achieve these.

17. Assessment methods and how these relate to testing achievement of the intended learning outcomes

- Performance assessment 60%

This will assess achievements in subject specific outcomes 3 and 4 and generic outcomes 4 and 5.

- Continuous assessment on tour by tutor 40%

This will assess achievements in subject-specific learning outcomes 1, 2, and 4 and in generic outcomes 1, 2, 3 and 6

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

The current provision is sufficient to deliver the module. However the school will continue to monitor and review the requirements for the module in relation to the learning resources, including staff, library, IT and space through the process of annual programme monitoring and the development of the school's Learning Teaching and Assessment Strategy.

19. 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 support service, and specialist support will be provided where needed.

20. Campus where module will be delivered

Central School of Ballet

21. Partner College/Validated Institution

Central School of Ballet

22. University School (for cognate programmes) or Faculty (for non-cognate programmes) responsible for the programme

School of the Arts

SECTION 3: MODULE IS PART OF A PROGRAMME IN A PARTNER COLLEGE OR VALIDATED INSTITUTION

Statement by the Nominated Officer of the College/Validated Institution: "I confirm that the College/Validated Institution has approved the introduction of the module and will be responsible for its resourcing"

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Nominated Responsible Officer of Partner
College/Validated Institution

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Date

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