

## SECTION 1: MODULE SPECIFICATIONS

---

1. **Title of the module**  
CSB 403 Choreography for Performance
2. **School which will be responsible for management of the module**  
CSB
3. **Start date of the module**  
January 2012
4. **The number of students expected to take the module**  
1-4
5. **Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal**
6. **Level of the module (e.g. Certificate [4], Intermediate [5], Honours [6] or Postgraduate [7])**  
7
7. **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*

8. **Which term(s) the module is to be taught in (or other teaching pattern)**  
Term Two & Term Three
9. **Prerequisite and co-requisite modules**  
CSB 401, CSB 402, CSB 404, (CSB 405 for the MA)
10. **The programme(s) of study to which the module contributes**  
Postgraduate Diploma in Choreography & MA in Choreography
11. **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. Apply advanced practical and conceptual research skills in the creation and modification of choreography work,. (A3, B1, C2, D5)
2. Apply advanced synthesis of technical expertise, specialised knowledge of ballet, and where relevant, contemporary dance, with individuality in the creative process (A5 & B3).
3. Demonstrate knowledge of dance performance practice and professional competencies essential to the discipline (A6, C1 & C4)
4. Demonstrate the ability to deal with complex issues and make informed judgements in the context of creating professional dance work (B2)
5. Communicate sophisticated ideas through the choreographic process (A1, C3 & D1)

12. **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 critical evaluation of performance events and processes, and self-reflection / evaluation of others in planning personal development and modifying creative work (B4, C5 & D2).
7. Demonstrate an understanding and practical application of independent work, leadership and collaborative working (D3).
8. Maintain working practices in line with the expected norms and standards of the dance profession. (C1)
9. Demonstrate the ability to effectively manage workloads and deadlines consistent with postgraduate level work (D4).

(A1, A3, A5, A6, B1, B2, B3, B4, C1, C2, C3, C4, C5, D1, D3, D4 & D5)

### 13. A synopsis of the curriculum

#### CSB 403 Term 2 & 3 Choreography for Performance

The work towards this module involves in-depth study, applying practical and conceptual research in the creation and modification of choreographic work for studio based or public performance. This module develops from research and exploratory work in term one and two for modules CSB 401 & 402, with opportunity for imaginative fusion of both traditional and current practices in ballet, and where relevant contemporary dance technique.

Critical engagement with all aspects of the creative process involves working with and utilising the expertise of the dancers, including auditioning processes, rehearsal direction and maintaining working practices in line with the expected standards of the profession. Identification of health and safety issues, and the development of professional competencies are key to the content, including leadership skills, collaborative working, and the ability to deal with complex issues. The choreographers have opportunity, in defining their own unique qualities as choreographers, to develop their own distinctive voice. There will be opportunity to explore alternative structures and dance vocabulary arising from research of ballet, and where relevant, contemporary dance and other movement forms.

The effective use of self-reflection and evaluation includes using feedback to inform future progress and modify work. Collaborative work with other artists such as composers, designers, theatre professionals or film / IT specialists may feature as integral to the creative processes and final product, and is encouraged in the work of this module.

The production of choreographic work will be typically analytical, reflective and evaluative, drawing on feedback from a range of sources to modify and develop performance work which demonstrates cohesion and professional integrity. At this level, the choreography work should evidence an advanced synthesis of practice.

The process of creating work for this module allows opportunity to respond to feedback through a mentor observing the choreographers selecting, rehearsing and working with the dancers. There is opportunity for the choreographers to plan for future development of the work in response to feedback and make further modifications. An assessment of a studio or theatre based public performance (100%) will take place in term three, with the potential to assess both elements in term two for the MA.

### 14. Indicative Reading List

CSB 403 & 405

Campbell, P. (1996) *Analysing Performance - A Critical Reader*, Manchester, Manchester University Press .

Carlson, M. (2004) *Performance - A Critical Introduction*, London, Routledge .

Counsell, C. (2004) *Performance Analysis*, London , Routledge .

Fraser, N. (2007) *Stage Lighting Design - A Practical Guide*, Marlborough, The Crowood Press.

Lepecki, A. (2006) *Exhausting Dance - Performance and the Politics of Movement*, Oxon, Routledge .

Oddey, A. (2006) *The Potentials of Spaces*, Bristol, Intellect Books.

Preston- Dunlop, V. (1995) *Dance Words*, Switzerland, Harwood Academic Publishers .

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 .

**15. 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**

Independent study and collaborative work with others includes researching and developing themes and ideas; organising, preparing for and running rehearsals and directing production processes. Each project is supported through mentor feedback, peer review and self-reflective evaluation.

Discussion / sharing of work in progress (24 hours), tutorials / supervision (10 hours), independent learning (266). Total Study 300 hours

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

Performance Assessment (100%) Learning Outcomes 1 - 9

**17. 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.

**18. 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.**

**19. Campus where module will be delivered<sup>1</sup>**

Central School of Ballet

**20. Partner College/Validated Institution**

Central School of Ballet

**21. 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"**

.....

Nominated Responsible Officer of Partner  
College/Validated Institution

.....

Date

.....

Print Name

.....

---