

# Student Handbook 2017 – 2018



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# Welcome to Central School of Ballet



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**Sarah Khundi, trained at Central School of Ballet.  
Currently a Dance Artist of English National Ballet  
since 2014. Previous companies Northern Ballet  
2014 - 2008 and Ballet Black 2008 - 2013**

“Central School of Ballet provided me with the best possible training focusing on my versatility, technique and artistry. I couldn't have asked for a better environment to thrive & develop in. The school provided

me with all the skills I needed to help me grow and develop within my career.”

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## 1. Introduction to the Handbook

This handbook aims to help you navigate your way through your full-time professional dance training and support you in making the most of your course at Central School of Ballet.

It should be read in conjunction with the appropriate Programme Handbook for the Foundation or BA (Hons) Degree and the information available on the school website.



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### **A word from Christopher Hampson, Artistic Director of Scottish Ballet**

‘Central is a catalyst in the profession, producing highly desirable graduates. Central offers choreographers career changing opportunities, with many works commissioned by Central going on to become part of companies’ repertoire. In summary, Central is essential.’

## **2. Central School of Ballet, the University of Kent and the Conservatoire for Dance and Drama**

When Central School of Ballet was founded in 1982 by the late Christopher Gable, CBE and Ann Stannard, it was designed to offer students a very different experience of ballet training: one that would value artistic expression alongside technique. Christopher and Ann had a very strong sense of the value of the individual in performance, believing in a personal approach to working, and this ethos continues to be valued at Central today. The degree courses offer both quality and breadth of learning, producing creative artists of the highest calibre who understand tradition, but are also equipped to create new work and respond to changes in the professional world.

Central School of Ballet's three year dance training programme was validated by the University of Kent, the same year the school joined the Conservatoire for Dance and Drama in 2004. ([www.cdd.ac.uk](http://www.cdd.ac.uk)).

Established in 2001, the Conservatoire is a Higher Education Institution with a unique structure, comprising eight schools. All of these are small, specialist institutions with international reputations for high quality delivery in their respective fields:

- Bristol Old Vic Theatre School
- Central School of Ballet
- National Centre for Circus Arts
- London Academy of Music and Dramatic Art
- London Contemporary Dance School
- Northern School of Contemporary Dance

- Rambert School of Ballet and Contemporary Dance
- Royal Academy of Dramatic Art

At present, the Conservatoire does not have degree awarding powers and the schools' courses are validated by different universities.

As a Higher Education student at Central School of Ballet, you are subject to the regulations of the University of Kent, and Central School of Ballet ensures that its assessment procedures are in line with the University of Kent's regulations. These can be found at: <http://www.kent.ac.uk/regulations/index.html>

### **3. Programme of Study**

The course content covers a varied curriculum including Ballet, Contemporary Dance, Jazz Dance, Choreography, Drama, Music, Singing and Contextual Studies, culminating with a UK tour in third year as Ballet Central, which gives an unparalleled preparation for professional employment. Besides consolidating a high level of physical skill and technique, students also develop artistically, emotionally and intellectually to become creative, versatile performing artists.

The 3-year course leads, in the first two years, to a Foundation Degree and in the 3<sup>rd</sup> year to a BA (Hons) in Professional Dance and Performance.

## **SUMMARY OF ASSESSMENTS TO BE COMPLETED AND DEGREE AWARDS**

### **FOUNDATION DEGREE**

#### **Year One**

All modules and module component marks in Year 1 of the Foundation Degree are given as grades. To pass the year students must have successfully completed all modules on the Foundation Degree, which means receiving marks of 40 (pass mark) or above for all aggregated modules grades.

#### **Year Two**

All module and module component marks in Year 2 of the Foundation Degree are given as grades. However, the final degree outcome will be expressed as 'Pass' or 'Fail'. To pass the Foundation Degree, students must have successfully completed all modules during years 1 and 2, which means receiving marks of 40 (pass mark) or above for aggregated module grades. For the Foundation Degree, Year 1 marks contribute 40% to the final mark and Year 2 marks contributes 60% to the final mark.

### **BA (Hons) Degree**

#### **Year Three**

As the BA (Hons) is counted as a new qualification which you are registered for at the beginning of Year 3, there are no marks carried over from 1<sup>st</sup> or 2<sup>nd</sup> year.

In addition to the pre-requisite entry requirement of successful completion of the Foundation Degree, overseas students should note the additional entry requirement of achieving a

minimum B2 level in IELTS, with a score of 5.5 in each module band. This is higher than the IELTS entry requirement set for the Foundation Degree.

To pass the BA (Hons) Degree, students must have successfully completed all modules during the year, which means receiving marks of 40 (pass mark) or above for aggregated module grades.

The outcome of the BA (Hons) Degree will be awarded as a First, Upper Second, Lower Second or Third Class Degree. The classification of the BA will be based on the overall grade point equivalent of the year, as below.

Please note, in awarding final classifications, the University of Kent degree conventions are applied. These included rounding of marks and preponderance.

## Outline of BA Degree Classifications

BA (Hons) Classification	Mark	Descriptor
First Class	90 - 100	Exceptional
	80 - 89	Outstanding
	70 - 79	Excellent
<p>A: Marks awarded in this band will reflect an excellent, outstanding or exceptional standard of work which is distinctive and has many very good features some of which are outstanding</p>		
Upper Second	60 - 69	Good/Very Good
<p>B: Marks awarded in this band will reflect a good or very good standard of work with many good features and no major short-comings</p>		
Lower Second	50 - 59	Satisfactory
<p>C: Marks awarded in this band will reflect an adequate standard of work where any weaknesses are balanced by good features</p>		
Third Class	40 - 49	Adequate
<p>D: Marks awarded in this band will reflect a standard of work where some of the criteria are being met.</p>		
Fail	0 - 39	Poor/Unsatisfactory
<p>E: Marks awarded in this band will reflect a poor or unsatisfactory standard of work with many weaknesses</p>		

## ASSESSMENTS TO BE COMPLETED

### Foundation Degree Year One - Total of 120 credits

Code	Title	Credits 120 total	Assessment Mode
CSB 101	Ballet & Contemporary Dance (1)	60	Formal Classwork: Ballet
			Formal Classwork: Contemporary
			Formal Classwork: Pas de Deux
			Performance Repertoire
			Continuous assessment: Ballet
			Continuous assessment: Contemporary
CSB 102	Supplementary Studies	30	Formal Classwork: Spanish
			Choreography
			Continuous assessment: Spanish
			Continuous assessment: Choreography
CSB 103	Professional Development Portfolio	10	Continuous assessment in Class 50/50 PDP/DS
			Portfolio 60/40 PDP/DS
CSB 104	Performance	20	Continuous assessment in rehearsal
			Performance

**Foundation Degree Year Two – Total of 240 credits made up of 120 credits from Year 1 and 120 credits from Year 2, weighted Year 1 at 40% and Year 2 at 60%**

<b>Code</b>	<b>Title</b>	<b>Credits 120 total</b>	<b>Assessment Mode</b>
CSB 201	Ballet & Contemporary Dance (2)	60	Formal Classwork: Ballet
			Formal Classwork: Contemporary
			Performance Repertoire
			Formal Classwork: Pas de Deux
			Continuous assessment: Ballet
CSB 202	Supplementary Studies	20	Continuous assessment: Contemporary
			Formal Classwork: Jazz Dance
			Formal Classwork: Choreography
			Continuous assessment: Jazz Dance
			Continuous assessment: Singing
CSB 203	Professional Development Portfolio	20	Continuous assessment in Class 50/50 PDP/DS
			Portfolio 60/40 PDP/DS
CSB 204	Performance	20	Continuous assessment in rehearsal
			Performance

**BA Hons Degree Year Three – Total of 120 credits with no credits carried over from Year 1 & 2**

<b>Code</b>	<b>Title</b>	<b>Credits 120 total</b>	<b>Assessment Mode</b>
CSB 301	Ballet & Contemporary Dance (3)	30	Formal Classwork: Ballet
			Formal Classwork: Contemporary
			Continuous assessment: Ballet
			Continuous assessment: Contemporary
			Pas de Deux
CSB 302	Musical Theatre & Drama	10	Formal Classwork: Jazz Dance
			Musical Theatre Audition
			Continuous assessment: Singing
			Performance – Scene work
CSB 303	Vocational Preparation & Portfolio	20	Continuous assessment
			Professional Development Portfolio
CSB 304	National Tour: Ballet Central	30	Performance
			Continuous assessment on tour
CSB 305	Dissertation	30	Written element
			Viva Voce
			Performance

Further details of module aims and intended learning outcomes are outlined in the Programme Specifications and the Module Specifications which can be found on the University of Kent website, and are given in the Programme Handbooks for the Foundation and BA (Hons) programmes.

## **MODULE SUMMARIES**

Further details of all modules, learning outcomes and reading lists can be found in the relevant module specifications and Programme Handbooks.

- **Foundation Degree**

### **CSB 101 & CSB 201 (Year One and Two) Ballet and Contemporary Dance.**

These modules are worth 60 credits each, making up 50% of the credits for each year. In year one students will build a solid foundation in both ballet (including *pointe* work for ladies) and Graham based contemporary dance. In year two students will extend their skills towards a professional level, studying both ballet and Cunningham based contemporary dance.

### **CSB 102 (Year One) Supplementary Studies Spanish and Choreography**

### **CSB 202 (Year Two) Supplementary Studies Jazz and Choreography**

These modules are worth 30 credits in year one and 20 credits in year two. They aim to deepen knowledge and understanding of important aspects of dance training while introducing new technical and creative skills.

### **CSB 104 & 204 (Year One and Two) Performance**

These modules are worth 20 credits each and aim to synthesise skills developed the Ballet and Contemporary Dance and Supplementary Studies modules, through a

process of rehearsal and public performance. Additionally in year two students develop their understanding of how dance works are created and constructed.

### **CSB 103 & 203 (Year One and Two) Professional Development Portfolio**

These modules are worth 10 credits in year one and 20 credits in year two respectively. Students examine and synthesise ideas and concepts from practical modules whilst developing contextual knowledge and transferable skills, such as critical reflection and evaluation.

- **BA (Hons) Degree**

### **CSB 301 Ballet and Contemporary Dance**

This module is worth 30 credits and develops the technical and artistic skills acquired in ballet and contemporary dance as part of the Foundation Degree, towards professional performance level.

### **CSB 302 Musical Theatre and Drama**

This module is worth 10 credits and develops and synthesises a variety of skills acquired during the Foundation Degree and includes jazz dance classes, regular singing classes, drama classes and audition preparation and technique.

### **CSB 303 Vocational Preparation and Portfolio**

This module is worth 20 credits and allows students to examine and synthesise ideas and concepts from their

practical modules while undertaking extensive vocational preparation and further extending their transferrable skills.

### **CSB 304 National Tour**

This module is worth 30 credits and provides extensive creative, rehearsal and performing experience, culminating in a national tour to a range of professional theatre venues, where students appear as part of the school's company, Ballet Central. This module also involves opportunities to develop experience in outreach work and technical theatre.

### **CSB 305 Dissertation**

This module is worth 30 credits and requires students to synthesise information from across the BA programme whilst also researching, developing and performing an appropriate solo from existing ballet or contemporary dance repertoire. Following selection of a solo the student undertakes extensive research to support the appropriate stylistic performance of the solo to a high standard, including historical and contemporary context, costuming and rehearsal processes.

## TERM DATES 2017/18

Autumn Term	1st & 2nd Years	3rd Years
Start Date	11 September	11 September
Half Term	23–28 October	26–28 October
End Date	9 December	16 December
Spring Term	1st & 2nd Years	3rd Years
Start Date	3 January	3 January
Half Term	12–17 February	15–17 February
End Date	29 March	Dependent on tour dates
Summer Term	1st & 2nd Years	3rd Years
Start Date	16 April	Dependent on tour dates
Half Term	28 May– 26 June	Dependent on tour dates
End Date	15 July	15 July

**Term dates are subject to change.** Please note that students must be in school for the beginning and the end of each term. Please ensure that any travel arrangements do not fall within term time.

Third year students are not guaranteed half term holidays and there is usually a photo-shoot for 3rd years during the October half term.

## **4. Assessment**

**The following information should be read in conjunction with the Attendance Policy in section 4.12.**

### **4.1 SUMMARY OF GRADING CRITERIA AND MARKING GUIDE**

Extract from Programme Handbook

Continuous assessment:

1. Contributes effectively to the work of the group
2. Synthesises information from a range of sources, practical and written, to progress learning
3. Shows evidence of independent preparatory work, including, where appropriate, independent research and analysis of relevant material
4. Shows a high level of personal progress
5. Devises and implements an appropriate personal development plan
6. Maintains a consistently high level of motivation and self-discipline
7. Demonstrates a high level of achievement

Single assessment event:

1. Demonstrates technical accuracy and skill in the execution of the required level of work
2. Shows developing skills of artistic interpretation and musical responsiveness
3. Is able to apply a range of techniques to produce an engaging performance
4. Is able to perform with confidence and a relaxed presence

### Written Work:

1. Expresses ideas lucidly and with focussed relevance
2. Demonstrates the ability to go beyond description to analysis
3. Identifies appropriate illustrative and supportive material through relevant research and makes productive use of it
4. Shows the ability to present a well-constructed and planned discussion or investigation based on a secure grasp of source data and to draw reasoned and logical conclusions.

## 4.2 ASSESSMENT MARKING GUIDE

- |            |                                                                                                                                                                                                   |
|------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 95, 100    | Marks awarded in this band will reflect an exceptional standard of work which is highly distinctive and has many outstanding features.                                                            |
| 85         | Marks awarded in this band will reflect an outstanding standard of work with many excellent features, some of which are exceptional.                                                              |
| 72, 75, 78 | Marks awarded in this band will reflect an excellent standard of work which has many very good features, some outstanding.                                                                        |
| 62, 65, 68 | Marks awarded in this band will reflect good or very good standard of work with many good features and no major shortcomings. Meeting all the technical and artistic requirements. Proficient and |

- consistent, has knowledge, skill and aptitude.
- 52, 55, 58 Meeting the criteria mostly. Some competency, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features.
- 42, 45, 48 Despite some weaknesses and limitations, marks awarded in this band will reflect a mostly adequate standard of work where there is evidence of some of the criteria being met, but overall inconsistent.
- 32, 35, 38 Marks awarded in this band will reflect a poor and limited level of work with many weaknesses. Not meeting the criteria.
- 0, 10, 20, 25 Marks awarded in this band will show no evidence of meeting the criteria. The work will be very poor and highly flawed.

### **4.3 THE DIFFERENCE BETWEEN CONTINUOUS AND FORMAL ASSESSMENT**

There are two modes of assessment used in undergraduate study: **Continuous Assessment** and **Designated Assessment (or formal assessment)**.

In **Continuous Assessment** your work in class and your progress over a period of time is taken into consideration when forming a judgement. Teachers measure progress and achievement in each class, which is consolidated in

a mark and comments. Continuous assessment sheets should be shared with your parents/guardian.

It is important to note that while continuous assessment gives credit for progress, effort, preparation, and participation, there is also an element of the mark which is based on achievement. Achievement constitutes 50% of the continuous mark.

Remember that types of language used in class may not be reflected on the assessment sheet. For example, if a tutor says to you “Very Good” or “Excellent” following an exercise, this may be used as a way to encourage you to do better. The written and verbal feedback you receive will indicate your level of achievement, and it is important that you do not confuse this with comments in class designed to give you encouragement.

### **Designated Assessments (or formal assessments)**

take a variety of forms, but are concerned with testing you at a given time and allowing you to prepare in advance. Modes of designated assessment include: showings of work (such as a dance class); performances, mock auditions, verbal presentations and written assignments. Over the year you will have assessment classes or performances in all of your practical subjects. These are opportunities to show the progress you have made and to identify any areas of weakness which may need additional attention or help. Feedback relates to the assessment criteria for the subject.

Guest assessors on occasion work with the staff within a team, but the input by a guest assessor is always led by the school staff and is always moderated. The industry relevant feedback provided by guest assessors is valuable to both staff and students.

Feedback on assessment will be given in an interview with your tutor and, at certain points in the course, a senior staff member. You will also be expected to talk about your work and your progress in these interviews. It is important that you engage with the feedback and you take ownership of your training. You will supply minutes from the interviews, approved by your tutor, which you should file carefully for future reference. Feedback should be used by you to set relevant learning targets for the next stage of the course.

#### **4.4 PROCESS FOR REFLECTIVE PRACTICE AND SELF-ASSESSMENT**

Prior to selected practical assessment you will complete an Assessment Self-Evaluation Form, in which you evaluate your achievement in relation to assessment aims and set targets for the next stage. All assessments are recorded on film so that, where appropriate and feasible, they can be viewed following the assessment. You will then re-visit your self-assessment form, evaluate your actual performance and make modifications to targets as necessary.

One of the strengths of the FD and BA programme is the focus on reflective practice. The aim of the school is to create versatile and highly accomplished dancers who are ready on graduation to take up employment in dance companies. The ability to work independently and reflect on your performance to set future targets will be essential as you make the transition into employment. You will develop your creative, artistic, and intellectual capacities more fully when you reflect on your practice and learn to understand your unique qualities.

#### **4.5 ASSESSMENT PROCESSES**

Assessment processes are according to the University of Kent Credit Framework, Annex 6, <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex6.html>

The following describes how the assessment process works at Central School of Ballet:

- Assessments are either marked by a team of three tutors or marked independently by one tutor with a sample second-marked by another tutor. All assessment marking is moderated.
- Each marking tutor fills in an assessment sheet that details a mark and comments (this can then form the basis for discussion in an interview or tutorial). Following the assessment, the marking team meet

along with the year tutor and the class teacher. They discuss each student and provide feedback which is recorded by the year tutor. The process of discussion leads to a decision about the awarding and allocating of marks.

- Marks for all modules and module components are given as a grade. Assessors reach a decision about a grade by consulting the criteria and band descriptors in the Programme Handbooks, and by using one of the 22 grades according to the University of Kent marking scale, see page 4. You should always refer to the criteria and band descriptors for a greater understanding of the standard of your work following assessment.
- The school aims to give feedback on assessments as soon as possible. Students meet with their year tutor and other member of staff to be given the feedback from the different assessed disciplines. It is important that this is done verbally as there are opportunities for the students to ask questions and participate in discussion. The student records this feedback and they are given an indication of the bands into which their marks fall.
- In the feedback process, students are expected to talk about their feedback, their self-assessment and the targets they have set for the coming period. There is opportunity for the student to gain further clarity if required through questions and discussion.

- For designated, formal assessment feedback, students should be aware that tutors place most emphasis on the actual feedback comments. Tutors will use comments such as, 'you are working within the very good/ good band and you are in the top, middle or just within this band'. This highlights the level of work without referring directly to the numerical mark.
- It is important that students know how and what they need to improve. Feedback should empower the student to move forward in a positive way. The aim of the feedback is to help students to set targets and take ownerships of their work. Rather than focussing on giving a mark, the feedback is used to help to explain the level the students is achieving within the assessment band descriptors. Tutors and students needs to have a copy of the band descriptors at the meeting and these are always referred to. Please note we are not imposing a 'no mark rule', but instead we are aiming to place most of the emphasis of the feedback session on the verbal feedback and areas for improvement.
- For continuous assessment marks, the numerical mark is written on the continuous assessment feedback sheet. At the end of term the student receives their continuous assessment mark sheets which give a mark and further feedback.

- The External Examiner has access to all the work that contributes to the degree award. At times over the year the External Examiner visits the school to look at samples of practical and performance work and assessment marks. They have the right to recommend that marks be adjusted if they believe they are too high or low (this recommendation is noted at the Board of Examiners meeting at the end of the academic year).
- Students have the right to appeal against assessment procedures but may not appeal against academic judgement (see the Programme Handbook). If you have a query about your assessment comments or your feedback, it is important that you speak to your tutors. You can arrange a tutorial where the issue can be explained and discussed fully.

#### **4.6 SUMMARY OF ASSESSMENT PROCESS**

1. Assessment marks are given according to the University of Kent marking scheme.
2. Assessments differ from module to module, and are conceived in order to best test the skills and knowledge gained during each module.
3. Overall, each assessment is designed to complement the learning aims and outcomes of each module.

4. The focus of feedback is to help students understand their achievement and set goals for improvement.
5. All assessment marks are moderated and remain provisional until confirmed by the Examinations Board at the end of the year.
6. Details of all designated assessments are published in the Programme Handbook and are displayed on the Student Notice Boards.

#### **4.7 SUBMISSION OF WRITTEN WORK**

Students are required to submit written work for assessment by the deadlines of which they have been notified in advance.

If a student provides evidence of illness or other legitimate misfortune which prevented them from submitting written work by the due date, tutors may exercise discretion to extend the deadline for handing in the work.

#### **Protocol for Submission of Written Work**

To facilitate tracking of coursework and concessions students need to submit their written assignments in the following way.

- 1 Assignment guidelines will be distributed and explained by Tutors at the start of term.
- 2 All assignments will be submitted centrally to the Study Room. The students need to sign the submission sheet personally to prove that they have handed in their work. All assignments need to have a completed Submission of Coursework for Assessment form at the front. These forms are available from the Study Room. For the 17/18 academic year, an electronic copy of the assignment must also be uploaded to Turnitin. Students will receive Turnitin training ahead of their first hand in date.
- 3 The Learning Development Manager will collate assignments for marking, noting any missing work.
- 4 Work which is not submitted on time, where no concessions have been granted or are eligible, will receive a mark of zero. The assignment needs to be completed (a new deadline will be given) but the mark will be capped at the pass mark of 40%.
- 5 Essays are then marked and returned to the students by their tutors.

## 4.8 APPLICATIONS FOR EXTENSIONS

A student may sometimes not be able to perform a project or hand in their work on the designated date for a legitimate reason.

If you have a legitimate reason for not being able to participate in an assessment or to submit work on time, then you may request an assessment extension, which will grant you a fair amount of extra time to complete the work or prepare for assessment. The student is responsible for completing an Extension Application Form before their original deadline.

All requests for **extensions for practical work** should be made through your tutor, the Senior School Manager or the Head of Studies. All requests **for extensions for written work** should be made through the Head of Studies or Learning Development Manager. If agreed, a new date for submission will be discussed, agreed and noted on the form. The signed form needs to be submitted with the assignment.

Please note:

- Extensions must be applied for before the deadline has passed. Only in very exceptional circumstances will extensions be allowed once the deadline has passed.
- Extensions work differently for different types of assessment

Reasons for requesting an extension that are normally considered legitimate:

- Illness or injury
- Family or personal problem
- Diagnosed Specific Learning Difference / English not the first language (written work only)

Reasons for requesting an extension that are NOT normally considered legitimate:

- Computer or printer problems
- Poor personal time management
- Moving house
- Holiday
- Books not available in the library
- Left the work at home/on the bus/stolen etc
- Someone else was bringing the work in

An extension will only be offered for an equivalent amount of time to that which you were indisposed. For example, if you were ill for three days, you can ask for a three day extension.

Note that:

- Illness must be supported by certification as appropriate (self-certification – five days and under, GP certification – above five days).

### **Group Performance or Group Class Assessment**

If you are unable to present work at a group performance or class assessment, either a new date for the performance or class will be set, or a new project will be

set. If either of these is impractical, the matter will be referred to the Examination Board.

### **Solo Performance, Class Showing, Test or Examination**

If you are unable to present work at a solo performance or showing or a test/examination, a new time will be agreed with you, if practical.

### **Oral Presentation**

A new date for the presentation will be agreed with the class tutor.

### **Written or Project work**

A new hand in date will be set equivalent to the amount of time you were indisposed.

## **4.9 FAILURE TO SUBMIT WORK OR ATTEND AN ASSESSMENT**

For Central's Higher Education Programmes, attendance has an impact on assessment. Students must attend a minimum of 80% of all classes to be eligible for assessment. This applies to all assessed courses. For further details of the attendance policy please refer to the Student Handbook (section 4.12).

If a student does not to complete an assessment and does not have good reason for missing the assessment, under the Kent Credit Framework, they would normally record a fail or a mark of zero for that assessment. The

final module mark will be calculated in the normal manner.

Students will have opportunities to retrieve failed modules. Modules passed through retrieval will be capped at the pass mark (40). Retrievals are confirmed at the exam board at the end of each academic year.

Where there are known concessionary circumstances in advance of an assessment, then the appropriate conventions can be applied. See the University of Kent Code of Practice which relates to this:

<https://www.kent.ac.uk/teaching/qa/codes/taught/annexj.html#conventions>

#### 5.10 Consideration of Concessions Applications Regarding Non-attendance of Examination or Non-submission of Coursework

5.10.1 Where a student's concessionary submission indicates that s/he will be unable to attend an examination, the School's Concessionary Committee is authorised, as it sees appropriate, to grant permission in advance for the absence and report this to the meeting of the Board of Examiners.

5.10.2 Where a student's concessionary submission indicates that s/he will be unable to submit an item or items of coursework by the published deadline, the School's Concessionary Committee is authorised, as it sees appropriate, to

set a new deadline or deadlines for the submission of the coursework concerned. Where the item of coursework in question constitutes the final piece of coursework for the module, such matters should normally be considered prior to the published deadline for that item.

#### **4.10 EXTERNAL PERFORMANCE WORK**

**Please note that students must not take up dance contracts, undergo training or take part in photoshoots without discussing it first with their tutors and getting the permission and agreement of the Director/ Artistic Director.**

From time to time during your studies at Central there may be opportunities to take part in extra-curricular activities which could involve external performances arranged by the school which are non-assessed enhancement activities. **Students should not accept to audition or undertake performance activities which have not been arranged by the school without first consulting with the school and gaining full permission.**

Students considering taking up enhancement activities must comply with the school's **Policy on Students Accepting Dance or Performance Related Employment**. This can be found on the Year 3 noticeboard and can also be found on the school website policies page: <http://www.centralschoolofballet.co.uk/>

#### **4.11 BOARD OF EXAMINERS AND EXTERNAL EXAMINERS**

All assessment marks are provisional until finally approved by the Board of Examiners. The Exam Board usually takes place in July at Central with representatives from the University of Kent and the external examiners. Leading up to this meeting all marks are subject to a range of moderation processes.

The Central staff who sit on the Board of Examiners are approved by the University of Kent, currently: Heidi Hall, Director; Louise Ainley, Director of Higher Education Programmes; Elia Luyando, Head of Senior School and Stephen Williams, First Year Tutor.

The External Examiners are appointed by the University of Kent, currently: Debbie Lee-Anthony and Sarah McIlroy.

**Important:**  
**Under no circumstances should students contact the External Examiners directly.**

The External Examiner is expected to make an informed, independent assessment of the programme. S/he ensures that all students are treated fairly and that our standards are in line with other degree programmes in the country. The External Examiner has access to all assessed work. S/he is invited to see performances and

is asked for advice concerning learning, teaching and assessment on the programme. S/he attends the annual Exam Board and writes an annual report for the University of Kent. Occasionally the External Examiner meets a group of students to discuss their work. The External Examiners reports are considered at relevant staff meetings and the Student Focus Group, and are made available on the staff and student notice boards.

#### **4.12 ATTENDANCE POLICY**

##### *Background*

Training to be a dancer requires a regular intensive and rigorous programme of physical fitness and technical training. Central offers such a programme, complemented by Performance, Contextual and Professional Studies courses, which is designed to create highly skilled, versatile artists equipped for entry to the profession.

Regular attendance in class has been identified as a key factor in being successful as a dancer. If students are absent, they break the patterns required for successful learning, and have a disruptive effect on both the tutor and the learning of others. The School firmly believes that all students must take on the self-discipline required for prompt and regular attendance at all scheduled classes and effective use of private study time if they are to get the best from the programme and be successful as dance artists. Many students are able to achieve the necessary self-discipline, but others need an incentive, it will be apparent as students progress through the school how effectively the student has managed to develop these crucial habits of self-discipline and this will be

reflected in assessment. Therefore, the school has an Attendance Policy to monitor levels of attendance and to engender a professional approach to learning.

The Attendance Policy links continuous assessment to marks. A minimum level of attendance is also required for a student to be eligible to participate in Designated Assessments.

The Attendance Policy recognises that students occasionally sustain injury, become ill, or have personal difficulties that mean they cannot attend, or can only partially complete class. To allow for this, the Attendance Policy makes provision for a proportionate number of attendance credits that may be used without penalty to the marks in assessment.

Where a student is in serious and continued breach of the Attendance Policy, the Fitness to Train Policy and Procedures will be applied. A copy of the Fitness to Train Policy and Procedures can be found on the student noticeboard in the Library and can also be found on the school website policies page:

<http://www.centralschoolofballet.co.uk/>

### *The Attendance Policy*

Students must attend a minimum of 80% of all classes to be eligible for assessment. This applies to all assessed courses. **To be registered as present, students must arrive at class in appropriate clothing, with appropriate materials, fully prepared and focussed before the start of the class.**

### *Attendance Credits*

You may gain an Attendance Credit if your absence is due to one of the following reasons:

- Illness. You must inform reception by 8.30am if you are to be absent through illness. On your return to School you must fill in Self-Certification Form and give it to your tutor. Failure to do this will mean the period in question will be recorded as an (uncredited) absence.
- Injury. You need to watch class or gain the class teacher's permission to attend Pilates or Recovery from Injury to gain an Attendance Credit; this must be recorded in the register.
- Appointments. You must apply for permission to be absent in advance by submitting a Request for Special Leave from your tutor.
- Personal difficulties. You must agree an Attendance Credit with your tutor.

### *The effect of Absence and Attendance Credit on marks*

#### **For each subject:**

Students with less than 20% absence are eligible for a mark

- Students who have more than 20% (un-credited) absence are given a mark of 0% and will thus fail
- Students who have more than 20% of credited absence and providing that they have no more than

20% of un-credited absence, may be given a concessionary mark.

- Students whose written work is submitted late will receive a mark of 0% unless there are mitigating factors as set out under Assessment (see section 4).

### *Examination Board*

The attendance of each student will be taken into consideration by the Examination Board at the end of the academic year in determining their final marks.

## **WHAT TO DO IF YOU ARE UNABLE TO ATTEND SCHOOL**

The School must know where you are at all times during normal School hours. If you are not able to attend School for whatever reason you must inform the School and, where appropriate, obtain written permission in advance from your Tutor. Sickness and absence forms can be found at Reception.

**If you are absent, ill or late you must call  
before 8.30 a.m.**

Contacts:

Tel: 0207 8376332

Mail: [samantha.ryan@csbschool.co.uk](mailto:samantha.ryan@csbschool.co.uk)

You can leave a message with anyone from the administrative staff at that time. Following the call, your name will be noted in the Absentee Book to inform your teachers and Tutor about your absence. It is not acceptable to ask one of your flatmates and/or classmates to pass on the message. Your wellbeing is our concern so we must speak to you in person. Third year students should call the Company Manager or send an email directly.

If you begin to feel unwell during the day, speak to the teacher whose class you are in and speak to the Senior School Manager or in the case of third years, the Company Manager.

If you are going to miss any of your classes for any reason (e.g. dentist appointment, attendance at a

course) you must discuss this with the relevant teacher and complete an absence form, signed by your Tutor beforehand. You can collect an absence form from the front desk.

If you are unavoidably late, you should call School on 020 7837 6332 and speak to someone from the administrative staff. They will make a note in the absentee book so staff are informed. After arrival at School, you should go directly to your class and ask the teacher's permission to join in. If the answer is 'no', you will be asked to watch the remainder of the class. Arriving late can lead to a non-credited absence being recorded.

**If you are moving house, or have registered with a new doctor, changed telephone/mobile number(s), or email address you must inform the School office.**

## **5. Student Support**

### **STUDENT FEEDBACK**

Central encourages student feedback through a variety of methods. There are a number of opportunities for students to provide feedback throughout the year. Students are also asked to complete surveys and annual end of year questionnaires.

**Student Liaison Meetings** - each year group has two students who attend these meetings. These students meet at least twice per term with a staff representative to discuss student concerns and to keep students up to date with school developments. Members of the Student

Liaison Meetings are expected to consult with their peers prior to meetings taking place and also report back to fellow students and post information on the student notice board when necessary.

One important purpose of the Student Liaison Meetings is consultation regarding course content and delivery. In this way, the student body is involved with all aspects of their learning experience and future enhancements to the school. The agenda invites student feedback on programme monitoring, curriculum developments and academic quality and standards. In addition, these meetings will address day to day issues that might affect students, such as building matters, timetable changes and assessment schedules.

Two members of this group are also invited to sit on Central School of Ballet's Academic Board.

The CDD also facilitates student engagement across the affiliate schools. The CDD hosts meetings of the **Student Advisory Committee** which involves representatives from each of the 8 schools. This group of students meets regularly to discuss matters affecting all CDD students and to organise exciting activities and opportunities during the year. Central students are invited to attend these meetings and to feedback information to the rest of the students.

### **Student Liaison Governor**

A justified decision has been taken by Central School of Ballet's Board to not appoint Student Governors, however, the importance of the students' voice being heard at that level is duly recognised. The Board nominates a Student Liaison Governor from amongst its existing members, with this Governor providing a direct

link to Central's Student Liaison Meetings (and attending at least one Student Liaison Meeting each year). Full Terms of Reference and Guidelines are provided for the Student Liaison Governor and the student attendees to adhere to and act in accordance with at all times.

It is though, important that all students are aware that this channel of communication is in place. If members of the student body feel there are issues of significant concern to be raised these should, in the first instance, be addressed to members of the Student Liaison Committee. They will take the decision whether the issue is suitable to be relayed, in confidence, to the Student Liaison Governor.

## HEALTH AND WELLBEING

### Registering with a Doctor

Registering with a GP is mandatory as per the admissions Terms and Conditions. This is important even with your compulsory membership of the School Health Insurance Scheme.

When you have registered with a doctor you must let the Senior School Manager know the full details.

The best way of finding a doctor's practice is the NHS DIRECT website, [www.nhs.uk/England](http://www.nhs.uk/England). This gives you the facility to search for local Doctors, Dentists etc.

These are useful organisation to be aware of and the contact details can be searched on-line. If you need help, do not hesitate to ask a member of staff.

Alcoholics Anonymous  
Angel Drugs Project  
Bullying Helpline  
Cruse-Bereavement Care  
Crimestoppers  
Brook Advisory Central Office  
National AIDS helpline advice and counselling  
London Rape Crisis Centre  
National Drugs Helpline  
Samaritans  
Sexually Transmitted Diseases (STD)  
Genital and Urinary Medicine Units are in all hospitals  
Nightline London

## **THE STUDENT SUPPORT TEAM**

All students have their ballet teacher as their tutor who oversees the students' work across the course and where necessary, guides the student to the appropriate source of support.

Individual coaching is offered in ballet and according to need in other areas.

Specific exercise /remedial programmes are provided for students where need is identified; this can be through the support service team, physiotherapist, Pilates (body conditioning) instructor, or the Injury Prevention and Recovery Tutor.

The in-house support team – physiotherapist, Pilates instructor, sports nutritionist, performance psychologist and Injury Prevention and Recovery Tutor work closely with the teaching team to ensure that areas of need are covered. Appointments can be booked with all of these specialists.

In cases of personal or emotional issues where required, students are referred to medical experts and professional services. This is overseen by the Head of Medical Department/ Lead Physiotherapist. For general issues, if you feel as though you need some support or you are not coping, then please talk to Carol Been, Student Support and Ballet Central Tour Manager (available in the office Monday to Friday – [carol.been@csbschool.co.uk](mailto:carol.been@csbschool.co.uk)). She is here to either help you sort out the issue or direct you to someone (healthcare professional) who can help.

The Senior School Manager is available for consultation on issues relating to Student Finance, application for financial bursaries, accommodation issues and general health needs: Samantha Ryan (Senior School Manager) – samantha.ryan@csbschool.co.uk. Sam deals with the SLC, Scholarship, Bursary, AXA & Visa queries and many other Senior School areas.

The Head of Medical Department/Lead Physiotherapist, Anna Brodrick, is head of the medical department and oversees the smooth running of student care. Anna is always available to talk with you about your medical issues/situation. Anna will liaise with other support and artistic staff to maximise your recovery. Where appropriate Anna may contact your parents (with your consent) if there are any causes for concern.

## **Making an appointment**

### **Nutrition: Appointments by arrangement**

All students receive regular group talks on healthy nutrition as well as being available for individual consultation by appointment. Individual in-house appointments with a trained nutritionist can be made via the Senior School Manager.

### **Physiotherapy: Anna Brodrick/Grainne Creegan/Sarah Van Der Riet (Daily)**

If you think you may have an injury or concern about any physical problem then it is important to see the school

physiotherapist, Anna. At Central, we operate an open door policy which means you can drop in at any appropriate time. The physiotherapist will assess the problem, give you advice and where appropriate give you a follow up appointment. The next step is to see both Injury Prevention & Recovery (IP &R) Tutor, Sara Gallie and the Pilates Tutor, Louisa Potter under the guidance of the physiotherapist.

### **Injury Prevention and Recovery (IP&R): Sara Gallie (Monday and Tuesday)**

The role of the IP&R Tutor is two-fold – 1. To get you back into dancing after an injury; 2. To prevent an injury by strengthening your technique. Sara is also a Pilates instructor and will run some of your Pilates classes. She integrates Pilates knowledge and dance technique to return the dancer stronger and reaching their full potential. A diary is kept in the Pilates room. You are welcome to write your name down next to a time slot.

### **Pilates: Louisa Potter (Wednesday and Friday)**

When you start at Central, you will get an introduction to the Pilates system of body conditioning by Louisa Potter, our Pilates Instructor. In addition, she will provide information on safe and appropriate ways of working and go through the carefully devised warm-up and cool-down programmes which are essential for a dancer. Please feel free to book an appointment with Louisa if you need her advice on exercises, or if you would like to see her for whatever reason. You will find the Pilates Appointment Schedule on the student notice board. Just fill in your name on the schedule and make sure you turn up! If you have an injury, you will need to see Louisa.

Priority is given to students with injuries or specific weaknesses.

**Sports Psychologist: Britt Tajet-Foxell  
(Mondays 9.30 – 12.00)**

Britt Tajet–Foxell, will see all new students individually for an introductory talk at the beginning of the academic year. Please see the student notice board for your appointment. When you would like to discuss something with her and you would like to make an appointment, please see the Senior School Manager. Please note that confidentiality is fully respected at all times.

If you miss an appointment with any of our support staff without giving notice, you may be restricted from future appointments at the discretion of the Head of Medical Department. At Central we appreciate 24 hours' notice if you are unable to attend your appointment. The medical/support services are free and widely used throughout the school. It is important appointments are not wasted.

Please note:

As a Higher Education Institution we are expected to discuss any issues arising directly with the students. Issues may relate to progress, discipline, behaviour etc. Usually the student will then be referred to the appropriate member of staff for support. We are happy to talk to parents as well, but only in the student's presence or with permission.

Under special circumstances, we reserve the right to contact parents directly, but only if we have a serious concern.

## **STUDY SKILLS AND ENGLISH LANGUAGE SUPPORT**

All students receive tuition in study skills through the Dance Studies course. The Head of Studies and Learning Development Manager offer advice on many learning activities: research skills, accessing Library Resources, essay writing, time management, note taking and they are available for group and individual consultation. Further support for students with individual needs can be accessed by appointment with the Head of Studies and Learning Development Manager. .

Iryna Pyzniuk (Head of Studies)  
iryna.pyzniuk@csbschool.co.uk. You may need to contact Iryna about things such as written work & DSA/study skills.

At Central we support students with Specific Learning Differences (such as Dyslexia, a specific learning difference affecting reading, spelling, writing, memory and concentration and sometimes maths, music, foreign languages and self-organisation), by means of providing a study skills tutor and applying through Student Finance for Disabled Student Allowance (DSA) which provides students with learning aids such as laptops and relevant software. This government funding will provide you with one-to-one study support and equipment such as a laptop and specialised software to assist you with your studies. For further information, please see the Head of Studies or the Learning Development Manager.

Dedicated staff for English as a Foreign Language provide lessons to support the development of writing, reading, listening and speaking skills. Lessons are held on Mondays and Saturdays throughout the year.

## **STUDENT FUNDING AND PROOF OF STATUS LETTERS**

One of the functions that the Development Department at Central is dedicated to is raising funds towards fees and maintenance. Whilst scholarships are sometimes available, there are limits to the amount of funding that we are able to access. Students who find that they are in need of funding for maintenance or fees should come to the Senior School Manager in the first instance. These situations can happen because family situations have changed or a benefactor's donation hasn't met the costs. For whatever reason, Students are advised that there are many options to look at and that no one should be stopped from training due to lack of money. However, Students should note that if we are endeavouring to raise funds for them, the Student should make as much effort as we do, and that funding does not just 'appear' from nowhere. It comes from hard work on all sides and from working together. Have a look at the following web sites for funding information, or speak in the first instance to the Senior School Manager.

<http://www.dfes.gov.uk/studentsupport/>

[www.nusonline.co.uk](http://www.nusonline.co.uk)

<http://www.bbc.co.uk/radio1/onelife/education/funding/loans.shtml>

Sometimes you need to show a letter in which the school confirms you are a student at Central School of Ballet. For example, you may need a letter of reference to show to your council, bank, estate agent etc. Make sure you plan ahead if you need a letter of reference. The Senior School Manager will write a letter for you but will need to know in advance – 72 hours minimum.

## **HEALTH AND SAFETY DOCUMENT**

Regarding the health and general wellbeing of students  
This document is signed by all students before arriving at Central. Please ensure that you adhere to it during your time at Central.

1. Members of the administrative and teaching Staff at Central are first aid trained and are able to deal with emergency procedures in school. In line with Health and Safety regulations, during opening hours there is an administrator present at all times who is prepared to assist when necessary.
2. Central believes that students should be aware of health issues concerning young people and therefore organises talks and discussion periods at the beginning of the Autumn Term. These sessions are held with qualified professionals.
3. Students must register with a NHS practice near to their London residence.
4. For specialist medical and injury cover all students are required to be insured on the School health insurance scheme. Students will be invoiced for the school scheme before the beginning of term.
5. It is essential for students to take an intelligent and healthy approach to looking after their physique, their day to day health and their training. If a student causes concern by being under par, school will recommend seeing the relevant specialist. Such observations may be because there is over-tiredness,

undue weight loss or weight gain, or because they may be unduly tense or anxious. The student's right to confidentiality with the specialist will be respected. The school reserves the right to stop students from participating in classes where there are concerns over health issues. This will always be discussed with the student, whose welfare remains paramount.

6. Developments in the education world with regard to the student/teacher relationships have raised issues concerning touch. The School has a Child Protection and Safeguarding Policy and a Contact in Dance Policy. More information can be requested from the Senior School Manager. We undertake to maintain respect in this, as in all other areas.

7. Central not only operates a non-smoking policy in the school, but actively discourages smoking by all students and staff. Students should think very carefully about the effect smoking will have on their ability to pursue a career which depends on maintaining the peak of athletic fitness.

All accidents should be recorded in the accident book which is held at the front desk. Students are responsible for ensuring they are properly warmed up before rehearsal. When rehearsing without a teacher, students are responsible for taking necessary precautions to minimise the risk of injury to themselves or others. When they are unsure with regard to safety measures they should ask for advice from their teacher before continuing.

## PERSONAL SAFETY

By using common sense and by following simple rules, you can help yourself to keep safe.

- At home use the safety chain on the front door or shout through the letterbox to check the identity of callers.
- Never let anyone in at home who cannot identify themselves to your satisfaction, e.g. gas/electricity meter readers carry authorized cards.
- At home, make sure doors and windows are secure.
- Do not carry more money than absolutely necessary. Keep an emergency £20 note separate to your spending money.
- Keep keys and money in inside pockets.
- If carrying a bag, wear it diagonally across your chest, not hanging on your shoulder. Be particularly careful in cafés or tourist places. If someone attempts to snatch your bag, let them take it. You are risking personal injury if you resist.
- If you are in a coffee shop or restaurant, keep your bag where you can see it and feel it at all times. Never leave it hanging over a chair or on the floor under your seat unless it would be impossible for someone to take it.

- Do not walk by yourself late at night, but try to remain in groups. Let a friend or relative know where you are going, and what time you should be due back. Keep to busy, well-lit streets and avoid isolated areas, even if it means a longer walk to get to your destination.
- Check the times of last trains/buses to avoid getting stranded.
- If hailing a taxi always use a registered London Black Cab. While waiting by the roadside for a taxi, **NEVER** get into an ordinary car where the driver stops and claims to be a mini-cab driver.
- Don't give out phone numbers or your address to people you don't know well.
- **NEVER** accept drinks or cigarettes from strangers in bars or other public places. They can sometimes be spiked and you are risking your personal safety to do so. If you are out in a bar or club, keep your drink with you at all times to prevent it from being spiked. If you become ill in a bar or club and suspect your drink has been spiked, ask for help from the bar staff or door staff.

## 6. Learning Resources

### **BUILDING INCLUDING STUDIOS AND PILATES ROOM**

**Address:** 10 Herbal Hill, Clerkenwell Road, London EC1R 5EG

**Telephone Number:** 020 7837 6332

**Email Address:** [info@csbschool.co.uk](mailto:info@csbschool.co.uk)

**Web Site:** [www.centralschoolofballet.co.uk](http://www.centralschoolofballet.co.uk)

Facebook: Central School of Ballet

Twitter: @csbschool & @balletcentral

Instagram: \_ballet\_central\_

### **Opening Hours**

Monday	7.00am – 9.00pm
Tuesday	7.00am – 9.00pm
Wednesday	7.00am – 9.00pm
Thursday	7.00am – 9.00pm
Friday	7.00am – 7.00pm
Saturday	7.00am – 6.30pm

### **Non-smoking Policy**

Central School of Ballet operates a strict non-smoking policy in and around the School. This means you are not allowed to smoke in the School, near the building or anywhere on Herbal Hill. The School strongly discourages any Student from smoking for related health issues.

If students wish to smoke in public places they are not to be wearing anything that can associate them with Central

School of Ballet and are to be well away from the entrances to the school or theatre venue if touring.

## **Studios**

The studio will be used by others after you have finished and all students should leave the space clear and tidy. Before you leave the studios or the library, make sure you:

- have taken all belongings with you;
- removed all rubbish (yours and anything that has been left behind by someone else);
- have removed all items from the studio that do not belong in it, e.g. balls, drums, CD players, Pilates Mats etc.;
- have moved everything back to its normal position.

Please note that food and drink is not permitted in studios – only water in a plastic bottle.

## **Changing Rooms**

The changing rooms are also used by Pre-Senior Students each Saturday, by adults taking Open Classes during the week, and also by students auditioning. Any clothing found left in studios will be put in the Lost Property Bins in the changing rooms. You should make sure that all your personal property is marked clearly with your name.

We advise all Students to insure their possessions. It is important you use your locker.

## **Pilates Room**

Central has a fully equipped Pilates Studio, which you are able to use if you have been shown how to use the equipment and have gained **permission** from your tutor, the physiotherapist or your IP&R teacher. If you have

permission to use the studio you can ask at Reception for the Pilates key. First year students may only use the studio under supervision. When using the Pilates Room, it is your responsibility to ensure that the equipment is used correctly and that the studio is left in a clean and tidy condition. No food or drink is permitted in the studio at any time.

When you sign out the key from Reception you become solely responsible for the equipment and the room and will be charged for any damage or breakages.

### **Icepacks/Hot wrap – Medical Room**

Ice is available from the Medical Room and bags to put the ice in are available from the front desk. When you have finished with your ice, make sure that you empty the bag into the sink to melt away.

### **Lockers – Changing Rooms**

At the start of term you will be issued with a locker. You must keep it locked at all times with your belongings inside it. Locker keys are given at the beginning of the term and students are required to get a spare locker key. Locker keys must be returned and lockers must be emptied at the end of the summer term.

### **Post**

We provide pigeon holes for students which are located in the corridor on the way to Studio 2. All mail received for students will be placed in their pigeon hole (organised from A-Z and allocated according to surname).

Please note that personal visitors are not permitted in School unless permission has been sought from the Senior School Manager and /or your Tutor.

## **COMPUTERS**

The school has computers linked to a printer available for students to use. When using these please ensure that you have saved your work on your own memory stick. The school houses a number of computers for students' use. The computers have Word, Acrobat and Internet Explorer. The computers are for school use for research and homework. You may check web-based personal email accounts. You may not download attachments from the web. Windows Messenger is not available to students. You agree to be bound by both the School's Internet Policy and Social Media Policy.

## **LIBRARY**

The School has developed a large collection of dance books, journals and DVDs, which are available for students to borrow. These resources are kept in the study room and can be accessed by speaking to the Head of Studies or Learning Development Manager. Students will be issued with a PIN which will allow them to set up a library account. Full training on how to use the library system will be given on induction to the course by the Head of Studies or Learning Development Manager.

As members of the Conservatoire for Dance and Drama, students are also able to access resources at a wide range of academic libraries up and down the country, as part of the SCONUL scheme.

Additionally, electronic resources can be accessed via the Athens online portal. Details of how to access resources via both SCONUL and Athens will be made available during induction. Any queries about either scheme should be directed to the Learning Development Manager.

## 7. Policies

### Introduction and principles

The conduct which the school requires from students is explained in this Student Handbook and in other published policy documents. All relevant policy documents are available to students either by asking the Senior School Manager or the Head of Studies.

*Key policies can be found on the student noticeboard in the Library and can also be found on the school website policies page: <http://www.centralschoolofballet.co.uk/>*

The principal codes of conduct are:

- The Learning and Teaching Agreement (signed by all students)
- The Fitness to Train Policy
- The Assessment Procedure
- The School's Health and Safety Policy
- The School's Equal Opportunities Policy, also underpinned by the Disabilities Policy and the Anti-Harassment Statement and Grievance Procedures
- The Code of Behaviour for classes, the school environment and learning resources are detailed below
- The Student Misconduct & Professional Conduct Policy and Procedures

## LEARNING AND TEACHING AGREEMENT – PART A

**This agreement is signed by all students at the start of their programme.**

Central School of Ballet aims to work with you to ensure that you will receive the very best education and training. Partnership is key to ensuring that you can reach your full potential and that we can work with you to achieve your goals. Therefore, all students must read and sign the Teaching and Learning Agreement. **Please ensure that you adhere to your part of this agreement during your time at Central School of Ballet.**

**Programme: Degree; Professional Dance and Performance.**

As a student of Central School of Ballet on the above programme, I agree to:

- attend all classes timetabled for the above programme
- be punctual for all classes
- follow set procedures if I am unable to attend any classes
- take personal responsibility for my training and education
- complete all assignments as agreed with the individual member of staff
- participate fully in all subject areas for my own personal training and education and for the benefit of other students in the class
- behave in a responsible manner to staff, particularly if experiencing problems, either in the studio or in my personal life

- act in a responsible manner, considering the safety of myself and others
- abide by the School's Code of Behaviour
- comply and engage with the School's Equal Opportunities, Health and Safety and other related policies. Please refer to Appendix 1 for our Summary Equal Opportunities Policy. Students are encouraged to read these policies in full which can be obtained on request from the Senior School Admissions and Administration Manager.
- ensure that I am here for the beginning and end of every term without taking authorised leave.

In response staff will set the standards of conduct and will comply with the following:

- staff will commence all classes at the agreed time
- staff will finish classes at the agreed time
- staff will provide comprehensive written and oral information with regards to course work and assessments
- staff will welcome and take seriously your contributions and opinions throughout your course
- staff will provide opportunities for you to discuss your course and, in particular, your work
- if at any point staff are unhappy with your progress or conduct they will take time to discuss this fully with you in private
- staff will take time to discuss school procedures and rules with you
- staff, and in particular your year tutor and the other full time teachers, will try to provide you with the help and support you need to make the most of your course. Administration staff will offer advice on practical matters such as accommodation, finances,

general well-being and on any other matter you wish to discuss with a non-teaching member of staff

- staff will comply with all policies set out by School, such as the Health and Safety and Equal Opportunities Policies.

**EXTENSION TO THE LEARNING & TEACHING AGREEMENT –  
PART B**

**This agreement is signed by students and the Head of Studies or Learning Development Manager when arrangements are made for additional support or for any other individual adjustments made to support the student work towards achieving their learning goals.**

**Details of any impairment, injury or special circumstances**

.....

**Details of additional support and/or individual adjustments made to support achievement.**  
(Further information may be attached as necessary)

	<b>Individual Arrangements</b>	<b>Date put into place</b>
<b>1</b>		
<b>2</b>		
<b>3</b>		
<b>4</b>		
<b>5</b>		

**Members of staff to be informed**

<b>Named staff only</b>	
<b>1</b>	
<b>2</b>	
<b>3</b>	

**I understand that the information recorded on this sheet will be referred to by the staff identified above in order to support my learning.**

*Signed* .....

*Student Name* .....

*Date*.....

### **CODE OF BEHAVIOUR**

At Central we are proud of the high standards we maintain. Below some key areas of the schools 'code of behaviour' are highlighted and these should be exercised by staff and students to ensure our reputation and training remains at a high level.

- Show respect for others and their work
- Always be on time
- Care for people and their property
- Wear the correct school uniform
- Be ready to work
- Take pride in your work
- Look after your surroundings and tidy up after class
- Attend all classes even if you're injured
- Adhere to all safety practices (including no bare feet outside studio)
- Demonstrate tolerance toward other's personal beliefs and respecting differences including but not limited to: religion, race and sexual orientation.

For more information please see below and also refer to Appendix 1, “Equal Opportunities Policy”.

Remember at all times that we are representatives and ambassadors of Central School of Ballet.

Below outlines our code of behaviour in more detail.

### **Code of behaviour: Classes**

**Attendance** – Students are required to attend all their classes unless they have requested permission from their tutor and have completed an absence form (which are kept at the reception desk). Students that are injured should always watch their classes, unless they have a RFI programme which they have permission to do instead.

**Clothing** – All students are given a complete clothing list at the beginning of each academic year. Only the correct clothing should be worn for class. This discipline is viewed as necessary preparation for the profession. Students attending class wearing the incorrect clothing may not be allowed to participate in that class unless they have previously been given permission to wear alternative clothing. At the discretion of the teacher, students will be asked to remove/replace items of clothing that are not appropriate to the class, such as T-shirts and tracksuit bottoms. Please note that students seeking amendments to the clothing code due to concerns in relation to their cultural background or religious beliefs should apply in writing to the Director.

**Footwear** – In class students are expected to wear clean and appropriate footwear as outlined in the clothing list. For safety, when walking around the building, students

are required to wear outdoor, ballet or jazz shoes; bare feet are not permitted.

Communication – When unable to attend due to ill health, students are required to personally telephone the School before 8:30am on each day they are absent. Passing a message to the School through a fellow student, friend, parent, or guardian is not acceptable. A sickness certificate must be completed on return to the School after an absence of more than 5 days.

To attend an appointment that can only be arranged during class time, students must request permission from the School administration and from the teacher of the class they will be missing. A Leave of Absence request form must be completed and signed by staff **before** the absence.

Permission for a parent/guardian/friend to come in to school to watch a class must be requested in advance from the Senior School Admissions & Administration Manager and the class teacher. If permission has not been granted for a guest to attend, they will not be permitted to watch class.

Accident - In case of accident during class time, students should follow the teacher's instructions. In case of an accident during student rehearsal or private practice students should seek out the nearest member of staff before taking any other action.

### **Code of behaviour: Environment**

Changing rooms – It is the students' responsibility to keep the changing rooms tidy in order for them to be cleaned. At the end of each term students are required

to empty the changing rooms – any items left will be thrown away immediately.

Food – All food is to be consumed in the student Green Room. Eating is not permitted anywhere else in the building, particularly the reception area. For reasons of safety and cleanliness, chewing-gum is not allowed in the building.

Litter – All litter should be placed in the bins provided.

Noise – Students should bear in mind that classes take place throughout the day and that the administrative staff work in an open plan office. Noise around the building should be kept to a minimum, so as not to disturb other students and staff.

Smoking – The School is a non-smoking building. Smoking is therefore not permitted anywhere within the building. Anyone found smoking may be immediately excluded from classes that day and will be subject to the School's disciplinary procedure.

### **Code of behaviour: Learning Resources**

Computers - The computers must be kept clean and no food or drink may be brought near to them. Students must ensure any storage devices (e.g. memory sticks) they bring in to save their work on must be virus free. Documents should not be stored on the desktop, or they will be deleted. Please refer to the School's IT Policy for further information.

## CODE OF BEHAVIOUR: SOCIAL MEDIA

Every day, people talk about Central, the Conservatoire of Dance and Drama and our dancers online and in various social media outlets. *People*, of course means us, students, teachers, employees of Central, freelancers and associates of different kinds.

Here are some guidelines about what to do and how to avoid getting into trouble when participating in any social media now you are part of the Central family.

Note that social media covers everything from Facebook to Twitter, Instagram to WhatsApp, Blogs, YouTube and Pinterest – also live streaming services Periscope and Facebook Live – and everything in between.

- **Make it private.** Make sure that your account is a personal one, and remember to set the appropriate privacy settings on your accounts. Don't leave your Facebook account open to general view for example
- **Do What's Appropriate.** Exercise sound judgment and common sense.
- **Remember the wider Central community.** Central is part of the Conservatoire of Dance and Drama, and our degrees are validated by the University of Kent – everything we do affects our relationship with these important organisations, especially online. It's important to respect this wider family in social media.
- **Be Yourself – No, Really, Your Actual Self.** Be real, and honest. If you reference Central always acknowledge that you're a Central dancer/employee (or what your role is). On top of that, you should never give the impression that you're speaking on

behalf of the school/company – make it clear your thoughts are your own.

- **Play Nice.** We expect you to be respectful and considerate – no trolling, troll-baiting, or flaming anybody, especially our competitors – other dance schools.
- **Globally Speaking.** Online and in social media the world is a lot smaller. Always think globally no matter where you are. Remember if you make a comment about a dance company, even one that’s based abroad, this could affect your employment prospects later. Many employers track social media accounts as part of the recruitment process.
- **If you make a mistake.** Correct it immediately and be clear about what you’ve done to fix it. You can always chat with Isabel for advice – she’s Central’s resident expert.
- **Add value.** Avoid comments are just, like, “Yeah! I agree!” as that doesn’t really add to the conversation. Say something real and make it worth the effort to read. If it promotes Central’s goals and values and supports our teachers, choreographers and helps to build brand community, then congratulations and thank you – you’ve added value!

**Keep in mind:**

- **Everything you write online is there forever, until the end of the universe.** There’s really no such thing as “delete” online, so please – think before you post.

- **Some subjects can invite a flame war.** Be careful - - very careful -- discussing things like politics or religion or anything else where emotions run high. Frame what you write to invite differing points of view, and show respect for others' opinions.
- **“Borrowing” or “repurposing” someone else’s stuff is not cool.** Just because something is posted online doesn’t mean you can just take it. That’s stealing! Respect intellectual property, third-party content, and publicity rights – including stuff other users created.
- **Personal blogs.** If you’re a blogger then make it clear that your views are your own and not Central’s opinions – again Isabel can advise about wording. She’s keen to recruit people who can contribute to Central’s social media so please let Isabel know if you’re a keen blogger/writer.
- **Respect copyright laws.** You must reference or cite sources appropriately. School logos may not be used without consent.
- **Showing off your training and success.** We know you’re proud of your training and want to show the world the extraordinary progress you’re making and how marvellous performances are. BUT this is not permitted. You can’t upload footage of classes, rehearsals or performances to YouTube or any other site, without the prior permission of Central School of Ballet.
- **Not sure? Ask Isabel.** If you have any doubts at all about whether or not to post something, DO NOT HIT SEND. Ask Isabel first and she will advise you.

## **Being in the public eye:**

You're embarking on a career which is going to generate lots of publicity. Being in the *public eye* can be great fun but of course, it may also expose you to people who don't have such nice things to say about you. Here are a few simple steps to make sure that your social media experience is a positive one:

- **Don't search for yourself.** It can be tempting. But remember that people might tweet or post about you without ever thinking that you will read it. Don't take it personally - they are not personally attacking you, but stating their opinion. Don't rise to any negativity – by doing so you're allowing it to affect your experience. Sometimes it seems fun to surprise someone who has tweeted about you by replying, but unless you are prepared for the worst, don't do it. Your friends and family will be supporting you and these are the people to listen to, not the people that you do not know.
- **On the internet, everyone is an expert!** They may never have taken a dance class in their life but might still believe they know exactly how to do it!
- **Don't follow/friend people who say negative things about you.** If you follow or friend them, they can DM you, which feels intrusive. If you receive unwanted DMs, unfollow and block whoever is doing it.

- **Block people who mention you in negative tweets.**  
You don't have to put up with it. Thanks to blocking, you don't even have to see it... and it feels kind of good to do.

**Report abuse.** If things are getting out of hand on Twitter, this guide will help you:

<https://support.twitter.com/groups/33-report-abuse-or-policy-violations/topics/166-safety-center/articles/15794-abusive-behavior>

### **And Finally ...Don't Even Think About:**

- Posting misleading or inaccurate information.
- Posting inappropriate images.
- Commenting on matters you don't know anything about.
- Giving out personal information about fellow students, teachers and so on.
- Offensive or harassing behaviour --- there's no excuse for that online/in any social media. Examples of bullying behaviour and/or harassment include:
  - Derogatory remarks
  - Insensitive jokes or pranks
  - Insulting or aggressive behaviour
  - Ignoring or excluding an individual
  - Public criticism
  - Constantly undermining or undervaluing effort
  - Lewd comments about appearance
  - Unnecessary body contact
  - Displays of sexually offensive material – e.g. pin ups, emails with offensive attachments
  - Requests for sexual favours

- Speculation about a person's private life and sexual activities
  - Threatened or actual sexual violence
- Posting confidential or non-public information. If you aren't sure whether something's confidential, check with Isabel.

**Central takes this very seriously - breaches of this policy may lead to disciplinary action.**

## **FITNESS TO TRAIN POLICY AND STUDENT MISCONDUCT & PROFESSIONAL CONDUCT POLICY AND PROCEDURES**

Any breach of the school's codes of behaviour is a form of misconduct. Isolated incidents, which do not immediately affect the safety of the student, of others, or of property or resources will normally be addressed informally in the first instance.

Where an issue continues to cause concern, members of the Senior Management Team will undertake a formal approach to resolving the matter and where appropriate, implement Central's Fitness to Train policy.

In rare cases it may be necessary to follow the Student Misconduct & Professional Conduct Policy and Procedures.

### **Fitness to Train Policy**

*The following information and the full Fitness to Train Policy can be found on the student noticeboard in the Library and can also be found on the school website policies page: <http://www.centralschoolofballet.co.uk/>*

This policy is intended to provide supportive procedures which can be used by Central School of Ballet staff when a student's health, well-being and/or behaviour is, or appears to be at risk of, having a significant detrimental impact upon their academic studies or training. This policy may also be used for any student whose ability to properly engage with their studies and/or the support on offer at Central School of Ballet is compromised as a result of their health, well-being, circumstances or a disability.

The aim of this policy is to sustain the progress of students in a supportive environment whilst being mindful of the need to ensure the safety and well-being of other members of the Central School of Ballet community, and to provide and promote a positive, sensitive, joined-up and co-ordinated approach to the management of this.

The procedures can be used by any member of staff who has a sufficient level of concern about a student's health, safety and well-being, by following the steps laid out in Stages 1, 2 or 3 as appropriate. This can include the Director, Artistic Director (Ballet Central), Director of HE Programmes, members of the Senior Management Team, all Tutors and Student Support and Medical Services staff. Concerns for the health or wellbeing of a student can also be raised by students, however students will not be expected to manage these situations and should always raise concerns by approaching a member of staff, so that the matter can be referred as appropriate.

The following lists reasonable expectations of any student:

- That they can demonstrate they are able to attend and engage effectively in a range of classes, workshops, rehearsals, lectures and tutorials including with staff, students and professionals, with adjustments if required.
- That they can demonstrate that they can undertake private study or activity without supervision.
- That they can participate in assessments throughout the academic year, with adjustments if required.

- That they arrive consistently at Central School of Ballet at the time required and meet other attendance requirements.
- That they are aware of their own health and safety and that of others, including changing behaviour if it is pointed out to them that they are potentially breaching health and safety requirements.
- That they are abiding by the provisions of the Student Code of Conduct.

In cases where these expectations are not being met the Fitness to Train policy may be applied.

### **Student Misconduct & Professional Conduct Policy and Procedures**

*The School's disciplinary procedures are currently under review and we are in the process of consulting with staff and students. We are looking to implement new non-academic misconduct & professional conduct procedures during the 2017-18 academic year.*

*Until further notice, the 2016-17 disciplinary procedures apply to all registered students of Central School of Ballet and the according 'non-academic appeals' procedure is also in effect at this time for all cases which fall under the 2016-17 disciplinary procedures.*

*Students are advised to contact the Head of Studies for a copy of the disciplinary and/or according appeals procedures. Full details of this policy can be found on the student noticeboard in the Library.*

## **RESPECTING DIFFERENCES – CHALLENGING HOMOPHOBIA AND PROMOTING FAIR TREATMENT**

Encouraging diversity and promoting equality in the staff and student bodies is at the heart of the shared values of the Conservatoire for Dance and Drama and our affiliate schools.

Central to the Conservatoire's Equality Action Plan for 2012-15 is the belief that a diverse staff and student body brings enormous strength to what the Conservatoire does in providing performing arts training at the highest level.

The performing arts industry and performing arts training attracts a relatively high proportion of LGBT (lesbian, gay, bi-sexual or transgender) students. Central School of Ballet and the other CDD affiliate Schools want to support their LGBT students to be able to be open, confident and relaxed about their sexuality without fear of prejudice or discrimination from other students or indeed staff. To support this, Central has developed a zero-tolerance policy on inappropriate use of language, including use of homophobic language. The full policy can be found on the CDD website:

<http://www.cdd.ac.uk/wp-content/uploads/2016/10/Respecting-Difference.pdf>

## **RELIGIOUS BELIEF**

### **i) Ethos**

Central School of Ballet recognises that the spiritual and moral systems that religions and beliefs offer can often be of fundamental importance to the wellbeing of students. Central School of Ballet recognises that religious practices such as dress, diet and prayer can be an integral part of religious life. It is important that, where reasonably practicable, we try to meet the needs of students from all religious backgrounds, and also of students with no religious affiliation. It is also important to be clear when the needs of students with religious beliefs may conflict with core elements of the training or the needs of others and therefore cannot be accommodated.

Central School of Ballet is an affiliate of the Conservatoire for Dance and Drama which is a secular (i.e. does not hold any religious affiliation or endorse any particular denomination of faith) Higher Education Institution composed of eight independent, affiliated schools that pride themselves on their long-standing commitment to the principles of equality and diversity. Our commitment to religious equality is integral to our identity and heritage.

Central School of Ballet has a rich mix of students from a wide variety of countries and from different cultural and religious backgrounds. It is this diversity and complexity that contributes to our ability to offer world class performing arts training.

## **ii) Dress**

Students need to recognise that in performing arts training, certain forms of dress will be required for one or more of the following reasons: health and safety, ease of movement, enactment of a role, tradition and custom in a particular art form. Central School of Ballet will make every effort to address issues where religion and belief come into play (for example, modesty of dress or wearing a religious symbol) and try to reach a mutually acceptable solution on a case by case basis. Students will not be asked to wear anything which makes them feel uncomfortable for religious or other reasons. However, students need to understand there is likely to be little room for adaptation in the costume/clothing required in performing certain roles in a dance performance and that health and safety will be given priority over the need for religious expression. It is also usually necessary for students to wear the appropriate school uniform in all classes not only for health and safety reasons but also optimum learning and teaching.

## **iii) Observance of Religious Days**

In the past, theatres and other performing arts venues in the UK observed a broadly Christian tradition and were closed on Sundays and other Christian festivals such as Christmas and Easter. This is no longer the case and public performances will occasionally take place on any day of the week and at any time of the year including bank holidays. Since our students are being trained for a professional career as performers or technicians, they will be expected to work on any day of the year and will need to accept that there is little, if any room for

acknowledgment of religious festivals. Our training reflects this and there will be occasions where students are expected to rehearse or perform on any day of the week, including weekends, religious festivals and bank holidays.

## **PROCEDURES REGARDING STUDENT CONFIDENTIALITY**

These procedures relate to the Staff Code of Conduct regarding the disclosure of personal, health and disability issues. They are intended to support the School in its pursuance of Equality and Data Protection.

- a) If a student wishes to disclose important personal information to a member of staff, the staff member must first advise that the student's tutor will be informed that a conversation has taken place, but that an agreement will be reached with the student as to the extent of disclosure of information. Should a student at this point decide not to disclose, they should be advised to make an appointment, via the Senior School Manager, to see the school psychologist in a confidential capacity.
- b) When the student gives permission for the relevant aspects to be disclosed, an agreement with the student should be reached as to the extent of the disclosure. If felt necessary, this can be recorded and placed on file. If this information is only to be disclosed to specific staff members, the information placed on file should be sealed in an envelope with the staff members' names listed. The relevant staff members should then be informed. Where the information disclosed has

implications for attendance and/or assessment, the student should be encouraged to meet with the Head of Studies or Learning Development Manager to develop an Individual Extension to the Learning and Teaching Agreement (IELTA).

- c) The IELTA will be shared with staff as agreed with the student.
- d) Upon agreement with the student concerned, staff may be informed of adjustments to the IELTA without the full nature of the reasons for the adjustment being disclosed to them.
- e) All confidential student records will be destroyed once the student completes their studies and the deadline for any appeal has been passed.

## **EQUAL OPPORTUNITIES POLICY**

Encouraging diversity and promoting equality in the staff and student bodies is at the heart of the shared values of the Conservatoire for Dance and Drama and our affiliate schools.

Central School of Ballet is working towards the achievement of equality of opportunity in all its practices.

Central School of Ballet is committed to the promotion of an equal opportunities policy by not discriminating against individuals on the basis of race, colour, ethnic or national origins, culture, gender or gender reassignment, marital or civil partnership status, disability, class, sexual orientation, age, pregnancy and maternity, trade union activities and political or religious beliefs or religion.

The primary purpose in producing this policy is to ensure that no employee, job applicant or student receives any less favourable treatment because of reasons listed above.

All procedures relating to employment and educational provision for those whom the School serves will be continually reviewed to ensure that all decisions about individuals are made on the basis of relevant merits and abilities. All members of staff and students will be considered on their merits and viewed as objectively as possible. This will include recruitment, selection, promotion and the provision of training opportunities for staff and students.

In addition, Central School of Ballet aims to ensure that no potential or actual employee or students receives less

favourable treatment on the grounds of being HIV positive or having an AIDS related illness.

Central School of Ballet will not tolerate discrimination, harassment or bullying. It strives to create a working atmosphere in which all employees, casual workers and students are treated with respect and dignity. Central School of Ballet will also not tolerate discrimination against either staff or fellow students on the grounds of race, religion, sexual orientation, disability or nationality. In addition, religious belief will not be used to justify discriminatory behavior and instances of this nature will be dealt with under schools' disciplinary procedures. More information is provided in our "Religion and Belief Equality" policy which is available on request.

Responsibility for this policy lies with the Director. The Director of Finance & Operations will have the responsibility to ensure that this policy is continually monitored and developed and that the terms of the policy are steadfastly applied.

Any employee, student or job applicant who believes he or she has been inequitably treated may write to the Director, who will investigate the complaint and seek an appropriate resolution. No member of staff or student will be penalised for raising legitimate concerns.

This Equal Opportunities Policy is supported by a Statement of Intent available on request from the Director of Finance & Operations.

Students are encouraged to read the full policy documents related to Equality and Diversity, including the "Equal Opportunities", "Religion and Belief Equality" and "Respecting Differences: Guidance on Challenging

Homophobia and Promoting Fair Treatment” policies. Please contact the Senior School Manager for further details.

## **STUDENT TUITION FEE POLICY**

Key parts of this fees policy are reproduced in the terms and conditions document. The Tuition Fee Policy applies to Undergraduate and MA Choreography students.

### **1. Introduction**

1.1. It is important that you read this Fees Policy carefully as this sets out Central School of Ballet’s and your respective rights and obligations including but not limited to circumstances in which sums paid to Central School of Ballet will be refunded. It also sets out the potential consequences if you fail to make payment, which includes Central School of Ballet’s ability to terminate your registration and this contract, and/or to withhold awards. In addition, non-payment of fees and/or charges could result in Central School of Ballet taking legal action against you to recover outstanding amounts.

### **2. Course fees**

Course fees include: tuition and assessment costs.

Course fees do not include:

1. Private Medical Insurance (currently provided by AXA PPP Healthcare) which is charged at cost by Central.
2. Schools uniform, which is mandatory.

3. English as a Foreign Language classes if English is not your first language.
  4. Resources fee which covers the cost of costume and castanet loan, locker hire and library resources over the full duration of the course.
3. Fee levels and increases
- 3.1. The annual levels of course fees for new students and any associated additional costs shall be set annually by Central School of Ballet and published at:  
  
<http://www.centralschoolofballet.co.uk/sscosts.php>
  - 3.2. For students paying Home / EU undergraduate fees who are new entrants to a course prior to 2017/18, the fee you paid in your first year shall not be subject to increase during any subsequent years of study on that course.
  - 3.3. For students who are not Home / EU undergraduate student and who were new entrants to a course prior to 2017/18, the course fee paid in your first year of study maybe increased in subsequent years by an amount that would not exceed an inflationary amount determined in accordance with the CPI, being the Consumer Price Index.
  - 3.4. For students paying Home / EU undergraduate fees who are new entrants to a course in 2017/18 or new entrants to a course in subsequent years, the course fees confirmed in your offer letter may

be increased in further years of study by an inflationary amount determined in accordance with measures set by Government (currently the Office for Budget Responsibility forecast for RPI-X, being the retail price index, excluding mortgage interest payments). Any such increased fees will not exceed the fee cap current in respect of the relevant period.

For students who are not Home / EU undergraduate student and who were new entrants to a course in 2017/18, the course fee paid in your first year of study maybe increased in subsequent years in accordance with the CPI, being the Consumer Price Index.

#### 4. Deposits and acceptance fee

4.1. For students paying Home / EU fees, Central School of Ballet will require you to pay an acceptance fee to confirm the offer of a place on a course. Acceptance fees are not normally refundable unless you exercise your right to cancel your contract under the Consumer Contract (Information, Cancellation and Additional Payments) Regulations

2013 within 14 days of the conclusion of your contract with Central School of Ballet.

4.2. For students who are not paying Home / EU fees, Central School of Ballet will require you to pay an acceptance fee to confirm the offer of a place on a course. Acceptance fees are not normally refundable unless you exercise your right to cancel your contract under the Consumer Contract (Information, Cancellation and Additional

Payments) Regulations 2013 within 14 days of the conclusion of your contract with Central School of Ballet. In addition to this, Central will also require you to pay one term's tuition fee deposit which is payable in advance one month before the first day of the academic year. This deposit will be refunded on completion of studies and after satisfactory student debtor account reconciliation.

4.3. It is your responsibility to ensure that any acceptance fee and deposits are paid when due.

## 5. Payment of fees

5.1. The full course fee for each year becomes payable on enrolment and at re-enrolment each year.

5.2. For students paying Home / EU fees who are intending to pay their course fee through a student loan, at or before enrolment (or re-enrolment for continuing students) you must provide written confirmation that you have been approved for a fee loan for the next year of study. Failure to do so, Central School of Ballet may require that you pay the first instalment of your fees yourself. Central School of Ballet reserves the right to prevent students from registering on courses until this first instalment is paid in full.

5.3. It is your responsibility to ensure that course and other fees and charges payable to Central School of Ballet are paid in accordance with the agreed

- instalment plan. If someone other than you makes any payment, or agrees to make any payment, on your behalf, you remain liable for full payment of the sums due until Central School of Ballet has received cleared funds.
- 5.4. For Home / EU self-paying students, course fees are due for payment in 3 instalments over the year - 34% to be paid two weeks prior to the start of the year, 33% at the start of the second term and 33% at the start of the third term. Unless you have the prior written agreement of Central School of Ballet to a different schedule of instalments, course fees must be paid in accordance with this schedule of instalments.
- 5.5. For students who are not paying Home / EU fees, the full course fee, including all other related fees for each year becomes payable in advance one month before the first day of the academic year. Unless you have the prior written agreement of Central School of Ballet to an instalment plan, course fees must be paid in accordance with this.
- 5.6. Late or non-payment may result in your removal from any instalment plan for course fees.
- 5.7. You are advised, at the earliest opportunity, to inform Central School of Ballet of any variation to your situation which may affect the payment of course fees.

6. Course fees and withdrawal or intermission from the course
  - 6.1. If you cease to be a student of Central School of Ballet, because for example you withdraw or Central School of Ballet terminates your registration, or if you intermit from your course, you will still be liable for any course fees and/or other charges which are outstanding.
  - 6.2. If a student decides to withdraw from Central School of Ballet, one full term's fees will be charged in lieu of the required notice as set out in Central School of Ballet's Terms and Conditions, in addition to any fees due for the term in which the notice is give.
  - 6.3. Students who are in receipt of course fee loan funding from the relevant funding body (\*Student Finance England, Student Finance Wales, Student Finance Northern Ireland or the Student Awards Agency for Scotland) should be aware that any reduction in tuition fees charged or notice of withdrawal is notified directly to the relevant funding body.
  - 6.4. If a student decides to intermit from their studies due to exceptional circumstance following mutual agreement between the student and Central School of Ballet, then the same notice period is required in terms of fees as is the case for a withdrawal. Should the intermitting student return to their course of study at Central School of Ballet within an agreed period Central School of Ballet may decide to waive some or all of the notice

related fee payments due. The decision to waive some or all of the notice period related fee payments due will be considered on a case-by-case basis by the Director.

## 7. Debts and re-enrolment

7.1. If you do not pay course fees in accordance with these terms, Central School of Ballet reserves the right to withdraw/cancel your place on the course, and/or suspend or withdraw you from the course and/or to withhold awards until any fee debt is paid or cancelled.

7.2. Any student who has not paid their fees in full for one academic session cannot progress onto the next year of the programme.

7.3. Final year students may not be able to graduate if they owe any outstanding tuition fees to Central School of Ballet.

## 8. Variations to terms for individual students

8.1. Variations to these terms, including variations to instalment plans and arrangements or decisions in relation to student debts and student hardship, must be formally negotiated in writing by the Director of Finance and Operations or his/her nominated officer.

## 9. Further information

9.1. If you have any questions regarding funding or fee payment, please contact Samantha Ryan, Senior School Admissions and Administration Manager by emailing [Samantha.Ryan@csbschool.co.uk](mailto:Samantha.Ryan@csbschool.co.uk)

## ACADEMIC APPEALS

Further to the Appeals and Complaints guidance reviewed at the May 2011 CDD Quality Assurance Committee meeting, and subsequent to guidance from University of Kent, please note the following amendment:

In terms of procedure, awarding universities make a distinction between non-academic appeals and complaints, academic complaints and academic appeals. In the case of academic appeals only, the case should go directly to the awarding university, the University of Kent. For all other cases, the procedure remains the same.

*It is the responsibility of the Central School of Ballet to:*

*Handle, in the first instance, all complaints and non-academic disciplinary cases;*

*Establish an academic disciplinary committee or committees to consider academic offences;*

*Have in place their own procedures for dealing with complaints from students and they should ensure that students are aware of these procedures;*

*Inform the University, on an annual basis, of the number of academic complaints made by students and the outcome of these complaints.*

*It is the responsibility of the University of Kent to:*

- *Handle all appeals made by students against decisions of Boards of Examiners;*
- *Handle all appeals made by students against decisions made by disciplinary committees with respect to academic offences as defined by Annex 10 of the Credit Framework;*  
<https://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex10.html>
- *Handle academic complaints made by students who have exhausted the academic complaints procedure of a Validated Institution and remain dissatisfied under its procedures and are, therefore, submitting a grievance to the University's Council.*

*Full details of the Student Appeals and Complaints Procedure can be found in the relevant Programme Handbook.*

## **COMMON CORE COMPLAINTS POLICY & PROCEDURES**

Central School of Ballet will always endeavour to resolve any difficulties or grievances quickly and effectively. In the rare case of an issue not being able to reach a satisfactory outcome, students are able to follow the Common Core Complaints Policy and Procedures.

Independent support for students is available through the Conservatoire for Dance and Drama's Central Services.

*The Common Core Complaints Policy and Procedures can be found on the student noticeboard in the Library and can also be found on the school website policies page: <http://www.centralschoolofballet.co.uk/>*

## **FIRE SAFETY**

It is vital that during your first week in school you familiarise yourself with where the fire exits and fire extinguishers are. Please read the fire instructions carefully. You can find a copy on each floor. If you have any question, please ask a member of staff to help you.

In case of a fire during your time at school please do not stop to collect your belongings but proceed quickly and calmly to the nearest fire escape. In each room in the building a map is clearly marked with the nearest fire exit. Once out of the building you will have to go the meeting point at the bottom of Herbal Hill (exit through the main doors and turn left). Everyone will meet there to register. Do not re-enter the building until you are told to do so by a member of staff.

## **PREVENT AND SAFEGUARDING**

### **Prevent**

As part of Central's safeguarding policy, it is the school's duty to ensure that students are protected from the risk of radicalisation in all of its forms. As like all schools and Higher Education Institutes in the UK, Central School of Ballet has a legal responsibility to promote British values and students' spiritual, moral, social and cultural development. In line with the school's Equality and

Diversity Policy, students must regard people of all faiths, races and cultures with respect and tolerance.

The school is responsible for identifying students who may be vulnerable to radicalisation and forwarding that person to the appropriate channels of support. Any individual identified at being of risk of being drawn into terrorism will be forwarded to the local authority's 'Channel' Panel under the 'Prevent' strategy.

## **CHILD PROTECTION POLICY AND SAFEGUARDING**

Central School of Ballet works with children, young people and vulnerable adults delivering programmes of education and classes. Teachers and other adults working with children and young people have a duty to safeguard them from harm and promote their welfare. Central recognises that all children, young people and vulnerable adults involved in the work of the school have a right to protection and feel safe at all times. Central School of Ballet accept the responsibility to take reasonable and appropriate steps to ensure the safety and protection of these groups through adherence to the school's Child Protection and Safeguarding Policy and Procedures. For the purpose of this policy a child is defined as a person under 18 and includes young people over 18 who are in full time education. Please refer to Central's Child Protection and Safeguarding Policy and Procedures.

No member of staff or visitor should use their own mobile phone or any other personal device to take photographs of or film Central School of Ballet students or any young people they may teach as part of their Central School of Ballet duties. Any footage taken on a Central School of

Ballet device should not be used on personal websites or personal social media sites nor copied to personal computers. No young person should be identified and named on such photographs and film footage. Students need to give a written signature to say they are happy to be filmed and photographed.

Physical contact between a student and an adult should be kept to a minimum. Please refer to Central's Appropriate Contact in Dance Policy.

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HRH The Countess of Wessex GCVO

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