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1. **Title of the module**
CSB 402 Choreography: Theories and Practice
 2. **School which will be responsible for management of the module**
CSB
 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 **Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal**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 Two & Term Three
10. **Prerequisite and co-requisite modules**
CSB 401, 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 a range of influences, values, attitudes and contexts informing past and current choreographic practice within the ballet sector (A2).
 2. Apply advanced practical and conceptual research skills in the creation and modification of choreography work, critically interpreting information to inform own practice (A3, B1 & C2).
 3. Apply critical evaluation of choreographic processes to plan for personal development and modify creative work. (A1 & B4)
 4. Demonstrate advanced synthesis of information from a range of sources to inform and progress own learning / current practice (B3 & D5).
 5. Demonstrate an understanding and practical application of independent work, leadership and collaborative working (D3).
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. Apply advanced synthesis of technical expertise, specialised knowledge of ballet, and where relevant contemporary dance, with individuality in the creative process (A5).
7. Demonstrate understanding of performance practice and professional competencies essential to the discipline (A6 & C1).
8. Demonstrate the ability to be flexible and innovative in relation to developing new skills and professional competencies, including effectively managing workloads and deadlines (B5 & D4)
9. Effectively use self-reflection to understand own strengths and unique qualities, and successfully use feedback, and peer review to inform future progress and modify work (C5).

(A1, A2, A3, A5, A6, B1, B3, B4, B5, C1, C2, C5, D3, D4 & D5)

14. A synopsis of the curriculum

CSB 402 Term 2 & 3 Choreography: Theories and Practice

The second module focuses on exploring a range of values, attitudes and contexts influencing past and current choreographic practice. Critical, conceptual and practice-based research are employed to explore a specific topic, the findings of which are presented through a series of workshops or a lecture demonstration, with supporting written materials.

Potential topics for investigation, as defined by the student, can include: theoretical questions related to defining ballet; new developments in ballet; the context of creative ventures informing past and present choreographic practice; the application of historical research in modern contexts; the relationship between ballet and modernism / postmodernism; ballet and other art forms such as theatre, fine art, architecture, literature, music and new technologies; and models from contemporary / modern dance forms and their relationships with classical form, for example in the work of key practitioners such as: Cunningham, Graham, Humphrey, Limon, Wigman, Jooss, Tudor, Tetley, Taylor, Bejart, Bruce, Forsythe, Maliphant, The Ballet Boyz, Kylian, Duato, Alston and McGregor.

The research and practical work for this module synthesises information from a range of sources to progress own learning and current practice. The application of research findings is through the creation and modification of movement ideas and choreographic work.

The assessment of this module is through the presentation of a performance workshop series or a lecture demonstration in term three (70%), with a critical reflection and evaluation presented in the form of a written submission (30%), between 2,000 – 2,500 words. The form of assessment is industry relevant, and recognises that employment opportunities for choreographers, either with companies or on a freelance basis, often require the following: presentation of choreographic ideas to directors and commissioning / funding bodies; project and workshop leading; education and community work; and professional / self-representation. Through workshops choreographers have opportunity to mentor younger dancers or choreographers, and learn from audience interaction and feedback, peer review and collaborative working. Students should be able to demonstrate an understanding and practical application of independent work, leadership, and collaboration with others.

15. Indicative Reading List

CSB 402

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

- Bremser, M. (2010) *Fifty Contemporary Choreographers*, New York, Routledge.
- Butterworth, J. (2009) *Contemporary Choreography - A Critical Reader*, New York, Routledge.
- Carter, A. (2004) *Rethinking Dance History - A Reader*, London, Routledge.
- DeFrantz, T. F. (2004) *Dancing Revelations*, Oxford, Oxford University Press Inc.
- Dromgoole, N. (2007) *Performance Style and Gesture in Western Theatre*, London, Oberon Books Ltd.
- Foster, S. L. (1996) *Corporealities - Dancing Knowledge, Culture and Power*, New York, Routledge.
- Foster, S. L. (1986) *Reading Dancing*, London, University of California Press.
- Franklin, E. (1996) *Dance Imagery for Technique and Performance*, USA, Human Kinetics.
- Genne, B. (1996) *The Making of a Choreographer*, USA, Society of Dance History Scholars.
- Graham, M. (1999) *Choreography and Dance*, New York, Routledge.
- Kostelanetz, R. (1992) *Merce Cunningham - Dancing in Space and Time*, London, Dance Books Ltd.
- Magri, G. (1988) *Theoretical and Practical Treatise on Dancing*, London, Dance Books Ltd.
- Morgenroth, J. (2004) *Speaking of Dance*, New York, Routledge.
- Preston-Dunlop, V. (2010) *Dance and the Performative*, Alton, Dance Books Ltd.
- Preston-Dunlop, V. (1998) *Looking at Dances*, UK, Verve Publishing.
- Tharp, T. (2003) *The Creative Habit - Learn It and Use it For Life*, New York: Simon Schuster.

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. This module is delivered through: lectures; seminar discussions; engaging in practical workshops; tutorials; viewing of live and recorded dance works; written materials; presentations; independent study and a programme of student-identified events; and performances / visits. Skills and professional competencies are developed through: independent research; studio based experimentation; working collaboratively with others; and responding to self-reflection, audience / mentor feedback and peer review to modify work. The written submission assesses critical evaluation and synthesis of information from a range of sources (Learning Outcomes B3, B4 & D5), although reasonable adjustments in the presentation format can be made to meet the need of a diverse range of students.

Workshops / seminars / observations (20 hours), tutorials / mentor meetings (8 hours), events, performances, visits (30 hours), independent study and rehearsals (242). Total Study 300 hours.

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

Assessment of a workshop series or lecture demonstration in term three (70%), with a supporting written submission (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 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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Print Name

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