1. Title of the Module
Choreography and Performance Practice One (RA1004-8)

2. Department responsible for the management of the module
Rambert School

3. Start Date of the Module
September 2005

4. Number of student expected to take the module
27

5. Modules to be withdrawn on the introduction of this proposed module and the consultation with other relevant Departments and Faculties regarding the withdrawal
none

6. Level of the Module
C

7. Number of Credits
20

8. Which term(s) the module is to be taught in
Semesters One and Two

9. Prerequisite and co-requisite modules
None

10. The programme of study to which the module contributes
FDA in Ballet and Contemporary Dance

11. The intended subject specific learning outcomes and their relationship to programme learning outcomes:
On completion of this module, students will demonstrate:

1. an ability to complete a range of choreographic assignments based on formal choreographic tasks (A1, A2, A3, A4, C3, C4, D2, D4, D5, D8, D9, D10, D11),
2. an ability both to direct, as well to respond constructively to the process of creating new work, making efficient use of rehearsal time, (A2, C3, D2, D8, D9, D10, D11)
3. an ability to evaluate the work created as part of this module, as well as its performance (A2, A4, B1, B2, C4, D1, D4, D10, D13)

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

The following outcomes are all consonant with and integrated within the teaching of the programme learning outcomes:

Students will be able to demonstrate:

1. critical, analytical and physical skills in relation to practical applications (A1, A4, B1, B2, C4, C5, D1, D4, D13);
2. creative and imaginative skills as shown through the realisation of independent subject specific skill and knowledge based tasks (A2, A3, B2, C3, D2, D6, D8, D10, D11)
3. communication in a variety of performance media (A2, B2, C1, C2, C3, C4, C5, D2, D3, D7, D10, D11);
4. reflective, critical and independent thinking (A4, B1, B2, B4, C5, D1, D4, D7, D12, D13);
5. sustaining concentration and focus, in various categories of application, for extended periods (A1, A4, B1, B4, C1, C2, C3, C4, D5, D7, D11, D12);
6. awareness of inter-disciplinary approaches to study (A3, A4, B2, C3, D2, D6, D13);
7. understanding of group dynamics and an ability to implement them in practical contexts (A2, C3, D2, D8, D9, D10);
8. handling creative, personal and interpersonal issues (A2, A3, B2, C3, D2, D9, D10, D11);
9. negotiation and pursuing goals; dealing with success and failure in working with others (A2, B2, C3, D7, D9, D10);
10. managing personal workloads; staging of timing within projects; meeting deadlines (A2, B3, B4, C3, C4, D1, D4, D11, D13).

13. A Synopsis of the Curriculum

13.1 Essential Content

1 ‘Essential Content’ is conceived as the most significant and crucial knowledge that the student acquires. Sometimes this knowledge can be learned directly. However, often it is acquired through ‘Procedural
This module allows students to discover, develop and broaden a range of approaches towards the creation of choreographic work such that this suits their individual creative potential. The focus of the module is on encouraging the student’s creativity. Students are provided with the opportunity to enhance their skills in the development of new choreography, both as prime creator, contributor to the process of making movement material and as performers.

Below are listed six areas of focus towards which the student is particularly directed. Under each of these headings is given an indication of what is required within this module and phase of study.

Interest of Subject Matter

Choice of subject matter should be deliberately limited such that it is related to that of examples studied. However, work made will, by the end of study, derive from rather than only copy these examples.

Expressive Range

Expressive range will reflect the examples studied. It need not be identical with them. Work will be expected only to approach the success level of those examples. The appreciative understanding, as much as accomplishment of the student, is in question. However, the student need not agree, as they need not replicate the use of choreographic devises used in examples.

Musicality

The student’s work will seek to emulate, or provide an interesting replacement to, the use of music demonstrated by professional choreographers.

Theatricality

The student’s work will seek to emulate, or provide an interesting replacement to, examples of the skilful use of appropriate theatricality demonstrated by professional choreographers.

Use of Space

The beginnings of the skilful use of space, and a questioning of what makes up the appropriate use of space, in relation to the choreographic task in hand will be explored.

Use of Time

Content’ understood as the means that primarily provides the process through which that knowledge is gained.
The beginnings of the skillful use of time, and a questioning of what makes up the appropriate use of time, in relation to the choreographic task in hand will be explored.

13.2 Procedural Content

There is study of more complex pieces of choreography and the intricate details used and their effectiveness. Work is studied in greater depth on characterisation and exploring emotions e.g. anger, grief, humour. The students develop movement on these themes and some work is improvised.

All students are assigned a solo to create to a style and music of their own choice. Time is also spent learning basic Benesh notation skills and its use in choreography.

Indicative List of Tasks to be Undertaken

- Creating a short study using only one part of the body; then two parts
- Movement studies using different phrase lengths
- Studies using varied movement levels and dimensions
- Studies focusing on floor patterns and stage space
- Studies using slow, sustained movement; studies based on fast movement
- Studies in contrasting dynamics; in symmetry and a-symmetry
- Exploration of natural rhythms; of work rhythms etc
- Studies in varying uses of musical accompaniment
- Exploration of alternative accompaniment, e.g. poetry, electronic sound etc
- Clarifying motivation and response
- Use of stillness; use of silence
- Studies in various ways of approaching the use of narrative in dance term
- Studies in the use of props; of costume.

14. Indicative Reading Lists

Essential Reading


Recommended Reading


15. Teaching and Learning 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

Teaching and Learning Hours; (a minimum of)

Dance Technical Classes: 144  
Practice: 60

Total number of student/tutor contact hours: 144  
Expected student learning hours: 60  
Total contact and learning hours: 204

Teaching and learning takes places in three stages:

Stage 1: assignment and clarification of a range of formal choreographic tasks and discussion of relevant issues and opinions concerning these tasks;  
Stage 2: creation and rehearsal of the choreographic assignments set;  
Stage 3: performance and evaluation of the completed tasks.

Spaces

Stage 1 & 2: take place in dance studios;  
Stage 3: takes place in a performance space or a dance studio.

16. Assessment methods and how these relate to testing achievement of the intended learning outcomes
Assessment Criteria are listed in the Rambert School Statement of Assessment.

Assessment Weighting

Continuous Assessment 100%

Assessment relates to the students’ contribution in terms of participation in the making of, and discussion of, the created dance pieces. This will reflect the development of students’ knowledge, understanding and capacity to build and evaluate choreographic work.

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

The module is delivered primarily in the five dance studios of the School.

Highly qualified staff teach the curriculum of the module.

18. Statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities

Rambert School is committed to providing equal opportunities and to support all its students with disabilities and/or specific learning needs.

Statement by the Director of Learning and Teaching: "I confirm I have been consulted on the above module proposal and have given advice on the correct procedures and required content of module proposals"

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Director of Learning and Teaching Date

Statement by the Head of Department: "I confirm that the Department has approved the introduction of the module and will be responsible for its resourcing"

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Head of Department Date