MODULE SPECIFICATION

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 (e.g. 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 demonstrate:**

   8.1 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 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 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 creative, critical and sensitive use of the conventions of academic practice, made evident through an essay and a presentation or lecture demonstration, and supported by a research portfolio;

   8.5 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 demonstrate:**

   9.1 critical, analytical and physical skills in relation to practical applications;

   9.2 creative and imaginative skills as shown through the realisation of independent subject specific skill and knowledge based tasks;

   9.3 communication in a variety of performance media;

   9.4 reflective, critical and independent thinking;

   9.5 sustaining concentration and focus, in various categories of application, for extended periods;

   9.6 awareness of inter-disciplinary approaches to study;

   9.7 understanding of group dynamics and an ability to implement them in practical contexts;
9.8 handling creative, personal and interpersonal issues;
9.9 negotiation and pursuing goals; dealing with success and failure in working with others;
9.10 managing personal workloads; staging of timing within projects; meeting 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:

- on activity that is essentially solitary (the performance of a solo) and/or
- as choreographer or contributor to choreographic processes, and/or
- as interpreter of existing work(s).

Students can expect to take part in all 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.

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.

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

York,
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. The school does not impose a limit on the number of tutorials given nor on the amount of drafts which may be submitted. Students are required to document the processes and these notes form their research portfolio.

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.

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

<table>
<thead>
<tr>
<th>Teaching Method</th>
<th>Hours</th>
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<tbody>
<tr>
<td>Lectures</td>
<td>12</td>
</tr>
<tr>
<td>Tutorials</td>
<td>4</td>
</tr>
<tr>
<td>Independent study</td>
<td>60</td>
</tr>
<tr>
<td>Rehearsals</td>
<td>250</td>
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<tr>
<td>Individual Practice</td>
<td>40</td>
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<tr>
<td>Performances</td>
<td>60</td>
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<tr>
<td>Total Hours</td>
<td>426</td>
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13. Assessment methods.
The Critical Studies project is split into two parts:

- Proposal: weighted at 20%. 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 30%.

and

- Written Essay: weighted at 50%. In all cases this must be a fully referenced formal piece of academic work, 5000-8000 words in length.
  OR
- Presentation: weighted at 50% of between 20-30 mins with supporting research portfolio of 1500-2000 words

Choreography/performance practice is assessed by a panel, which convenes to discuss each student’s contribution to performances in relation to the following:

- 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

Full assessment criteria for each part of the Special Project are listed in the Academic Information Handbook.

14. Map of Module Learning Outcomes (sections 8 & 9) to Learning and Teaching Methods (section12) and methods of Assessment (section 13)

<table>
<thead>
<tr>
<th>Module learning outcome</th>
<th>8.1</th>
<th>8.2</th>
<th>8.3</th>
<th>8.4</th>
<th>8.5</th>
<th>9.1</th>
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<th>9.4</th>
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<th>9.8</th>
<th>9.9</th>
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<tr>
<td>Learning/teaching method</td>
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Module Specification Template (September 2015)
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<th>Performances Total hours</th>
<th>60 426</th>
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15. **The School/Collaborative Partner** (delete as applicable) 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 University’s/Collaborative Partner’s (delete as applicable) disability/dyslexia student support service, and specialist support will be provided where needed.

16. **Campus(es) or Centre(s) where module will be delivered:** Rambert School, Twickenham

If the module is part of a programme in a Partner College or Validated Institution, please complete sections 17 and 18. If the module is not part of a programme in a Partner College or Validated Institution these sections can be deleted.

17. **Partner College/Validated Institution:** Rambert School

18. **University School responsible for the programme:** School of the Arts

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Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.
<table>
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<tr>
<th>Date approved</th>
<th>Major/minor revision</th>
<th>Start date of the delivery of revised version</th>
<th>Section revised</th>
<th>Impacts PLOs (Q6&amp;7 cover sheet)</th>
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