SECTION 1: MODULE SPECIFICATIONS

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1. **Title of the module**

   Dissertation

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

   Central School of Ballet

3. **Start date of the module**

   2004 (Revision to assessment weighting approved in 2008)

4. **The cohort of students (onwards) to which the module will be applicable**

   Students registered on the BA (Hons) top up 2008 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 **Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal**

   N/A

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**

   30

   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 1, 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 knowledge and understanding of a key choreographer within the dance profession, including stylistic and interpretative qualities within their work and historical context of performance. (Learning outcome A1, A2, A3)
2. Understand the processes within the development of a performance role including extensive relevant research and critical evaluation, appropriate character development and rehearsal and performance preparation (physical and psychological) (Learning outcome B6, C6, C7 and D3)
3. Realise a solo performance from video and text (Learning outcome C7)

4. Use knowledge and understanding of own strengths, weaknesses and distinctive, unique qualities as a performer to select appropriate performance material (Learning outcome C6, C10 and D5)

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

Students will:

1. Synthesise information from a range of sources to inform and progress performance. (Learning outcome B1)
2. Undertake extended independent research. (Learning outcome B6)
3. Research, gather, sift and collate information to a given brief, critically evaluate its significance and present findings verbally, in writing and performance. (Learning outcome D3)
4. Develop and manage a rehearsal scheme appropriate to the chosen brief. (Learning outcome B7)
5. Understand and articulate critical factors contributing to a successful performance event (Learning outcome B5)

14. **A synopsis of the curriculum**

This module requires the synthesis of information from across the whole course and is based around the extensive research, selection, development and performance of an appropriate solo from existing ballet or contemporary dance repertoire. The selection of the solo requires personal exploration of strengths, weaknesses and targets, review of current knowledge i.e solos previously studied, research of new areas, through video, interview, live performance, and consultation with appropriate tutors and professional practitioners. Following selection of the solo the student undertakes extensive research to support the appropriate stylistic performance of the solo to a high standard. This will include historical and contemporary context, appropriate costuming, interview with performers of the role in a professional context. The student plans the rehearsal process drawing on the skills of tutors and professional dancers and examines development potential within the role. Finally the student prepares for performance of the solo which is given at the end of the academic year.

15. **Indicative Reading List**

Adshead-Lansdale, J. (1999) *Dancing Texts*, London, Dance Books Ltd.
Campbell, P. (1996) *Analysing Performance - A Critical Reader*, Manchester, Manchester University Press
Carlson, M. (2004) *Performance - A Critical Introduction*, London, Routledge
Carter, A. (1999) *Dance Studies Reader*, New York, Routledge
Carr, W. & Kemmis, S. (1986) *Becoming Critical, Education, Knowledge and Action Research,* Oxon, Deakin University Press
Johns, C. (2004) *Becoming a Reflective Practitioner (2nd ed.)*, London, Blackwell Publishing Ltd.
Preston-Dunlop, V. (1998) *Look at Dances, A choreological Perspective on Choreograph,* London, Verve Publishing .
Swetnam, D. (2004) *How to Write Your Dissertation,* Oxford, How To Books Ltd.

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**

As a research module students are expected to work independently for a minimum of 38 hours, in addition the student will have a minimum of 8 hours contact time as one to one tutorial and rehearsal. There will be opportunity for students to access additional contact time as required.

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

- Viva Voce 25% This will assess achievements of learning outcomes in specialist skills 1, 2, and 4 and in generic outcomes 2, 3 and 5
- Written element 25% This will assess achievements of learning outcomes in specialist skills 1, 2, and 4 and in generic outcomes 1, 2, 3, 4 and 5
- Performance 50% This will assess achievements of learning outcomes in specialist skills 1 and 3, and in generic outcomes 1.

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	Date

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