
SECTION 1: MODULE SPECIFICATIONS

- 1 The title of the module
Classical Ballet Technique (BP3BT)
- 2 The Department which will be responsible for management of the module
Northern School of Contemporary Dance
- 3 The Start Date of the Module
September 2006 (revised start date September 2014)
- 4 The number of students expected to take the module
50
- 5 Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Departments and Faculties regarding the withdrawal
N/A
- 6 The level of the module (eg Certificate [4], Intermediate [5], Honours [6] or Postgraduate [7])
Level 6
- 7 The number of credits or ECTS value which the module represents
15 credits, 7.5 ECTS
- 8 Which term(s) the module is to be taught in (or other teaching pattern)
Terms one, two and three
- 9 Prerequisite and co-requisite modules
N/A
- 10 The programmes of study to which the module contributes
BPA (Hons) Contemporary Dance
- 11 The intended subject specific learning outcomes
 - 11.1 demonstrate a refined understanding and application of ballet technique, further extending range and quality of movement towards a professional level
 - 11.2 demonstrate effective and refined use of breath, weight and suspension to enrich phrasing and dynamic diversity, developing both technical and performance skills towards a professional level
 - 11.3 demonstrate a clear, efficient and fully embodied application of spatial directions and orientations in order to facilitate individual interpretation
 - 11.4 demonstrate an ability to learn and retain more complex and challenging movement material, developing performance skills towards a professional level

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- 11.5 demonstrate independence in learning, taking responsibility for processing and applying information, feedback and to refine practice towards a professional level
- 12 The intended generic learning outcomes
- 12.1 the ability to exercise initiative and take responsibility within training and learning situations (ref: D1)
- 12.2 the ability to communicate information, ideas and creative responses in a variety of ways and to a variety of audiences (ref: D2)
- 12.3 the ability to apply creative thinking and imagination to problem-solve and make effective decisions in complex and/or unpredictable situations ref: D3)
- 12.4 the ability to apply reflective and independent thinking in order to understand and evaluate personal learning experiences (ref: D4)
- 12.5 the ability to sustain concentration and focused engagement with tasks for extended periods (ref: D5)
- 12.6 the ability to work effectively and productively in groups to negotiate and pursue goals with others in practical contexts (ref: D6)
- 12.7 the ability to make informed and critical evaluations of own work and that of others (ref: D9)
- 12.8 the ability to recognise and conform to the accepted boundaries of a professional working environment (ref: D11)
- 13 A synopsis of the curriculum

This module equips students with a strong ballet technique that both enhances and complements their contemporary dance training. It focuses on the development of an increased awareness of artistic interpretation, musicality and performance qualities. Work includes revision, repetition and development of material learned in years one and two and includes barre work, port de bras, centre practice, adage, pirouettes, petit allegro and grand allegro. Speed of execution of certain enchainements is increased employing the use of different time signatures and phrasing to increase musical awareness. Technical virtuosity is developed by encouraging students to use the body as an expressive instrument of communication with an understanding of stylistic differences within the bounds of the technique.

14 Indicative Reading List Compulsory Reading

Grant G. (1982) **Technical Manual and Dictionary of Classical Ballet.** (third revised edition) New York: Dover Publications, Inc.

Kostrovitskaya V. & Pisarev A. (1995) *School of Classical Dance.* (Textbook of the Vaganova Choreographic School, St. Petersburg, Russia) London: Dance Books.

Vaganova, A. (1969) *Basic Principles of Classical Ballet.* New York, Dover Publications, Inc.

Warren G. W. (1989) *Classical Ballet Technique.* USA: University of Florida Press.

Recommended Reading

Brinson P. (1966) *Background to European Ballet.* Netherlands: A.W. Sijthoff-Leyden.

Buckroyd J. (2000) *The Student Dancer.* London: Dance Books Ltd.

Kirstein L. & Stuart M. (1982) *The Classic Ballet.* New York, Alfred A. Knopf

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Lifar S. (1954) *A History of Russian Ballet, from its origins to the present day.*(translation: A. Haskell), London, Hutchinson

Noverre J.G. (1966) *Letters on Dancing and Ballets.* (translation: C.W. Beaumont), Dance Horizons Inc.

Percival, J. (1980) *Modern Ballet.* London: The Herbert Press.

Pritchard J. (1996) *Rambert, A Celebration.* London: Rambert Dance Company.

Videography:

BA85 (1986) *The Ballet Class, Demonstrations, Dancing, Analysis, Maria Fay.* London: Ballet Class Videos

BA57 (1990) *Faults, Corections, Perfections, Maria Fay.* London: Ballet Class Videos.

DVD:

BA114 (2001) *New York City Ballet Workout.* New York City Ballet. USA: Palm Picture. Limited

BA127 (2003) *New York City Ballet Workout 2.* New York City Ballet. USA: Palm Picture Limited

BA138 (2005) *The Bournonville School.* Wivel Ulrike (dir). Denmark: The Royal Danish Theatre

Discography:

Ballet is Fun [CD-ROM] Video dictionary based on Russian Ballet Method

Journals :

(Hard copies can be found in the Library)

Ballet 2000 <http://www.ballet2000.com>

Dance Europe <http://www.danceeurope.net>

Dance Magazine <http://dancemagazine.com>

Dance UK News <http://www.dance-uk.com>

Dance Umbrella <http://www.danceumbrella.co.uk>

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

This module is delivered as taught, studio-based class sessions usually with live accompaniment. Students are expected to attend all timetabled sessions throughout the year and should expect to practice taught material outside of class hours. Students take responsibility for their own warm-up and cool-down before and after class and should also spend time on private study by using the library, attending live performances, and referring to their own notes.

Students receive continuous feedback through correction and information whether delivered personally, to another individual or to the group. Technical principles may be reinforced

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through working with partners, discussion and evaluation. Students also individually receive verbal or written feedback at the end of each assessment period.

Tutorial support is available through the College's personal tutorial system, as required.

Teaching Methods:

Studio-based practical classes:	150 hours (100 x 1.5 hours)
This will address learning outcome:	11.1, 11.2, 11.3, 11.4, 11.5 12.1, 12.2, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8
Total Study hours:	150 hours

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

The final grade is determined by combining the marks for Continuous Assessment and Summative Assessment. The weighting of the two marks is as follows:

Continuous Assessment:

Application and Understanding	Weighting 60%
Module learning outcomes addressed:	11.1, 11.2, 11.3, 11.4, 11.5 12.1, 12.2, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8

Summative Assessment:

Technical Ability	Weighting 40%
Module learning outcomes addressed:	11.1, 11.2, 11.3, 11.4, 11.5 12.1, 12.2, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8

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

NSCD employs teaching staff who have attained the highest professional level in their field. This module is also supported by the College's state of the art facilities which include:

- 7 large dance studios with fully sprung dance floors, pianos and drums for live accompaniment and the latest video and audio technology
- students can access specialist advice and equipment to promote their health and fitness and support their technical development
- a learner resource centre containing materials students need to support their studies including books, journals, videos, DVDs, CDs, electronic resources and internet access through 15 computers

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(es) where module will be delivered:

Northern School of Contemporary Dance
98 Chapeltown Road

Leeds

LS7 4BH

20. Partner College/Validated Institution:

Northern School of Contemporary Dance

21. University School responsible for the programme: School of Arts

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

(Where the module is proposed by a Partner College/Validated Institution)

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

Janet Smith

March 2014

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Nominated Responsible Officer of Partner
College/Validated Institution

Date

JANET SMITH

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Print Name

Principal

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Post

Northern School of Contemporary Dance

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Partner College/Validated Institution