

MODULE SPECIFICATION TEMPLATE

SECTION 1: MODULE SPECIFICATIONS

1. **Title of the module**
CSB 401 Choreography: Practice and Principles
2. **School which will be responsible for management of the module**
Central School of Ballet
3. **Start date of the module**
January 2012
4. **The cohort of students (onwards) to which the module will be applicable**
January 2012
5. **The number of students expected to take the module**
1-4
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 **Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal**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])**
7
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)**
Term One
10. **Prerequisite and co-requisite modules**
CSB 402, CSB 403, CSB 404, (CSB 405 for the MA)
11. **The programme(s) of study to which the module contributes**
Postgraduate Diploma in Choreography & MA in Choreography
12. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**

Upon successful completion of this module, students will be able to:

1. Demonstrate an in-depth, critical knowledge and understanding of a range of processes involved in creating and realising choreography for public performance (A1)
2. Demonstrate an advanced, critical knowledge and understanding of a range of influences, values, attitudes and contexts informing past and current choreographic practice within the ballet sector (A2)
3. Demonstrate an advanced synthesis of technical expertise, specialised knowledge of ballet, and where appropriate contemporary dance, using a range of sources (A5 & B3)
4. Apply critical evaluation of performance events and processes, and self-reflection / evaluation of others in planning personal development and modifying creative work (A4, B4, C5 & D2)

5. Demonstrate the ability to use analytical, creative, rigorous research and evaluation to make plan for future development (C2 & D5)

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

Upon successful completion of this module, students will be able to:

6. Demonstrate knowledge and understanding of performance practice and professional competencies essential to the discipline (A6)
7. Demonstrate the ability to be flexible and innovative in relation to developing new skills and professional competencies (B5)
8. Effectively apply a range of communication skills appropriate in different contexts, including use of IT to record and review rehearsal material and provide documentation. (D1)

(A1, A2, A4, A5, A6, B3, B4, B5, C2, D1, D2, D5)

14. A synopsis of the curriculum

CSB 401 Term 1 Choreography: Practice and Principles

This introductory module allows opportunity for the choreographer to identify, interrogate, and challenge their current choreographic practice in relation to traditional and current ballet choreography.

Embracing critical questions pertinent to defining ballet, students engage in detailed research and practical studio-based exploration. Creative investigation of the processes of choreography draws on technical expertise, established ballet principles, and where relevant, contemporary dance technique. Questions around the choice of vocabulary, use of narrative / abstract form, structuring devices, interaction with musical genre and form, and choreographic intention are explored through studio practice, with the opportunity for the choreographer to challenge, expand and develop practices from the past and the present.

Practical work is informed by research, drawing on a wide range of sources and influences. This includes theatre visits and DVD materials. The module includes reviewing the work of established choreographers from both the past and the present, with the opportunity to observe the creation and rehearsal methods / processes of currently working choreographers (through access to visiting professional choreographers for Ballet Central or through industry placements). Critical reflection and evaluation is central to all aspect of the practical exploration and creative processes. Areas for independent research, focussing on key practitioners, are defined mainly by the students, but will encompass a range of choreographers such as Noverre, Bournonville, Petipa, Fokine, Nijinska, de Valois, Ashton, MacMillan, Massine, Balanchine and Forsythe.

A studio showing of choreographic work arising from the research for this module will provide opportunity for self-reflection, peer review and mentor feedback. This leads to the development and modification of the work in response to feedback, to be presented for formal assessment as a studio performance at the end of term one or the beginning of term (70%). An accompanying assessed verbal presentation (30%), to include power point slides and / or a written hand-out as appropriate, will evaluate the influences, intentions and processes involved in the creation of the work, and how research for this module has been applied to the practice.

15. Indicative Reading List

CSB 401

Adshead-Lansdale, J. (1999) *Dancing Texts*, London Dance Books Ltd .

Beaumont, C. W. (1996) *Michel Fokine and His Ballets*, London , Dance Books Ltd.

- Bruhn, E. (2005) *Bourmonville and Ballet Technique*, Alton, Dance Books.
- Carter, A. (1999) *Dance Studies Reader*, New York , Routledge.
- Chatterjea, A. (2004) *Butting Out*, USA, Wesleyan University Press.
- Driver, S. (2000) *William Forsythe - Choreography and Dance*, Oxon, Routledge.
- Fraleigh, S. H. (1987) *Dance and the Lived Body*, Pennsylvania USA, University of Pittsburgh Press .
- Fraleigh, S. H. (1999) *Researching Dance*, London, Dance Books Ltd.
- Glasstone, R. (2001) *Classical Ballet Terms*, UK, Dance Books Ltd.
- Goldner, N. (2008) *Balanchine Variations*, USA, The University Press of Florida.
- Humphrey, D. (1987) *The Art of Making Dances*, London , Dance Books Ltd .
- Jordan, S. (1996) *Following Sir Fred's Steps*, London, Dance Books Ltd .
- Joseph, C. M. (2002) *Stravinsky and Balanchine*, USA, Yale University.
- Kant, M. (2007) *The Cambridge Companion to Ballet*, UK, University Press, Cambridge.
- Preston-Dunlop, V. (2010) *Movement Studies, Choreography, Rudolf Laban*, Bologna. USA, Betascript Publishing .
- Redfern, B. (1988) *Dance, Art and Aesthetics*, London , Dance Books Ltd.
- Vaganova, A. (1969) *Basic Principles of Classical Ballet*, New York, Dover Publications, Inc.
- Vaughan, D. (1999) *Frederick Ashton and his Ballets*, London, Dance Books Ltd.
- Warren, G. W. (1989) *Classical Ballet Technique*, USA, The University Press of Florida.

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

Students gain knowledge and understanding through a range of learning and teaching methods including: studio based exploration and workshops; observing or working with professional choreographers / dance practitioners; lectures and theatre visits; directed and independent study including detailed, in-depth research; experimenting, creating and refining work for studio / theatre based performance; mentor meetings and tutorials; seminar based peer review and discussion; and detailed evaluation through verbal presentation and reflective written submissions. Students have opportunities to engage with employers and industry professionals through company placements / interviews. This module includes opportunities for students to reflect on their own strengths and unique qualities. The foundations of research methodologies for the rest of the course are established in this module, which are practice-based and focussed on independent learning.

Lectures / Seminars (20 hours), tutorials / mentor meetings (8 hours), directed study (6hours), events, performance visits (30 hours), independent study and rehearsal (236 hours) Total Study 300 hours

The module will be delivered in accordance with the College's published Equality and Disability policies and procedures.

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

Assessment of studio based performance (70%) with a supporting verbal presentation (30%)

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 Arts

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

Statement by the Nominated Officer of the 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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Print Name

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