

MODULE SPECIFICATION COVER SHEET

1. **Title of the module**
Special Project RA3001
2. **School or partner institution which will be responsible for management of the module**
Rambert School
3. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**
Level 6
4. **The number of credits and the ECTS value which the module represents**
40 [20 ECTS]
5. **Which term(s) the module is to be taught in (or other teaching pattern)**
Semesters One and Two
6. **Prerequisite and co-requisite modules**
RA 3002, RA 3003, RA 3004, RA3005
7. **The programmes of study to which the module contributes**
BA (Hons) Ballet & Contemporary Dance
8. **The intended subject specific learning outcomes.**
On successfully completing the module students will be able to:
 - 8.1 Demonstrate understanding, theoretical evaluation and rigorous practice of the subject knowledge and skills associated with this degree acquired through an in-depth reflection upon their experience of it;
 - 8.2 Demonstrate that their dance performance and/or choreography has reached a level of professional excellence, so that the skills in question, beyond appearing to be an end in themselves, may become a manifest vehicle of creativity;
 - 8.3 Demonstrate an ability to synthesize and evaluate alternative perspectives and be able to defend personal judgements logically and coherently both orally and in writing through analysis of appropriate evidence;
 - 8.4 Demonstrate creative, critical and sensitive use of the conventions of academic practice, made evident through an essay and a presentation or lecture demonstration, or in the case of a placement the report and viva;
 - 8.5 Demonstrate professional practice in rehearsal and performance, taking direction and responding quickly to feedback and working appropriately whether in large or small group, duet or solo and showing sensitivity to a wide range of differing creative demands.
9. **The intended generic learning outcomes.**
On successfully completing the module students will be able to:
 - 9.1 Demonstrate critical, analytical and physical skills in relation to practical applications;
 - 9.2 Demonstrate creative and imaginative skills as shown through the realisation of independent subject specific skill and knowledge-based tasks;
 - 9.3 Demonstrate communication in a variety of performance media;

- 9.4 Demonstrate reflective, critical and independent thinking;
- 9.5 Sustain concentration and focus, in various categories of application, for extended periods;
- 9.6 Demonstrate awareness of inter-disciplinary approaches to study;
- 9.7 Demonstrate an understanding of group dynamics and an ability to implement them in practical contexts;
- 9.8 Handle creative, personal and interpersonal issues;
- 9.9 Negotiate and pursue goals; Demonstrate ability to deal with success and failure in working with others;
- 9.10 Manage personal workloads; timing within projects; meet deadlines

10. **A synopsis of the curriculum**

The Special Project is divided into two sub-sections: Critical Studies and Choreography & Performance Practice. These may be discrete and essentially assessed separately, or they may be linked.

In Critical Studies the student completes an independent research project on a subject of their choice. Following a process of reflection, the student identifies an area which they wish to further investigate. This may spring from a topic encountered within their Foundation degree in Critical Studies, for instance an aspect of dance history, performance psychology, somatic practice or dance science research, or it may develop from another area which interests them, perhaps arising from a more philosophical or pedagogical question. Students are encouraged to explore complex and nuanced themes, both in terms of the broader perspectives and the detailed and more specific concepts which characterise the topic. This leads to the creation of an appropriate question/title, to which the student responds in their written and/or presented material.

In the area of Choreography & Performance Practice, a student may choose to be assessed:

- (a) on activity that is essentially solitary (the performance of a solo)
- (b) and/or as choreographer or contributor to choreographic processes, and/or
- (c) as interpreter of existing work(s).
- (d) on an extended professional performing placement (in negotiation with the School)*

Students can expect to take part in (a) (b) and (c) of the above during the course of the BA (Hons) programme: rehearsals and performances of student work, newly generated work and revivals of pieces judged by the School as 'iconic' take place throughout the academic year. Claiming performance credits from (d) is a negotiated optional route which applies to BA(Hons) students who have been offered an extended performing opportunity during their studies and where the activities are directly linked to the achievement of the module learning outcomes and contribute to the required learning hours of rehearsals and performances. Grading of this option will still remain within the School staff responsibilities who will visit the student in the placement and assess them in-situ.

Additionally, career development sessions encourage students to reflect upon their strengths and weaknesses in order to form an honest and realistic self-evaluation, and to consider their approach towards the future as professionals. Students are encouraged both to analyse and evaluate current work within the profession, and consider how they might contribute to its general artistic advancement.

*Placement Option Note: A student in their third year may find themselves offered an opportunity by a potential future employer and this optionality within the module is designed to account for that opportunity. The duration and situation of the placement will depend upon the offer, timetabling, students' other commitments in group work that is on-going and the requirement for students to gain all the credits within the third year but there will be an expectation that in the event of such an opportunity, the students will undertake at least six weeks of placement related activity. Any student wishing to undertake placement activity as part of taking this module will do so in consultation with the Principal, Deputy Principal and Head of Studies who will decide on the best course of action for the student in relation to impact on other areas of the course. The School will endeavour, where possible, to allow students to take these opportunities as it recognises the value of them to students, however the final decision as to whether placement activity may be undertaken as part of this module is at the discretion of the School.

Prior to agreement of any student taking this optional route of Professional Performance Placement within this module, the School will ensure that the context that the student is going into will provide appropriate learning opportunities for the students. The responsibilities on each side of the agreement will be clearly defined in a placement memorandum of agreement, which will include attention to the opportunities provided to the student. This agreement will include clear details of how the student will be assessed by the School faculty, details of relevant academic regulations that will apply to the student and the placement provider, procedures for complaints and concerns, a point of faculty contact, expectations of the professional mentor, expectations of the student and expectations of the School, any relevant information around intellectual property rights and confidentiality issues.

The School will need to receive written assurance that the placement provider has appropriate policies and complaints procedures in place to cover Equality and Diversity, Health and Safety and Race Equality.

The Information and Support for students on placement will be in line with Annex Q of the Code of Practice for Taught Programmes of the University of Kent. Students will receive a visit during their placement from a member of faculty in addition to any assessment attendance in order to check progress and clarify any issues.

The assessment of the placement activity will include a reflective de-brief at the end of the assessment which will provide the students with an opportunity for critical feedback and the placement will be required to provide a critical feedback report on the student's time with them. This will either take the form of a viva or written piece or critical video journal. The viva will adhere to Kent guidance on vivas: <https://www.kent.ac.uk/teaching/qa/guidance/viva.html>

11. Reading list (Indicative list, current at time of publication. Reading lists will be published annually)

Carr, W. (2002) *Becoming Critical*, Oxon, Routledge.

Foster, S. L. (1986) *Reading Dancing*, London, University of California Press.

Fraleigh, S. H. (1999) *Researching Dance*, London, Dance Books Ltd.

Johns, C. (2004) *Becoming a Reflective Practitioner*, Oxford, Blackwell Publishing.

Magri, G. (1988) *Theoretical and Practical Treatise on Dancing*, London, Dance Books Ltd
 Moon, J. A. (2006) *A Handbook of Reflective and Experiential Learning - Theory and Practice*, Abingdon, Routledge.

Morgenroth, J. (2004) *Speaking of Dance*, Abingdon, Routledge.

Redfern, B. (1988) *Dance, Art and Aesthetics*, London, Dance Books Ltd.

Ross, D. (1999) *High Kicks, The Essential Guide to Working as a Dancer*, London, A & C Black Limited

Tharp, T. (2003) *The Creative Habit - Learn It and Use it For Life*, New York, Simon Schuster.

12. Learning and teaching methods

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 module learning outcomes

Critical Studies

An initial series of lectures covers research techniques, identification of topic, organisation of ideas, formulating a question, creation of discussion/argument within work, and delivery of presentations. Students are then guided by a tutor as they investigate their chosen subject matter. Students submit draft essay(s) or presentation ideas for comment, and are given tutorial guidance on the creation of their title/question. Students are entitled to 2 tutorials and receive feedback on 2 draft submissions as well as full access to their supervisor for the duration of their research project. Additional tutorials or drafts will not be restricted if they are deemed necessary.

Choreography & Performance Practice

Rehearsals are led by in-house staff: students take responsibility for leading rehearsals of their own choreographic work. Visiting professionals contribute to learning through delivery of choreographic workshops, improvisation and repertory sessions. There is a programme of guest teachers throughout the year.

There are 5-6 performance periods per year: these include both student choreographic workshops, and performances of repertory and professionally generated work. There are several opportunities to perform in other London venues in addition to shows in the School's Anya Linden Studio Theatre. Therefore there is ample opportunity for students to involve themselves deeply in the work and to hone their professional, creative and performance skills. Students who are involved in an extended performance placement will be engaged in an equivalent learning experience within a professional setting which will be approved by the School. Learning and assessment processes will be regulated by a memorandum of agreement with the placement provider which adheres to CDD's B10 (Working with Others) principles and expectations. Students will be required to document the professional process in a placement portfolio and upon completion of the placement deliver a presentation (viva voce) in which they discuss and evaluate their learning experiences in relation to the module learning outcomes. The viva voce and placement form an assessed part of the academic (critical studies) aspect of the module on placement. They will only be formally assessed if the student is utilising the placement experience for the dissertation part of this module. However, they are required elements of the module for good professional practice and record of evidence of the placement activity.

The below table indicates approximate hours of study for each teaching & learning method and the specific and generic outcomes addressed by each:

Teaching Method	Hours
Lectures	12
Tutorials	4
Independent study	60
Rehearsals	250
Individual Practice	40
Performances	60
Total Hours	426

13. Assessment methods

13.1 Main assessment methods

The Critical Studies project is split into two parts:

Proposal: weighted at 25%. This is a formal document outlining the initial idea for either presentation or written essay to include an annotated bibliography

Seminar paper (10-15 minutes in length), an in-class presentation of the proposed ideas/research area: weighted at 25%.

and

Written Essay: weighted at 50%. In all cases this must be a fully referenced formal piece of academic work, 6000-8000 words in length.

OR

Presentation: weighted at 50% of between 20-30 mins with supporting research portfolio of 1500-2000 words

OR

Reporting/contextualisation of professional placement (split into 50% Placement Portfolio (25%) and viva voce evaluating the placement (25%) AND 3000 essay/report or presentation equivalent (50%). Choreography/performance practice is assessed by a panel, which convenes to discuss each student's contribution to performances in relation to the following:

MODULE SPECIFICATION

- student choreographic works
- professional practice in rehearsal situations contribution to choreographic processes
- existing and 'iconic' works re-staged for performance
- in-house solo performances,
- guest choreographers' work
- an extended professional performing placement (in negotiation with the School)

NOTE: Placement marking will be undertaken by the Principal, Deputy Principal or appropriate member of faculty in consultation with the placement provider. All markers will have observed the student in situ.

Full assessment criteria for each part of the Special Project are listed in the Assessment Practice Handbook

14. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section 12) and methods of assessment (section 13)**

Module learning outcomes		8.1	8.2	8.3	8.4	8.5	9.1	9.2	9.3	9.4	9.5	9.6	9.7	9.8	9.9	9.10
Learning/teaching method	Hours allocated															
Lectures	12	x		x	x				x		x	x				x
Tutorials	4			x			x			x						
Independent study	60	x		x	x		x	x								
Rehearsals	250		X			X					X		X	X	X	
Individual practice	40	X	X						x		X					

MODULE SPECIFICATION

<i>Performances</i>	60		x			x					x		x	x		
<i>Total hours</i>	426															
Assessment method																
<i>Research proposal 1000 words</i>		x		x	x		x				x					x
<i>Presentation 20-30 mins</i>		x		x	x			x	x	x						x
<i>Seminar paper</i>		x		x	x											
<i>Essay 5-8000 words</i>				x	x		x				x					x
<i>Placement Report (option) 3000</i>		x		x	x		x				x					x
<i>Placement Portfolio & viva voce (option)</i>		x		x	x		x				x					x
<i>Choreography and performance practice</i>			x			x		x	x				x	x	x	

15. Inclusive module design

Collaborative Partner recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative

arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

- a) Accessible resources and curriculum
- b) Learning, teaching and assessment methods

16. Campus(es) or centre(s) where module will be delivered

Rambert School Twickenham

17. Internationalisation

The student body at Rambert School is an international community; through celebrating the diversity this brings to the School and sharing experiences from all over the globe, we aim to harness the benefits of cultural understanding and empathy. Graduates from Rambert School work in a wide range of situations internationally. To retain our focus on employability we acknowledge that we need to continue developing the skills and attributes, which will enable students to compete for employment world-wide. Therefore we ensure that the module content reflects relevant international or global concerns and we celebrate the positive aspects of learning through international perspectives.

All students benefit from seeing the work of visiting artists in a variety of settings across London, particularly Sadler’s Wells where the programming is known and respected for its international focus.

Furthermore, a range of international artists are invited to give workshops and talks to BA(Hons) students thereby increasing their understanding and critical thinking in relation to different cultural perspectives. Students on the Performance Modules benefit enormously from working with choreographers from around the world who are commissioned by the School.

Finally, support is available for international students with regards to research and theoretical frameworks through an ESOL specialist tutor and up to 2 week extensions for academic components.

If the module is part of a programme in a Partner College or Validated Institution, please complete sections 18 and 19. If the module is not part of a programme in a Partner College or Validated Institution these sections can be deleted.

18. Partner College/Validated Institution

Rambert School

19. University School responsible for the programme

School of the Arts

FACULTIES SUPPORT OFFICE USE ONLY

Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.

Date approved	Major/minor revision	Start date of delivery of revised version	Section revised	Impacts PLOs (Q6&7 cover sheet)