

**BA (HONS)  
PROFESSIONAL DANCE AND PERFORMANCE**



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**2020 – 2021 HANDBOOK**



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PROFESSIONAL DANCE AND PERFORMANCE  
2020 – 2021 HANDBOOK**

**SECTION 1            POLICIES AND PROCEDURES**

**SECTION 2            PROGRAMME SPECIFICATION**

**SECTION 3            MODULE SPECIFICATION**

**SECTION 4            ASSESSMENT INFORMATION**



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**INTRODUCTION**

This handbook gives a clear outline of the BA (Hons) Degree Course, how students are assessed, and information regarding the policies and procedures which apply to students studying the course.

The information included does not replace the individual class aims given to students by teachers. It demonstrates how the many different facets of the course come together to provide a training which prepares students for careers as professional dancers.



# The Conservatoire for Dance and Drama

Established in 2001, the Conservatoire is a Higher Education Institution with a unique structure, currently comprising six 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 Contemporary Dance School
- Northern School of Contemporary Dance
- Rambert School of Ballet and Contemporary Dance

Each school has an established record of training its students to a professional standard with an excellent success rate in the number of its students gaining employment in dance, drama or circus. The unrivalled quality of teaching enables the most talented students to benefit from vocational training, to which access is given regardless of background or financial circumstances. Within the Conservatoire there is a balance between the art forms of dance and drama, classical and contemporary styles, as well as the only provision for circus arts within higher education.

Each of the Conservatoire schools is a separate and distinct institution that employs its own teaching staff and remains legally autonomous. At the same time, students are registered jointly with the Conservatoire and the individual school. The Conservatoire operates through a series of committees and working groups to determine policy for the schools as a whole. The schools themselves are involved at every level of deliberation within the Conservatoire, enabling them to share knowledge and expertise for the benefit of staff, students and the wider creative world that they serve. Visit [www.ccd.ac.uk](http://www.ccd.ac.uk) for further information. At present, the Conservatoire does not have degree awarding powers and the schools' courses are validated by different universities:

## Conservatoire Member Schools

### Bristol Old Vic Theatre School

Opened in 1946 by Laurence Olivier, Bristol Old Vic Theatre School (BOVTS) is located in three nineteenth century buildings overlooking Bristol's famous Downs and in the former BBC Christchurch radio and television studios in Clifton village. The School provides entirely practical, industry-led vocational training for the rapidly expanding arts and entertainment industry.

Bristol Old Vic Theatre School became a Conservatoire school in 2003.

### Central School of Ballet

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 course is validated by the University of Kent.

Central School of Ballet joined the Conservatoire for Dance and Drama in 2004.

### **The National Centre for Circus Arts**

Based in a magnificent Victorian power station adjacent to Hoxton Square, The National Centre for Circus Arts is one of Europe's leading providers of circus education. Every year the school involves thousands of people in the creation and performance of circus arts.

The National Centre for Circus Arts joined the Conservatoire for Dance and Drama in 2004.

### **London Contemporary Dance School**

London Contemporary Dance School (LCDS) is based at The Place, the UK's premier centre for dance, and offers dance artists from around the world the opportunity to pursue vocational training to the highest technical standards. With a world class faculty and unrivalled connections to the professional dance world, LCDS is proud to offer students a vibrant and stimulating learning experience.

London Contemporary Dance School was a founding member of the Conservatoire for Dance and Drama in 2001.

### **Northern School of Contemporary Dance**

NSCD is a unique dance training institution offering a select group of students the opportunity to develop and excel as dance artists. The school provides world-class dance training, nurturing and developing talent without regard to race or social background. The courses prepare students for what can be a demanding and precarious profession and are taught by staff who are of the highest professional level. Classes are rigorous and challenging requiring a high level of commitment and determination. This approach enables students to continue to succeed in the highly competitive field of professional contemporary dance.

Northern School of Contemporary Dance joined the Conservatoire for Dance and Drama in 2003.

### **Rambert School of Ballet and Contemporary Dance**

Uniquely in the UK, the Rambert School of Ballet and Contemporary Dance treats these two dance genres equally. The School is dedicated to providing for the holistic development of the individual in body and mind. It is a place of training and learning that allows each student to achieve his or her unique potential and it encourages reflection, research and creative discovery. Individuality is prized and encouraged. The School dates from 1919 when its founder, Marie Rambert, first began teaching in London and it is now one of the world's finest centres of professional dance education.

Rambert School of Ballet and Contemporary Dance joined the Conservatoire for Dance and Drama in 2005.

**Section 1**

**Policies and Procedures**



## COMMON POLICIES

Each School of the Conservatoire for Dance and Drama has a unique and distinct creative and artistic identity that informs the specialist training that students undertake. The Conservatoire complements the bespoke nature of the training offered by its Schools with a common approach to matters regarding student engagement, student complaints, student misconduct, and allied matters.

To achieve this balance, the Conservatoire for Dance and Drama has a set of agreed approaches and expectations about areas that commonly affect or impact upon students (such as the Government's Prevent strategy, student representation in Schools, information for students, and student support). Additionally, the Conservatoire also has a number of 'student-related' policies which apply to any student of the Conservatoire, regardless of the School they are studying with. All of these are referred to as 'common policies' and are as follows:

- Access and Participation Plan
- Admissions Policy Statement
- Admissions Appeals and Complaints Policy
- Criminal Records Policy
- Data Processing Statement
- Emergency Powers of Exclusion and Suspension
- Non-Academic Misconduct Policy
- Prevent
- Refunds and Compensation Policy
- Sexual Misconduct, Harassment and Related Behaviours
- Student Complaints Procedure
- Student Protection Plan
- Student Transfer Arrangements Statement
- Support Through Studies

Short descriptions of the common Conservatoire for Dance and Drama policies can be found in the Student Handbook. Full policy details can be found on the CDD website at: <http://www.cdd.ac.uk/policies/student-related-policies/>

The University of Kent also has regulations governing academic procedures, in particular academic appeals, academic misconduct and disciplinary procedures:

- Academic Appeals (University of Kent Regulations)
- Academic Misconduct (University of Kent Regulations)
- Academic Discipline Procedures (University of Kent Regulations)

Short descriptions of the above policies can be found in the Student Handbook, with full policy details on the University of Kent website at:

<https://www.kent.ac.uk/teaching/qa/guidance/appeals.html> (appeals)

<https://www.kent.ac.uk/ai/academicpolicies.html> (misconduct)

<https://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex10.html> (discipline)

## ATTENDANCE

### **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 course 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 (80%) is also required in order for a student to be eligible to participate in Designated Assessments. Attendance is monitored on a termly basis and decisions made by the Senior Management Team regarding each student's eligibility 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 Support Through Studies policy may be applied. A copy of the Support Through Studies policy can be found on the student noticeboard in the Library and can also be found on the CDD [website policies page](#).

### **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. Failure to do this will mean the period in question will be recorded as an (uncredited) absence.
- Injury. You need to gain permission from the teacher whose class you are missing in order to attend Pilates or Recovery From Injury. This then qualifies for 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.
- External performances/events. When students are representing Central in performances/events **arranged and agreed by Central**, all staff whose classes you are missing need to be informed in advance. In normal circumstances this will qualify for an Attendance Credit.

### ***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.

### ***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.

### ***Technique Assessment Classes***

In order to be eligible to take a Technique Assessment Class, each student must have an attendance record of at least 80% for the term, or permission from the Artistic Director.

### ***Requests for absence***

If you wish to take time off from School because you have a medical appointment for example, you must complete a Request for Leave form which should then be handed to your tutor. This absence may or may not be credited, at the discretion of the Examination Board.

### ***Recording attendance***

A register is taken for each class and attendance is recorded on the mark sheet.

## **ASSESSMENT**

### **Modes of Assessment:**

Assessment is used to test your skills and knowledge in the different areas of the course, and offers a formal opportunity to provide feedback on your progress. Most courses are assessed, and details of assessment are given in this Handbook.

There are two modes of assessment used in undergraduate study: Continuous Assessment and Formal Assessment. In Continuous Assessment, all your work in class is taken into consideration when forming a judgement; Formal Assessments take a variety of forms, but are concerned with testing you at a given time, that allows you to prepare in advance. Modes of formal assessment include: showings of work (such as a dance class); performances; and mock auditions. In addition, at the end of the academic year your Vocational Preparation and Portfolio (VPP) will be submitted for final assessment.

Assessments differ for each course and are conceived as the best way to test abilities in each subject area. Overall, each assessment is designed to complement the learning aims and outcomes of each course. This in turn provides information on the ability and progress of each student in fulfilling the aims of the course.

All assessment marks remain provisional until confirmed by the Board of Examiners at the end of the year.

### **Continuous Assessment**

This is undertaken by teachers at key points in the course in accordance with published criteria. Teachers measure your progress and achievement in each class, which is consolidated in a

written report at the end of term. It is important to note that while continuous assessment gives credit for progress, effort, preparation, and participation, achievement gained in designated assessment constitutes 50% of the mark.

Remember that forms 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 refer to your effort or your achievement relative to your norm, being used as a way to encourage you to do better. The assessment sheet will indicate your standard of achievement across a number of areas and it is important that you do not confuse this with only your standard of effort, or comments designed to give you encouragement.

Continuous assessment sheets should be shared with your parents/guardian.

### **Formal Assessment**

During the course of the year you will have assessment classes or performances in all of your practical subjects. These are an opportunity to show the progress you have made and for staff to identify any areas of weakness in your work for which you may need additional help. Following each assessment, you are given feedback which should be kept by you for reference throughout your course. The School aims to give you feedback as soon as possible after the assessment; this will be verbal and will relate to your achievement of assessment criteria for the subject. You will also have an interview with the Artistic Director and a senior staff member. You will be expected to talk about your work and your progress in these interviews. You should produce minutes from the interviews, to inform your personal progression. Feedback should be used by you to set relevant learning targets for the next stage of the course. Assessment marks are subject to an internal moderation meeting which usually takes place at the end of each term.

Dates of all formal assessments are displayed on the assessment notice boards.

### ***Terms Used in Assessments***

- Formal Class Assessment  
This refers to the presentation of work in a studio setting and will include both prepared and unseen work, class work and repertoire performance.
- Performance Assessment  
This refers to the presentation to an audience of prepared repertoire and will usually take place in a theatrical setting.
- Viva Voce  
This is used to test your depth of understanding and analysis in a given area and will take the form of an initial verbal presentation by you, followed by questions from, and discussion with, the panel.
- Progress Review  
This is not part of the formal assessment procedure however it is valuable to you in providing feedback which can then be used to set targets. Progress Review is carried out regularly by your Tutor, across the course and in conjunction with your class teachers. Feedback is given verbally, and you should make and file your own notes.

## **Assessment processes**

Assessment processes adhere 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 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 Course Handbooks, and by using one of the 22 grades according to the University of Kent marking scale. Students should always refer to the criteria and band descriptors for a greater understanding of the standard of work following assessment.

The school aims to give feedback on assessments as soon as possible. Students meet with their year tutor and another 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 progress, achievement, self-assessment and the targets they have set for the coming period. There is opportunity for the students to gain further clarity if required through questions and discussion.

For 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 ownership of their work. Rather than focussing on giving a mark, the feedback is used to help to explain the level the student is achieving within the assessment band descriptors. Tutors and students need to have a copy of the band descriptors at the meeting and these are always referred to.

Continuous assessment marks take account of attendance and progress over a period of time in addition to achievement. Continuous Assessment Reports are given to students at the end of each term. Reports indicate the level at which the student is working according to the relevant band descriptor. Tutors give detailed written feedback and students are asked to raise any concerns or issues with their tutors so that they can be discussed.

The External Examiner has access to all the work that contributes to the degree award. At times over the year 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 decisions of the Board of Examiners but may not appeal against academic judgement. 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.

**Note:**

We are not imposing a 'no mark rule'. In the interests of good practice, we aim to place the emphasis in the verbal feedback session and the written report, on points of strength and areas for improvement. Marks for all elements of assessment contribute to the Module marks which are confirmed with students after the meeting of the Board of Examiners.

**Protocol for Submission of Written Work**

To facilitate tracking of coursework and concessions made to students as a result of mitigating circumstances, 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 Written assignments need to be uploaded to Turnitin prior to submitting for marking via Moodle. Training will be given to students prior to the first submission date.

**Note:** Students are strongly recommended to allow good time to submit their work electronically, as system glitches will not be accepted as a valid reason for late submission. The Learning Development Manager can assist with queries regarding uploads.

- 3 The Learning Development Manager will collate assignments for marking, noting any missing work.
- 4 Essays are then marked, moderated and returned to the students by their tutors.
- 5 Work which is not submitted on time, where no mitigation has been agreed or is relevant, will receive a mark of zero. Where an assignment needs to be completed in order to ensure that all learning outcomes have been achieved, and there are extenuating circumstances, a new deadline can be given.

**Note:**

Failure to submit assignments on time, where no extenuating circumstances exist, may result in the failure of the whole module. In accordance with the University of Kent regulations, students are permitted to resit the module, but the module mark will be capped at 40%

**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.

All requests for **extensions for practical work** should be made through your tutor or the Head of Senior School. The student is responsible for completing an Assessment Deferral form (available from your tutor or from the school office) and submitting it to the Senior School Manager. You will be notified of the date for the deferral assessment.

All requests for **extensions for written work** should be made through the Head of Studies or Learning Development Manager. If agreed, the student will be given an Extension Request form to complete. A new date for submission will be discussed, agreed and noted on the form. The signed form needs to be retained by the Learning Development Manager.

Please note:

- Extensions must be applied for **at least 24 hours** before the deadline. Only in very exceptional circumstances will extensions be allowed once the deadline has passed.
- Extensions work differently for different types of assessment
  - **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.
  - **Verbal 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.

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).

#### **Failure to submit work or attend an assessment**

For Central's Higher Education Courses, 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. Details of the attendance policy can also be found in the Student Handbook and on the policies page of [Central's website](#).

If a student does not 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 mitigating circumstances in advance of an assessment, then the appropriate conventions will be applied in line with Annex 9 of Kent's Credit Framework.

<https://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex9.html>

### **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: Louise Ainley, Director of Higher Education Programmes; Elia Luyando, Head of Senior School, Christopher Marney, Artistic Director; and Iryna Pyzniuk, Head of Studies.

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 course. S/he ensures that all students are treated fairly and that our standards are in line with other degree courses 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 course. 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 at the Student Voice Committee, and are made available on the staff and student notice boards.

### **MITIGATING CIRCUMSTANCES**

See the University of Kent website for details regarding the management of mitigating (concessionary) circumstances.

<https://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex9.html>

*Please note:*

*On occasion it may be necessary for a student to repeat modules in attendance (for example if half or more of the credit required to progress to the next stage of study has not been obtained).*

*Where a repeat of a year is required due to injury or illness and extenuating circumstances apply, any repeat year is recommended by the Mitigation Committee, and must be approved by Board of Examiners.*

## **SUPPORT FOR STUDENTS**

At Central we are committed to supporting all students to reach their full potential in all aspects of the course. In addition, we provide specific support to 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. In most cases a one-to-one study skills tutor is appointed to support the individual student. This is funded through Student Finance, Disabled Student Allowance (DSA) which also provides students with learning aids such as laptops and relevant software. Students are fully supported in the process of applying for this funding. For further information, please see the Learning Development Manager.

With regards students for whom English is not their first language, dedicated staff for English as a Foreign Language provide lessons to support the development of writing, reading, listening and speaking skills, where appropriate.

## **PROGRESS AND PROGRESSION**

### **The Student Progress Review Process**

Student progress is monitored through daily observation by the course tutors and Heads of Year, the termly Progress Review and the Assessment process. If there is concern about a student's progress this will be raised with the Senior Management Team (SMT) and a course of action determined. All student progress is discussed at least termly by the teaching team, headed up by the Head of Senior School and is further considered by the Academic Board.

If a student's progress is a cause for concern a meeting will be arranged between the student and members of the Senior Management Team using the Support Through Studies policy as appropriate.

### **Entry to the BA (Hons) in Professional Dance and Performance (top up degree)**

It is important to note that the Foundation Degree and the BA (Hons) Degree are considered as two separate courses.

Please be advised that completion of Central School of Ballet's Foundation Degree does not guarantee progression from the Foundation Degree to the BA (Hons) top up degree.

The entry requirements for admission to the BA (Hons) top up degree course are as follows:

a. completion of an application form, and successful completion of Central School of Ballet's Foundation Degree (240 credits)

OR

b. successful completion of 240 credits on a directly comparable course (or equivalent), plus a required entrance task (a piece of reflective writing and a research task) and an audition. This route also applies to applicants from another member school of the Conservatoire.



**Section 2**

**Programme Specification**



## UNIVERSITY OF KENT

### Programme Specifications

**Please note:** This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she passes the programme. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found [*either* by following the links provided *or* in the programme handbook]. The accuracy of the information contained in this specification is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

**Degree and Course Title**  
**BA (Hons) Professional Dance and Performance**

<b>1. Awarding Institution/Body</b>	University of Kent at Canterbury
<b>2. Teaching Institution</b>	Central School of Ballet
<b>3. Teaching Site</b>	Central School of Ballet, Herbal Hill, London
<b>4. Course accredited by:</b>	Council for Dance Education and Training
<b>5. Final Award</b>	BA (Hons)
<b>6. Course</b>	Professional Dance and Performance
<b>7. UCAS Code (or other code)</b>	
<b>8. Relevant QAA subject benchmarking group(s)</b>	Drama, Dance and Performing Arts
<b>9. Date of production/revision</b>	September 03
<b>10. Applicable cohort(s)</b>	September 04 onwards
<b>11. Educational Aims of the Course</b>	
The course aims to:	
<ol style="list-style-type: none"> <li>1. To offer students the opportunity to progress from a Foundation Degree to a BA (Hons) in Professional Dance and Performance Studies, and to enhance the range of employment opportunities open to them, by providing the opportunity for the elements of their training to be brought together in a creative and performance context, and through facilitating the development of original talent.</li> <li>2. To nurture students' creative, artistic and intellectual capacities, enabling them to develop their individual strengths and to realise their unique qualities as performers.</li> <li>3. To produce graduates who demonstrate technical excellence, originality, insight, and a professional level of virtuosity in performance.</li> <li>4. To produce motivated graduates who have a comprehensive and detailed knowledge of their art form, with an understanding of relevant historical, cultural and artistic conventions.</li> <li>5. To equip students with the ability to make informed critical judgements, and to exercise a professional level of self-discipline, and who demonstrate highly developed personal organisational skills.</li> <li>6. To produce independent, self-reliant learners, prepared for employment, with the ability to further their own learning and professional development.</li> <li>7. To develop a sound understanding of the diverse range of beliefs, values and attitudes informing contemporary professional practice.</li> <li>8. To equip students with the ability to make informed choices regarding employment in the national and international dance community.</li> <li>9. To produce graduates who can contribute at the highest level to the profession</li> </ol>	

<p><b>12. Course Outcomes</b>  The course provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. These outcomes are informed by the relevant outcomes listed in the government's Quality Assurance Agency subject benchmark statement for dance and performance (<a href="http://www.qaa.ac.uk/crntwork/benchmark/phase2/dance.pdf">http://www.qaa.ac.uk/crntwork/benchmark/phase2/dance.pdf</a>)</p>	
<p><b>Knowledge and Understanding</b></p>	<p><b>Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated</b></p>
<p><b>A. Knowledge and Understanding of:</b></p>	
<p>1. Key practitioners (dancers, directors and choreographers) within the dance profession. [SB]</p> <p>2. A practical understanding of historical and contemporary contexts of performance within ballet and contemporary dance. [SB]</p> <p>3. Stylistic and interpretative differences within the studied fields. [SB]</p>	<p>* The work of key practitioners is woven into the practical modules of the course and is used to inform stylistic and interpretative differences. The work of a key practitioner in Ballet and Contemporary Dance is studied in depth throughout the dissertation, leading to solo performance. A range of teaching methods is employed for different learning outcomes and contexts and the knowledge is acquired through a number of routes.</p> <p>The following methods are used:</p> <ul style="list-style-type: none"> <li>* Lectures/seminars/tutorials</li> <li>* Practical workshops (Repertoire and choreography)</li> <li>* One-to-one interview</li> <li>* Video screenings and analysis</li> <li>* Visits to theatre or other performance events</li> <li>* Rehearsal and performance with professional practitioners</li> <li>* Professional placements</li> <li>* Independent research and presentation on set project, providing experience of structured intellectual enquiry and critical analysis, and demanding the ability to articulate observations and conclusions in a clear and persuasive written form.</li> </ul> <p>Learning is assessed by:</p> <ul style="list-style-type: none"> <li>* Submission of written work: dissertation, <i>viva voce</i> examination, Professional Development Portfolio.</li> <li>* Contributions in practical sessions – oral, practical and creative</li> <li>* Presentation of practical work in performance (internal and public)</li> </ul>
<p>4. The processes by which performance is created (performance and production values) [SB]</p> <p>5. Performance, how it originates, is constructed, presented and received [SB]</p>	<p>Performance is studied both theoretically and in practice in the course. The preparation and production of the Ballet Central National Tour provides extensive learning opportunities and performance experience. Teaching methods include practical workshops (rehearsal and production), seminars, and video performance analysis; learning is assessed by the methods cited previously.</p>
<p>6. The national and international professional dance community</p> <p>7. The different beliefs, values and attitudes informing contemporary professional practice</p> <p>8. A diverse range of employment opportunities</p>	<p>In stage three the national and international professional dance community is examined in relation to employment opportunities. Teaching methods include:</p> <ul style="list-style-type: none"> <li>* Practical sessions with visiting professional practitioners</li> <li>* Independent research and presentation (individually or in groups)</li> <li>* Lectures/seminars/tutorials</li> <li>* Video screening and analysis</li> </ul> <p>Assessments through the Professional Development Portfolio and oral presentation.</p>

<b>Skills and Other Attributes</b> <b>B. Intellectual Skills:</b>	
<ol style="list-style-type: none"> <li>1. Synthesise information from a range of sources in order to inform and progress own learning. [SB]</li> <li>2. Research and interpret information from text, video, performance and professional practitioners to enhance understanding of the profession. [SB]</li> <li>3. To be able to apply a creative and multi-disciplinary approach in a given area through understanding its relationship to the broader context. [SB]</li> <li>4. Critical evaluation of performance events and processes – to embrace self-evaluation and evaluation of others. [SB]</li> <li>5. Ability to understand and articulate critical factors contributing to practice and performance. [SB]</li> <li>6. Undertake extended independent research. [SB]</li> <li>7. Understand the relationship of performance to the context of its production and reception. [SB]</li> </ol>	<p>These skills are integral to all classes and learning activities: they are delivered through teaching strategies previously listed; developed through a full range of learning opportunities (specific examples below) and consolidated by the particular focus on an integrated approach to the course. The variety of teaching methods and assignments encourages engagement through different modes of learning, appropriate to the context of work.</p> <p>Teaching style aims continuously to encourage a learning environment that stimulates experimentation and evaluation to inform further development and test oral, written and performance presentation.</p> <p>Tutorials (group and individual) based on cross-curricular themes and personal research and experience will provide opportunities to debate and synthesise arguments and theories. Guest lecturers, prescribed viewing (live performance and video recordings) and reading will further inform the debate and develop further understanding. Extensive performance experience within the Ballet Central national tour module, in a variety of settings with diverse audiences (schools, community, site specific, theatrical) demands the integrated use of skills and a creative approach.</p> <p>The Professional Development Portfolio requires and provides evidence of the use of all the resources and strategies listed above.</p> <p>The research process involved in both the Professional Development Portfolio and the Dissertation, requires the ability to locate and critically assess a variety of relevant sources, using printed, electronic and visual media; as well as the ability to locate key practitioners to arrange interviews, and provide appropriate summaries of them. The ability is then required, to synthesise the information as it is applied to the issue under discussion and to the personal development of the student.</p>

<b>C. Subject-specific Skills able to:</b>	
1. attain a professional level of performance in Ballet and Contemporary Dance – in class, rehearsal and performance and will have an understanding of the use of jazz technique within a professional context. [SB]	<p>This course provides a practical understanding of the technical skills and artistry required by the profession in Ballet, Contemporary Dance and jazz techniques with the opportunity to extend the skill base to virtuosic level, and provides training in aspects of musical theatre performance. Throughout the course, and extensively in the Ballet Central module, knowledge is used in creative situations working with teachers and external professional practitioners leading to public performance opportunities in a range of contexts, including a national tour of small and mid-scale theatres as well as site-specific venues. Experience of community and outreach work is achieved through a series of taught workshops, observations and participation in outreach events both in the local community and on tour with Ballet Central. The development of individual talent and unique performance qualities is achieved through the breadth of the curriculum, and, most importantly, the National Tour Ballet Central module. In this, the preparation and performance of a wide range of repertoire, requiring the practical application of different techniques and styles, alongside variations in artistic and musical interpretation and characterisation, facilitate the development of individual strengths and versatility, leading to the development of the distinctive and unique performing artist. Skills are taught through a range of methods: daily class, group and one-to-one coaching, recreation of existing repertoire, creation of original work, rehearsal and performance and video-analysis. Learning is assessed through a range of the following: class observation, video analysis, verbal presentation and interview, formal practical assessment and public performance, Self-assessment and peer assessment are used on a regular basis within the course.</p>
2. respond appropriately to a range of performance situations. [SB]	
3. respond flexibly to wide range of creative and artistic demands within a rehearsal and performance situation.	
4. express meaning and emotion through performance. [SB]	
5. present solo work in dance (Ballet and Contemporary), text and song. [SB]	
6. demonstrate distinctive and unique qualities as a performer	
7. realise a performance from a documentary source (SB)	<p>The dissertation, an independent research module within the course, requires the selection, research, rehearsal and performance of an appropriate solo from ballet or contemporary repertoire. The selection of the solo requires analysis of personal strengths, weaknesses, skills and unique performance qualities, extensive research of documentary sources, such as text and video, as well as interview. Analysis of research will be used to inform both the rehearsal process and the final performance of the solo. Assessment is of written assignment, <i>viva voce</i>, and performance.</p>
8. research, identify and respond to employment opportunities including the ability to demonstrate appropriate performance skills at audition [SB]	<p>These skills are taught in practical workshop based activities, though the Professional Development Portfolio set tasks and in one-to-one interviews and tutorials. Specific training is given in audition technique, in health and safety issues, and exercise programmes. These areas are assessed through mock audition with visiting professional practitioners, interview, and oral contribution in class and in the Professional Development Portfolio.</p>
9. identify and evaluate personal requirements in the practice of a holistic approach to the needs of a professional dancer, including warming up, cool down and exercise programme.	

10. Able to analyse strengths and match these to the needs of companies and organisations within the profession	
11. Identify Health and Safety issues within training, rehearsal and public performance.	
<b>D. Transferable Skills:</b>	
1. Ability to interact effectively as part of a team [SB]	<p>Taught and assessed through all methods cited above since these skills are interwoven into the course. However, the majority will be featured in individual or group project work, and will be taught/introduced through workshops, demonstrations and assigned tasks. Some of these skill areas are delivered in non-assessed workshops/tutorial/training sessions. Transferable skills will be evidenced in the Professional Development Portfolio, in rehearsal, in <i>viva voce</i> assessment and in one-to-one interview.</p>
2. Ability to take responsibility for and to evaluate own work	
3. Research, gather, sift and collate information to a given brief, critically evaluate its significance and present findings verbally, in writing and performance. [SB]	
4. Develop a range of communication skills for use in different context including interview and presentation. [SB]	
5. Reflect on own learning, identifying strategies for development, exploring strengths and weaknesses, seeking & using feedback, and developing progressive autonomy in learning as the course unfolds. [SB]	

<b>13. Course Structures and Requirements, Levels, Modules, Credits and Awards</b>				
<p>The BA (Hons) Degree in Professional Dance and Performance Studies is a full-time, one-year course, principally designed to offer a course of study that is continuous with that provided by the school's FDA course, or equivalent. The course comprises five modules of study with a total of 120 credits, which are all required to obtain the final degree award BA (Hons). The course extends for thirty-seven weeks between September and July.</p>				
<b>Code</b>	<b>Title</b>	<b>Level</b>	<b>Credits</b>	<b>Term(s)</b>
<b>Year 3</b>				
<b>Required Modules</b>				
CSB301	Ballet & Contemporary Dance (3)	6	30	1, 2 and 3
CSB302	Musical Theatre/Drama	6	10	1
CSB303	Vocational Preparation and Portfolio	6	20	1, and 2
CSB304	National Tour	6	30	3
CSB305	Dissertation	6	30	3

<b>14. Work-Based Learning</b>
Where relevant to the course of study, provide details of any work-based learning element, inclusive of employer details, delivery, assessment and support for students.
N.A.

<b>15. Support for Students and their Learning</b>
As course providers we are open to and conscious of individual needs and able to respond through a range of systems and procedures:
<ul style="list-style-type: none"> <li>All students are allocated a personal tutor who oversees the student's work across the course, offers direct support and guidance or, where necessary, guides the student to the appropriate source of support.</li> </ul>

- Appointments can be made to see all members of staff. Tutors, administration and the Directors have regular, published office hours.
- All students have a compulsory, interview each term with the Director or Assistant Director, senior staff member and/or tutor.
- The weekly staff meeting of teaching staff regularly reviews student progress and identifies students who need particular help or attention. In these cases the student will be seen by the most relevant staff member – usually the tutor.
- The student handbook offers clear advice on who to see for particular problems as well as specific details on: staff and facilities, assessment, student support and guidance.
- Individual coaching is offered on a regular basis 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, Recovery-from-Injury specialist, or, in cases relating to co-ordination, through the Dalcroze Eurhythmics teacher.
- The integrated support team – physiotherapist, Pilates instructor, sports nutritionist, performance psychologist and Recovery-from-Injury specialist work closely with the teaching team to ensure that areas of need are covered. Appointments can be booked with all of these specialists.
- A multi-stranded assessment system is directly linked to feedback and goal-setting procedures – overseen by the tutor.
- A confidential counselling service is available one day per week.
- The academic co-ordinator offers advice on many learning activities: revision, essay writing, time management, note taking and is available for individual consultation
- The senior school administrator is available for consultation on issues relating to personal organisation – finance, accommodation, independent living and general health needs
- Support for EFL students so that they are not disadvantaged in their studies by reason of their language ability

<b>16. Entry Profile</b>
<b>Entry Route</b> For fuller information, please refer to the School prospectus
For entry into the course, the normal requirement will be the successful completion of a Foundation Degree, or 240 credits on a directly comparable course (or equivalent), or the completion of a required entrance task ( a piece of reflective writing and a research task) and an audition
<b>What does this course have to offer?</b>
<ul style="list-style-type: none"> <li>• Training to professional standard in ballet, contemporary dance and jazz dance</li> <li>• Close industry links throughout training and excellent vocational preparation, including master classes from guest teachers and working with professional choreographers</li> <li>• Focus on individual care, personal development and progression</li> <li>• Full programme of related academic studies</li> <li>• Extensive experience in professional performance in a range of environments through membership of Ballet Central</li> <li>• Opportunity to develop individual talent and unique performance skills</li> <li>• Full preparation for professional life, including audition technique</li> <li>• Excellent employment record for graduates</li> </ul>
<b>Personal Profile</b>
<ul style="list-style-type: none"> <li>• A demonstrable commitment to and aptitude for intensive professional dance training</li> <li>• A wide interest in all aspects of dance and related studies, practical and academic</li> <li>• An enthusiasm for group work and performance, and the ability to work long hours</li> <li>• Motivation: to attain high standards of technical accomplishment achieved through healthy working practices; to work creatively; and to develop personally &amp; intellectually</li> </ul>

<b>17. Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning</b>
<b>Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards</b>
<ul style="list-style-type: none"> <li>• Annual report for stakeholders including Board of Governors, Council for Dance Education and Training [CDET], DFES, University of Kent, CDD</li> <li>• Assessments each term by Trinity (Until July 04)</li> <li>• External Examiners reports</li> </ul>

- Internal assessments each term leading to review and action plan, annual course review and development plan
- Reports and evaluation from visiting professionals and artistic advisors
- Accreditation inspections by CDET
- OFSTED inspection and development plans (until July 04)
- Teaching staff studying for Cert Ed and Masters in Teaching based on reflective practice
- Staff appraisal and development plans
- Student interviews each term, feedback, goal setting and review
- Teachers review by peers each term with verbal & written feedback
- Mock audition programme
- Staff conferences

#### **Committees with responsibility for monitoring and evaluating quality and standards**

- Staff student consultative committee, consisting of Senior Manager (dance) Senior School Administrator and all School Student representatives. Meetings are held monthly.
- CSB Academic Board (Full staff meeting) – the committee responsible for the courses, which includes relevant staff members and, for unreserved agendas, student representatives.
- The Learning and Teaching Committee of the School of Drama, Film and Visual Arts, UKC
- CSB Planning Committee
- The University Learning and Teaching Board
- The Board of Examiners (including the external examiners)

#### **Mechanisms for gaining student feedback on the quality of teaching and their learning experience**

- Student representatives' meeting
- Student course review
- Tutorials and student presentations
- Reflective writing in professional development portfolio
- Regular one to one meetings between students and staff with written record

#### **Staff Development priorities include:**

- Individual development programmes e.g. placement with professional companies
- Continuing Healthier dancer research programme
- Supporting staff studying Cert Ed/Masters
- Ensuring dissertation/access to knowledge resulting from current Dance/Education research
- Choreographic Research and Development

### **18. Indicators of Quality and Standards**

- The 2002 OFSTED Report judged the school's provision to be outstanding (grade 1). Of thirteen classes observed, inspectors scored teaching excellent in eight cases, very good in four cases and satisfactory in one case; they scored learning as excellent in five cases, very good in four cases and good in four cases.
- This report confirmed the grade awarded in the school's self-assessment report (grade 1)
- The 2000 FEFC Report awarded the school grade 1. Of fifteen classes observed, seven received grade 1 (on a five-point scale), five grade 2, and three grade 3.
- The Inspectors summarised the quality of the training provided by the school as 'outstanding, with many strengths and few weaknesses'
- The School was the only FEFC professional dance provider to be given a grade 1 rating during the first year of inspections
- Trinity College London moderation of assessment procedures
- Successful employment record (100% of graduates in 1999 and 2000)
- Regarded as of equal standing by the existing members of the Conservatoire of Dance and Drama

#### **The following reference points were used in creating these specifications:**

- Report from the Inspectorate, The Further Education Funding Council (1999-2000), March 2000
- Inspection Report, Office for Standards in Education, April 2002
- Self-Assessment Report in Connection with the above, March 2002
- Council for Dance Education and Training Accreditation Visit Report
- The School Mission Statement and Undertakings to Students and Parents
- Report on Visit to Moderate Assessments by Trinity College London

- Council for Dance Education and Training Accreditation Visit
- Subject Benchmark Statements, Qualifications and Assessment Agency for Higher Education, 2002
- University of Kent at Canterbury, Course Specification Guidance

**Section 3**

**Module Specification**



**MODULE OUTLINE**  
**BA (Hons) Professional Dance and**  
**Performance Studies**  
**Year 3**

<b>Term 1</b>	<b>Term 2</b>	<b>Term 3</b>
Ballet and Contemporary (3)	Ballet and Contemporary (3)	Ballet and Contemporary (3)  30 Credits
Vocational Preparation & Portfolio	Vocational Preparation & Portfolio  20 Credits	National Tour Ballet Central  30 Credits
Musical Theatre and Monologue 10 Credits	National Tour Ballet Central	
Dissertation	Dissertation	Dissertation  30 Credits



## BA (Hons) Degree: Professional Dance and Performance

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1. **Title of the module**  
CSB 301 Ballet and Contemporary Dance
2. **School or partner institution which will be responsible for management of the module**  
Central School of Ballet
3. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**  
Level 6
4. **The number of credits and the ECTS value which the module represents**  
30 credits (15 ECTS)
5. **Which term(s) the module is to be taught in (or other teaching pattern)**  
Terms 1, 2 and 3
6. **Prerequisite and co-requisite modules**  
N/A
7. **The programmes of study to which the module contributes**  
BA (Hons) Top Up in Professional Dance and Performance
8. **The intended subject specific learning outcomes.**  
**On successfully completing the module students will be able to:**  
The student will develop:  
**Unit 1 Ballet Technique**
  1. A professional level of virtuosic performance in class, rehearsal and presentation including both solo and group work (Learning outcome C1, C4 and C5)
  2. A professional level of performance in Pas de Deux work showing an ability to relate sensitively and functionally to a partner, and to communicate clearly with an audience. (Learning outcome C1 and D1)
  3. A broad range of interpretative skills and sensitive musical responsiveness. (Learning outcome C1, C3 and C4)
  4. A range of performance skills which are informed by knowledge of style and context of performance. (Learning outcome A3, A5, C2 and C3)
  5. Appropriate performance skills for audition. (Learning outcome A7, C8)
  6. A practical understanding of key practitioners within ballet and important stylistic differences between the work (Learning outcomes A1, A2 and A3)

## **Unit 2 Contemporary Dance Technique**

7. A professional level of performance in class, rehearsal and presentation including both group and solo work. (Learning outcome C1, C4 and C5)
8. A practical understanding of the work of key practitioners in the contemporary dance field and important stylistic differences between this work and that studied in other areas. (Learning outcome A1 and A3)
9. Interpretative skills and sensitive musical responsiveness. (Learning outcome C1, C3 and C4)
10. A range of performance skills which are informed by knowledge of style and context of performance. (Learning outcome A3, A5, C2 and C3)
11. A daring yet controlled use of weight transference through space. (Learning outcome C1)

### **9. The intended generic learning outcomes.**

**On successfully completing the module students will be able to:**

Students will:

1. Demonstrate a professional, responsible attitude including thorough preparation and positive team work. (Learning outcome C9, D1)
2. Reflect on their own learning, identifying strategies for development and exploring strengths and weaknesses showing autonomy in learning. (Learning outcome D5)
3. Synthesise information from a range of sources in order to inform and progress own learning. (Learning outcome B1)
4. Understand and be able to articulate critical factors contributing to practise and performance. (Learning outcome B5)
5. Take responsibility for and evaluate own work. (Learning outcome D2)

### **10. A synopsis of the curriculum**

This module builds on the knowledge and skills gained through the foundation degree refining the performance of those skills and increasing the level of virtuosic performance. Students explore a range of Contemporary dance techniques (including release principles) to deepen kinaesthetic awareness, using tension and release, fall and recovery, speed of weight transference and the effective use of breath to create daring movement phrases. In ballet, virtuosic skill is extended through class work and study of an extensive range of solo repertoire. Sophisticated interpretation and empathetic response to music is developed throughout both genres.

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

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

##### **Ballet**

Beaumont, C. W. (2003). *The Cecchetti Method of Classical Ballet*. New York: Dover Publications, INC.

Bennett, T. & Hutchinson Guest, A. (2007). *The Cecchetti Legacy*. Hampshire: Dance Books Ltd.

Cecchetti, G. and Cecchetti, E. (1997). *Complete manual of classical dance*. Rome: Gremese.

Chazin-Bennahum, J. (2005). *Teaching dance studies*. New York: Routledge.

Fay, M. (1997). *Mind Over Body*. London: A & C Black (Publishers) Limited.

- Glasstone, R. (2001). *Classical Ballet Terms - An Illustrated Dictionary*. Plymouth, Devon: Dance Books Ltd.
- Grieg, V. (1994). *Inside Ballet Technique*. New Jersey: Princeton Book Company, Publishers.
- Kant, M. (2007). *The Cambridge Companion to Ballet*. Cambridge: Cambridge University Press.
- Messerer, A. (2005). *Classes in Classical Ballet*. New York: Limelight Editions.
- Minden, E. G. (2005). *The Ballet Companion*. New York: Simon & Schuster, Inc.
- Morina, B. (2000). *Mime in Ballet*. Winchester: Woodstock Winchester Press.
- Paskevskaya, A. (2005). *Ballet Beyond Tradition*. Abingdon, Oxfordshire: Routledge.
- Serebrennikov, N. (2000). *Pas de Deux*. Florida: University Press of Florida.
- Stuart, M., Kirstein, L. and Dyer, C. (1991). *The classic ballet*. New York: Knopf.
- Thomassen, E. (1996). *Anatomy and Kinesiology for Ballet Teachers*. London: Dance Books Ltd.
- Vaganova, A. (1969). *Basic Principles of Classical Ballet*. New York: Dover Publications
- Wooliams, A. (2006). *Method of Classical Ballet*. Munich, Germany: K. Kieser Verlag.

### **Contemporary Dance**

- Anderson, J. (1997). *Art Without Boundaries*. London: Dance Books Ltd.
- Bremser, M. (1999). *Fifty Contemporary Choreographers*. London: Routledge.
- Brown, C. (2007). *Chance and Circumstance, Twenty Years with Cage and Cunningham*. New York: Random House, Inc.
- Cohan, R. (1997). *The Dance Workshop*. London: Dance Books Ltd.
- Copeland, R. (2004). *Merce Cunningham*. New York: Routledge.
- Deane, N. (2006). *Acts of Light, Martha Graham in the Twenty-first Century*. Florida: University Press of Florida.
- Freedman, R. (1998). *Martha Graham*. New York: Clarion Books.
- Graham, M. (1999). *Choreography and Dance*. London: Routledge.
- Horosko, M. (2002). *Martha Graham*. Florida: University of Florida.
- Jordan, S. (1992). *Striding out*. London: Dance Books.
- Limón, J. (1998). *José Limón, An Unfinished Memoir*. Connecticut: Wesleyan University Press.
- McKim, R. (2004). *London Contemporary Dance Theatre*. Hampshire: Dance Books Ltd.
- Newman, B. (2003). *Grace under pressure*. New York, N.Y.: Proscenium Publishers.
- Roseman, J. L. (2004). *Dance was her Religion, The Sacred Choreography of Isadora Duncan, Ruth St. Denis and Martha Graham*. Arizona: Hohm Press.

## **12. Learning and teaching methods**

There will be 26 contact hours per week, reducing to 12 contact hours per week terms 2 & 3 and students will be expected to work independently for a further 4 hours per week. Teaching will mainly be through practical classes and rehearsals in which there will be group discussion. In addition some short lectures will be delivered on key aspects of the module, and one to one interview. The learning outcomes are largely based on physical understanding and performance skills along with skills in reflective learning. Practical sessions, supported discussion, lectures and one to one tutorials are the best ways to deliver these outcomes.

### 13. Assessment methods

#### 13.1 Main assessment methods

- Continuous Assessment in class by tutor 20%  
This assesses achievements in subject specific learning outcomes 1, 2 and 3 in Ballet, 1, 2 and 3 in Contemporary dance and generic outcomes 1, 3 and 4
- Formal class assessment 80%  
This will assess the achievement of subject specific learning outcomes 1, 3 4 and 5 in Ballet and 1, 2, 3, 4 and 5 in Contemporary dance and outcome 4 in the generic objectives.

#### 13.2 Reassessment methods

Like for Like

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

Module learning outcome		8.1	8.2	8.3	8.4	8.5	8.6	8.7	8.8	8.9	8.10	8.11	9.1	9.2	9.3	9.4	9.5
Learning/teaching method	Hours allocated																
Studio based tutor-led sessions	600	X	X	X	X	X	X	X	X	X	X	X	X		X	X	
Independent study	144			X			X		X	X				X		X	
Assessment method																	
Formal assessment		X	X	X	X	X	X	X	X	X	X	X	X		X		
Continuous assessment in class		X	X	X	X		X	X	X	X	X	X	X	X	X	X	X

15. **Inclusive module design**

The Collaborative Partner recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Extension to Learning Agreement (Part B) / declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

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

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

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

Central School of Ballet

17. **Internationalisation**

Unit 1 – Ballet technique draws on the principles of European classical ballet derived mainly from French, Italian and Russian influences. Repertoire studied includes work from international choreographers (European and American). Unit 2 – Contemporary technique focuses on dance forms which were pioneered in the US and further developed in Europe. The study of key practitioners in both Units includes a range of international artists, focusing on stylistic differences which emerge from diverse personal experience.

18. **Partner College/Validated Institution**

Central School of Ballet

19. **University School responsible for the programme**

School of Arts

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

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

.....

Nominated Responsible Officer of Partner	Date
College/Validated Institution	

.....

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1. **Title of the module**  
CSB 302 Musical Theatre and Drama
  2. **School which will be responsible for management of the module**  
Central School of Ballet
  3. **Start date of the module**  
2004
  4. **The number of students expected to take the module**  
30-40
  5. **Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal**
  6. **Level of the module (e.g. Certificate [ 4], Intermediate [ 5], Honours [ 6] or Postgraduate [ 7])**  
Honours ( 6)
  7. **The number of credits which the module represents**  
10  
*Note: undergraduate full-time students take modules amounting to 120 credits per year and postgraduate full-time students take modules amounting to 180 credits per year for a Masters award*
  8. **Which term(s) the module is to be taught in (or other teaching pattern)**  
Terms 1
  9. **Prerequisite and co-requisite modules**  
None
  10. **The programme(s) of study to which the module contributes**  
BA (Hons)
  11. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**  
The student will develop:
    1. Performance skills required in audition for Musical Theatre (Learning outcome C8)
    2. The skills to present a solo song and scene work with confidence demonstrating appropriate interpretative skills and an ability to communicate meaning and emotion (Learning outcome C 4 and C6)
    3. The knowledge and understanding of Jazz technique to enable them to respond to the demands of the profession (Learning outcome C1, C2 and C3)
    4. The ability to pick up unseen movement sequences accurately and reproduce them showing appropriate style, musical responsiveness and performance skills (Learning outcome A3, C3 and C1)
    5. An understanding of stylistic and interpretative differences within a given context (Learning outcome A3)
    6. A practical understanding of key practitioners within Musical Theatre and important stylistic difference between the work (Learning outcome A1 and A3)

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

Students will:

1. Develop communication skills (Learning outcome D4)
2. Reflect on own learning, identifying strategies for development (Learning outcome D5)
3. Research information to a given brief, critically evaluate its significance and use findings to inform performance (Learning outcome D3)

## 13. A synopsis of the curriculum

This module develops and synthesises the skills gained in Supplementary Studies (1 & 2) Jazz dance, Singing and Drama. In addition it draws on skills developed in Ballet and Contemporary dance (2 & 3). The module consists of regular Jazz dance classes, developing the skill-base in this area, regular singing classes where the focus is on solo work, a short audition preparation course examining the work of different key practitioners in Musical Theatre and audition technique, this leads to a mock musical theatre audition. Finally a short drama course leads to presentation of scene work with the focus on maintaining character and vocal projection.

## 14. Indicative Reading List

- Cowling, S. (2004). *Performance in Profile 2004*. London: British Council.
- Gottfried, M. (1990). *All His Jazz, The Life and Death of Bob Fosse*. New York: Da Capo Press.
- Jowitt, D. (2004). *Jerome Robbins, His Life, His Theater, His Dance*. New York: Simon & Schuster Paperbacks.
- Luigi., Kriegel, L. and Roach, F. (1997). *Luigi's jazz warm up*. Pennington. N.J.: Princeton Book Co.
- McGuire, B. (2003). *Student Handbook for Drama*. Cambridge: Pearson Publishing.
- White, M. (1999). *Staging a Musical*. London: A & C Black Limited.

## DVDs

- Fosse, B. (2001). *Fosse*. New York

## 15. Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

There will be 3 contact hours per week over one term plus a total of 3 hours scene work preparation and 16 hours Musical theatre audition preparation. In addition students will be expected to work independently for 1 hour per week. Teaching will mainly be through practical classes in which there will be group discussion, one to one coaching and short lectures. The learning outcomes are largely based on physical understanding and individual performance skills. Practical sessions, including one to one coaching are the best ways to deliver these outcomes

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

- Formal class assessment (Jazz - dance) 30%

This will assess achievements in subject specific learning outcomes 3, 4 and 5

- Mock musical theatre audition 40%

This will assess achievements in subject specific learning outcomes 1, 2, 4 and 5 and generic outcomes 1

- Continuous assessment by tutor 10%

This will assess achievements in subject specific learning outcomes 2, 3, 4 and 6 and generic outcomes 1 and 2

- Performance ( scene work) 20%

This will assess achievements in subject specific learning outcomes 2 and 5 and generic outcome 1

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

The current provision is sufficient to deliver the module. However the school will continue to monitor and review the requirements for the module in relation to the learning resources, including staff, library, IT and space through the process of annual programme monitoring and the development of the school's Learning Teaching and Assessment Strategy.

**18. The collaborative Partner recognises and has embedded the expectations of current disability equality legislation, and supports students with a declared disability or special educational need in its teaching. Within this module we will make reasonable adjustments wherever necessary, including additional or substitute materials, teaching modes or assessment methods for students who have declared and discussed their learning support needs. Arrangements for students with declared disabilities will be made on an individual basis, in consultation with the Collaborative Partner's disability/dyslexia support service, and specialist support will be provided where needed.**

**19. Campus where module will be delivered**

Central School of Ballet

**20. Partner College/Validated Institution**

Central School of Ballet

**21. University School (for cognate programmes) or Faculty (for non-cognate programmes) responsible for the programme**

School of the Arts

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

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

- 
1. **Title of the module**  
CSB 303 Vocational Preparation and Portfolio
  2. **School which will be responsible for management of the module**  
Central School of Ballet
  3. **Start date of the module**  
2004
  4. **The number of students expected to take the module**  
30-40
  5. **Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal**
  6. **Level of the module (e.g. Certificate [ 4], Intermediate [ 5], Honours [ 6] or Postgraduate [ 7])**  
Honours ( 6)
  7. **The number of credits which the module represents**  
20  
*Note: undergraduate full-time students take modules amounting to 120 credits per year and postgraduate full-time students take modules amounting to 180 credits per year for a Masters award*
  8. **Which term(s) the module is to be taught in (or other teaching pattern)**  
Terms 1, 2, and 3
  9. **Prerequisite and co-requisite modules**  
None
  10. **The programme(s) of study to which the module contributes**  
BA (Hons)
  11. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**

The student will:

1. Demonstrate the knowledge and understanding of the skills required to begin and maintain a career as a professional dancer (Learning outcome C8, C9)
2. Develop a knowledge of the national and international dance community (Learning outcome A6)
3. Research, develop and respond to appropriate employment opportunities (Learning outcome C8, C10)
4. Identify and evaluate personal needs in relation to a holistic approach as a professional dancer-including warm up, cool down, exercise programme and nutrition (Learning outcome C9)
5. Demonstrate knowledge and understanding of the production processes by which performance is created including lighting, sound, wardrobe, stage, front of house, marketing and tour planning (Learning outcome A4)
6. Identify health and safety issues within rehearsal and public performances (Learning outcome C11)
7. A practical understanding of key practitioners within Musical Theatre and important stylistic difference between the work (Learning outcome A1 and A3)

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

The student will:

1. Be able to critically evaluate performance events and processes by self and others (Learning outcome B4)
2. Understand and articulate critical factors contributing to practise and performance (Learning outcome B5)
3. Research, gather, sift and collate information to a given brief, evaluate it's significance and present findings verbally and in writing (Learning outcome D3)
4. Develop a range of communication skills for use in interview and presentation (Learning outcome D4)
5. Reflect on own learning, identify strategies for development through examination of strengths, weaknesses and long-term aims (Learning outcomes B5)

## 13. A synopsis of the curriculum

In this module students examine and synthesise ideas and concepts from the other more practical modules in the course whilst also undertaking extensive vocational preparation in relation to both the Ballet Central tour and professional work. Through a series of lectures and practical workshops from the internal and external tutors students cover areas such as technical stage knowledge, wardrobe, front of house organisation, planning a tour and marketing plus audition preparation including photographs, CV writing and interviews. Students research the range of work available both nationally and internationally and through a clear understanding of their own strengths, weaknesses and aims build appropriate career path plans.

## 14. Indicative Reading List

- Blades, D. M. (2005). *Intermediate Nutrition & Health*. Doncaster: Highfield.co.uk.
- Brian, T. (2003). *Goals!*. San Francisco, Calif.: Berrett-Koehler.
- Buckroyd, J. (2000). *The Student Dancer*. London: Dance Books Ltd.
- Bull, D. (1999). *Vitality Plan*. London: Dorling Kindersley Limited.
- Caldwell, C. (2001). *Dance and Dancers Injuries*. Chichester: Corpus Publishing Limited.
- Clark, N. (2003). *Sports Nutrition Guidebook*. Leeds: Human Kinetics.
- Clippinger, K. (2007). *Dance Anatomy and Kinesiology*. Leeds: Human Kinetics.
- Cottrell, S. (2003). *Skills for Success, The Personal Development Planning Handbook*. Hampshire: Palgrave Macmillan.
- Cowling, S. (2004). *Performance in Profile 2004*. London: British Council.
- Fraser, N. (1993). *Lighting and Sound*. London: Phaidon Press Limited.
- Harris, J. (2002). *Warming Up and Cooling Down*. Leeds: Human Kinetics.
- Holt, M. (1993). *Costume and Make-Up*. London: Phaidon Press Limited.
- Howse, J. and McCormack, M. (2009). *Anatomy, dance technique & injury prevention*. London: Methuen Drama.
- Koutedakis, Y. (1999). *The Fit and Healthy Dancer*. Chichester: John Wiley & Sons.
- Meneer, P. (1993). *Stage Management and Theatre Administration*. London: Phaidon Press Limited.
- Moon, J. A. (1999). *Reflection in Learning & Professional Development*. London: Kogan Page Limited.
- Moon, J. A. (2004). *A Handbook of Reflective and Experiential Learning*. Oxon: Routledge Falmer.
- Moon, J. A. (2006). *Learning Journals, A Handbook for Reflective Practice and Professional Development*. Oxon: Routledge
- Ostler, C. and Ward, F. (2001). *Advanced study skills*. Wakefield: SEN Marketing.
- Pallin, G. (2003). *Stage Management - The Essential Handbook*. London: Nick Hern Books Limited.

- Quin, E., Rafferty, S., & Tomlinson, C. (2015). *Safe Dance Practice*. Champaign, IL: Human Kinetics.
- Reid, F. (2001). *The Stage Lighting Handbook*. London: A & C Black.
- Ryan, A. J. (1997). *The Dancers Complete Guide to Healthcare and A Long Career*. London: Dance Books Ltd.
- Schön, D. (1987). *Educating the reflective practitioner*. San Francisco: Jossey-Bass.
- Simmel, L. (2013). *Dance Medicine in Practice: Anatomy, Injury Prevention, Training*. Oxon: Routledge.
- Solomon, R. (1990). *Preventing Dance Injuries*. Reston: American Alliance for Health.
- Taylor, J. and Taylor, C. (1995). *Psychology of dance*. Champaign, IL: Human Kinetics.

### Internet Sources

Danceuk.org, (2015) *Healthier Dancer Programme — Dance UK*. [online] Available at: <http://www.danceuk.org/healthier-dancer-programme/>.

ladms.site-ym.com, (2015) *Resources - International Association for Dance Medicine & Science*. [online] Available at: <https://iadms.site-ym.com/?page=A4>.

### 15. Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

There will be 1 hour contact time per week and students will be expected to work independently for a further 1 hour per week. Teaching will be through group lectures and discussion, practical workshops, guided research and presentation tasks, set written tasks and small group or individual tutorial. The learning outcomes are largely based on knowledge understanding and the ability to analyse and to interpret information. The above methods are the best ways to deliver these outcomes.

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

- Continuous assessment by tutor 25% term 2

This will assess achievements in subject specific outcomes 1, 2, 3, 4, 5 and 6 and generic outcomes 1, 2, 3, 4 and 5

- Professional Development Portfolio Assignments 75%

This will assess achievements in subject specific outcomes 1, 2, 3, 4 and 5 and generic outcomes 1, 3 and 5.

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

The current provision is sufficient to deliver the module. However the school will continue to monitor and review the requirements for the module in relation to the learning resources, including staff, library, IT and space through the process of annual programme monitoring and the development of the school's Learning Teaching and Assessment Strategy.

### 18. The Collaborative Partner recognises and has embedded the expectations of current disability equality legislation, and supports students with a declared disability or special educational need in its teaching. Within this module we will make reasonable adjustments wherever necessary, including additional or substitute materials, teaching modes or assessment methods for students who have declared and discussed their learning support needs. Arrangements for students with declared disabilities will be made on an individual basis, in consultation with the Collaborative Partner's disability/dyslexia support service, and specialist support will be provided where needed.

**19. Campus where module will be delivered**

Central School of Ballet

**20. Partner College/Validated Institution**

Central School of Ballet

**21. University School (for cognate programmes) or Faculty (for non-cognate programmes) responsible for the programme**

School of the Arts

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

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

.....

Nominated Responsible Officer of Partner  
College/Validated Institution

.....

Date

- 
1. **Title of the module**  
CSB 304 National Tour Ballet Central
  2. **School which will be responsible for management of the module**  
Central School of Ballet
  3. **Start date of the module**  
2004
  4. **The number of students expected to take the module**  
30-40
  5. **Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal**
  6. **Level of the module (e.g. Certificate [ 4], Intermediate [ 5], Honours [ 6] or Postgraduate [ 7])**  
Honours ( 6)
  7. **The number of credits which the module represents**  
30  
*Note: undergraduate full-time students take modules amounting to 120 credits per year and postgraduate full-time students take modules amounting to 180 credits per year for a Masters award*
  8. **Which term(s) the module is to be taught in (or other teaching pattern)**  
Terms 2 and 3
  9. **Prerequisite and co-requisite modules**  
None
  10. **The programme(s) of study to which the module contributes**  
BA (Honours)
  11. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**  
The student will:
    1. Develop an understanding of the processes by which performance is created (performance and production values) in a range of contexts. (Learning outcome A4)
    2. Develop practical understanding of performance, how it originates, is constructed, presented and received. (Learning outcome A5)
    3. Develop and maintain a professional level of performance in ballet and contemporary dance responding appropriately to a range of rehearsal and performance situations. (Learning outcome C1, C2)
    4. Respond flexibly to a wide range of creative and artistic demand within a rehearsal and performance situation (Learning outcome C3)
    5. Develop individual and unique qualities as a performer (Learning outcome C6)
    6. Develop the skills to contribute to community and outreach work as a professional dancer (Learning outcome D4, C3)

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

The student will:

1. Develop the ability to work effectively as part of a team. (Learning outcome D1)
2. Reflect on their own performance, identifying strategies for development, exploring strengths and weaknesses, and developing autonomy in learning. (Learning outcome B4 and D5)
3. Adapt performance skills according to the context of the performance event. (Learning outcome B7)
4. Apply skills from a range of disciplines in order to achieve a high standard of performance. (Learning outcome B3)
5. Understand the importance of key personal management issues in relation to the needs of a touring, professional dancer. (Learning outcome C8)

## **13. A synopsis of the curriculum**

This module provides extensive creative, rehearsal and performing experience and culminates in a tour to a range of professional venues (theatres – mid and small-scale, arts centres, schools and community facilities). The tour visits a minimum of 20 theatres giving approx. 30 public performances of which students will perform in at least half. In addition students participate in outreach work aimed at the under 18 age group performing in a range of non-conventional dance venues. The programmes prepared and performed use a range of styles, ballet, contemporary dance, jazz dance and dramatic works, the majority of which are created on the students by professional choreographers. In addition to performing, the students gain practical understanding of all technical aspects of theatre working in teams on the get-in/get-out, lights, stage, sound and wardrobe and FOH publicity.

## **14. Indicative Reading List**

- Caldwell, C. (2001). *Dance and Dancers Injuries*. Chichester: Corpus Publishing Limited.
- Docherty, P. and White, T. (1996.) *Design for performance*. London: Lund Humphries.
- Fraser, N. (2007). *Stage Lighting Design - A Practical Guide*. Marlborough: The Crowood Press.
- Holt, M. (1989). *Costume and make-up*. New York - N.Y.: Schirmer Books.
- Howse, J. and McCormack, M. (2009). *Anatomy, dance technique & injury prevention*. London: Methuen Drama.
- Jans, M. and Landes, W. (1992). *Stage make-up techniques*. Studio City, CA: Players Press.
- Moon, J. A. (1999). *Reflection in Learning & Professional Development*. London: Kogan Page Limited.
- Moon, J. A. (2004). *A Handbook of Reflective and Experiential Learning*. Oxon: Routledge Falmer .
- Moon, J. A. (2006). *Learning Journals, A Handbook for Reflective Practice and Professional Development*. Oxon: Routledge.
- Pallin, G. (2003). *Stage Management - The Essential Handbook*. London: Nick Hern Books Limited.

## **15. Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes**

There will be a minimum of 6 contact hours per day in performance venues. Rehearsal preparation will be up to 18 hours per week. Teaching will be through practical performances, rehearsals and workshops in groups and one to one, and video analysis will be used to evaluate performance events. These outcomes are mainly based on physical understanding and practical knowledge, the above methods are the best ways to achieve these.

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

- Performance assessment 60%

This will assess achievements in subject specific outcomes 3 and 4 and generic outcomes 4 and 5.

- Continuous assessment on tour by tutor 40%

This will assess achievements in subject-specific learning outcomes 1, 2, and 4 and in generic outcomes 1, 2, 3 and 6

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

The current provision is sufficient to deliver the module. However the school will continue to monitor and review the requirements for the module in relation to the learning resources, including staff, library, IT and space through the process of annual programme monitoring and the development of the school's Learning Teaching and Assessment Strategy.

**18. The Collaborative Partner recognises and has embedded the expectations of current disability equality legislation, and supports students with a declared disability or special educational need in its teaching. Within this module we will make reasonable adjustments wherever necessary, including additional or substitute materials, teaching modes or assessment methods for students who have declared and discussed their learning support needs. Arrangements for students with declared disabilities will be made on an individual basis, in consultation with the Collaborative Partner's disability/dyslexia support service, and specialist support will be provided where needed.**

**19. Campus where module will be delivered**

Central School of Ballet

**20. Partner College/Validated Institution**

Central School of Ballet

**21. University School (for cognate programmes) or Faculty (for non-cognate programmes) responsible for the programme**

School of the Arts

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

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

.....  
Nominated Responsible Officer of Partner  
College/Validated Institution

.....  
Date

.....

- 
1. **Title of the module**  
CSB 305 Dissertation
  2. **School which will be responsible for management of the module**  
Central School of Ballet
  3. **Start date of the module**  
2004 (Revision to assessment weighting approved in 2008)
  4. **The number of students expected to take the module**  
30-40
  5. **Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal**  
N/A
  6. **Level of the module (e.g. Certificate [ 4], Intermediate [ 5], Honours [ 6] or Postgraduate [ 7])**  
Honours ( 6)
  7. **The number of credits which the module represents**  
30  
*Note: undergraduate full-time students take modules amounting to 120 credits per year and postgraduate full-time students take modules amounting to 180 credits per year for a Masters award*
  8. **Which term(s) the module is to be taught in (or other teaching pattern)**  
Terms 1, 2 and 3
  9. **Prerequisite and co-requisite modules**  
None
  10. **The programme(s) of study to which the module contributes**  
BA (Honours)
  11. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**

The student will:

1. Develop knowledge and understanding of a key choreographer within the dance profession, including stylistic and interpretative qualities within their work and historical context of performance. (Learning outcome A1, A2, A3)
2. Understand the processes within the development of a performance role including extensive relevant research and critical evaluation, appropriate character development and rehearsal and performance preparation (physical and psychological) (Learning outcome B6, C6, C7 and D3)
3. Realise a solo performance from video and text (Learning outcome C7)
4. Use knowledge and understanding of own strengths, weaknesses and distinctive, unique qualities as a performer to select appropriate performance material (Learning outcome C6, C10 and D5)

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

Students will:

1. Synthesise information from a range of sources to inform and progress performance. (Learning outcome B1)
2. Undertake extended independent research. (Learning outcome B6)
3. Research, gather, sift and collate information to a given brief, critically evaluate its significance and present findings verbally, in writing and performance. (Learning outcome D3)
4. Develop and manage a rehearsal scheme appropriate to the chosen brief. (Learning outcome B7)
5. Understand and articulate critical factors contributing to a successful performance event (Learning outcome B5)

## **13. A synopsis of the curriculum**

This module requires the synthesis of information from across the whole course and is based around the extensive research, selection, development and performance of an appropriate solo from existing ballet or contemporary dance repertoire. The selection of the solo requires personal exploration of strengths, weaknesses and targets, review of current knowledge i.e. solos previously studied, research of new areas, through video, interview, live performance, and consultation with appropriate tutors and professional practitioners. Following selection of the solo the student undertakes extensive research to support the appropriate stylistic performance of the solo to a high standard. This will include historical and contemporary context, appropriate costuming, interview with performers of the role in a professional context. The student plans the rehearsal process drawing on the skills of tutors and professional dancers and examines development potential within the role. Finally the student prepares for performance of the solo which is given at the end of the academic year.

## **14. Indicative Reading List**

- Adshead-Lansdale, J. (1999). *Dancing Texts*. London: Dance Books Ltd.
- Burns, T. and Sinfield, S. (2003). *Essential study skills*. London: SAGE Publications.
- Carter, A. (1999). *Dance Studies Reader*. New York: Routledge.
- Johns, C. (2004). *Becoming a Reflective Practitioner (2<sup>nd</sup> ed.)*. London: Blackwell Publishing Ltd.
- McMillan, K. and Weyers, J. (2007). *How to write dissertations & project reports*. Harlow: Pearson Prentice Hall.
- Swetnam, D. (2004). *How to Write Your Dissertation*. Oxford: How To Books Ltd.
- White, B. (2003). *Dissertation skills*. London: Continuum.

## **15. Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes**

As a research module students are expected to work independently for a minimum of 38 hours, in addition the student will have a minimum of 8 hours contact time as one to one tutorial and rehearsal. There will be opportunity for students to access additional contact time as required.

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

- Viva Voce 25%

This will assess achievements of learning outcomes in specialist skills 1, 2, and 4 and in generic outcomes 2, 3 and 5

- Written element 25%

This will assess achievements of learning outcomes in specialist skills 1, 2, and 4 and in generic outcomes 1, 2, 3, 4 and 5

- Performance 50%

This will assess achievements of learning outcomes in specialist skills 1 and 3, and in generic outcomes 1.

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

The current provision is sufficient to deliver the module. However the school will continue to monitor and review the requirements for the module in relation to the learning resources, including staff, library, IT and space through the process of annual programme monitoring and the development of the school's Learning Teaching and Assessment Strategy.

**18. The Collaborative Partner recognises and has embedded the expectations of current disability equality legislation, and supports students with a declared disability or special educational need in its teaching. Within this module we will make reasonable adjustments wherever necessary, including additional or substitute materials, teaching modes or assessment methods for students who have declared and discussed their learning support needs. Arrangements for students with declared disabilities will be made on an individual basis, in consultation with the Collaborative Partner's disability/dyslexia support service, and specialist support will be provided where needed.**

**19. Campus where module will be delivered**

Central School of Ballet

**20. Partner College/Validated Institution**

Central School of Ballet

**21. University School (for cognate programmes) or Faculty (for non-cognate programmes) responsible for the programme**

School of the Arts

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

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

.....  
Nominated Responsible Officer of Partner College/Validated Institution  
.....  
.....  
Date

## **Section 4**

### **Assessment Information**

- **Assessment criteria**
  - **Assessment weighting**
  - **Marking descriptors**
  - **Band Descriptors**
- 
1. **Ballet, Contemporary, Jazz**
  2. **National Tour Ballet Central**
  3. **Solo Performance**
  4. **Musical Theatre Mock Audition**
  5. **Scene work**
  6. **Vocational Preparation Portfolio**
  7. **Dissertation**
  8. **Continuous class/performance – Ballet, Contemporary, Singing**
  9. **Continuous Assessment- National Tour Ballet Central**
  10. **Continuous Assessment- Vocational Preparation Portfolio**



## **Assessment Criteria BA Honours**

The course is a practical, vocational training for dancers. This means that assessment is mostly of practical work both on a continuous basis and in single assessment events. Additional to this is the independent project work, vocational preparation, and Dance Studies which will be assessed both on a continuous basis and through the portfolio.

Feedback from all assessment will be in the form of a percentage mark with written and/or verbal comments. In addition students receive ongoing feedback in practical classes, through the tutorial system and through Progress Review. Feedback from these sources combined with on-going self-assessment allows the student, in consultation with their tutor, to set regular learning targets.

Achievement is assessed by a variety of methods in accordance with the learning outcomes of the modules specified for the relevant level; the following generic criteria will be used alongside the specific learning outcomes of the relevant modules to assess;

### 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 a range of artistic interpretative skills and musical responsiveness
3. Is able to apply a range of techniques to produce a highly skilled 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.

### Marking Descriptors

The following marking descriptors are used for the BA (Hons) programme:

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

### Year 3 BA (Hons) Degree

All modules are compulsory

Code	Title	Credits	Pass required for progression	Assessment Mode	Assessment Weighting		
					Term 1	Term 2	Term 3
CSB 301	Ballet & Contemporary Dance (3)	30	YES	Formal Classwork: Ballet		40%	-
				Formal Classwork: Contemporary	30%	-	-
				Continuous assessment: Ballet		10%	-
				Continuous assessment: Contemporary	10%	-	-
				Pas de Deux	10%	-	-
CSB 302	Musical Theatre & Drama	10	YES	Formal Classwork: Jazz Dance	30%	-	-
				Musical Theatre Audition	40%	-	-
				Continuous assessment: Singing	10%	-	-
				Performance – Scene work	20%	-	-
CSB 303	Vocational Preparation & Portfolio	20	YES	Continuous assessment			25%
				Professional Development Portfolio	-	-	75%
CSB 304	National Tour: Ballet Central	30	YES	Performance	-	-	60%
				Continuous assessment on tour	-	-	40%
CSB 305	Dissertation	30	YES	Written element	-	-	25%
				Viva Voce	-	-	25%
				Performance	-	-	50%

Students must achieve minimum attendance requirements in order to be assessed. Pass mark 40%. Although for professional training and preparation) and the dance profession. CSB would expect students to aim to achieve 50% or above in line with industry requirements.

#### Progression and Outcomes

All modules are compulsory in this qualification and students must gain a pass mark for each module in order to be awarded their degree.

The pass mark is set at 40%

The BA (Hons) will be classified according to average marks over the year, see classification Marking Descriptors. Direct entry to the BA (Hons) course is by audition, focusing on Ballet and Contemporary Dance and a written task (reflection and research).

There will be a mock audition in ballet in term two and three for which the students will receive verbal feedback.

**BA (Hons)**  
**Band Descriptors**  
**Ballet, Contemporary & Jazz**

**95, 100 Exceptional.**

As Outstanding plus;

Shows an exceptional demonstration of a mastery of technique with artistry at a potentially professional level. Demonstrates the physical aesthetic required at high professional level.

**85 Outstanding, Many excellent features, some exceptional.**

Includes all of the below plus:

Outstanding use of physical lines. Sophisticated and mature use of co-ordination. Mature and intuitive sense of musicality and individual artistic interpretation. Shows outstanding use of technique throughout. Gives a stylish, relaxed and engaging performance. Demonstrates the physical aesthetic required at professional training level.

**72, 75, 78 Excellent, Many good features, some outstanding.**

Excellent use of physical lines. Displays an ease of co-ordination. Excellent musicality with a clear sense of phrasing and rhythmical accuracy. Sustains technical accuracy in all work. Shows excellent use of appropriate artistic expression and gives a confident, relaxed and engaging performance. Demonstrates the potential physical aesthetic required at this level.

**62, 65, 68 Very Good/Good, Good features, no major shortcomings. Meeting all the technical and artistic requirements. Proficient and consistent, has knowledge, skill and aptitude.**

Very good/good use of physical lines. Co-ordination is very good/good. Musicality is very good/good showing rhythmical accuracy and good use of phrasing. Very good/good artistic interpretation. Sustains technical accuracy in most of the work. Shows use of appropriate artistic expression, and can apply required style with a confident performance. Demonstrates a sense of self-awareness and self-correction.

**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.**

Can show adequate use of physical lines. Co-ordination is adequate. Musical accuracy (rhythm and phrasing) is sustained in some of the work. Technical accuracy is shown in some of the work. Has an adequate/satisfactory ability to apply required style. Performance is inconsistent. Some evidence of self-awareness.

**42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.**

Use of physical lines are limited. Demonstrates a varied / limited understanding of technical principles therefore is unable to sustain technical accuracy consistently in accordance with the term aims. Shows inconsistency and weaknesses in co-ordination. Musicality is often inaccurate. Shows a limited application of required style(s) and a limited use of artistic expression. Performance overall lacks confidence and shows tension.

Work at the lower end of this band will show many weaknesses and many limitations. Performance is not engaging and there is little evidence of self-awareness.

**32, 35, 38 Poor / limited. Not meeting the criteria.**

No understanding of use of physical lines in evidence. Unable to demonstrate technical accuracy. Shows lack of co-ordination. Unable to respond accurately to the music. No engagement with the work and performance is unsatisfactory.

**0, 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.**

**BA (Hons) Band Descriptors**  
**National Tour Ballet Central - Performance**

**95, 100 Exceptional.** shows an exceptional demonstration of a mastery of technique with artistry at a professional level. Demonstrates the physical aesthetic required at high professional level.

**85, Outstanding, Many excellent features, some exceptional.**

As Excellent plus: Demonstrates a relaxed and confident stage presence which is individual and unique. Shows versatility and can meet a full range of artistic demands. There is consistent attention to detail in the articulation of movement. Shows an intuitive sense of musical responsiveness and delivers an honest, natural performance. Shows a sophisticated cohesiveness of musicality, artistry, technical assurance and physical aesthetic. Performances in the upper end of this band will be of a high professional standard.

**72, 75, 78 Excellent, Many very good features, some outstanding.**

Demonstrates a relaxed and confident stage presence which has individual and unique qualities. Communicates clearly and engages artistically with an audience. Shows versatility and can meet a range of artistic demands. Performance shows technical assurance and control throughout; there is attention to detail in the articulation of movement. Expresses the choreographer's intention clearly and applies appropriate style. Shows musical engagement and responsiveness. Shows spatial awareness and sensitivity to others in ensemble work. Shows both physical and mental engagement and delivers a fluent, honest performance. Shows versatility and can meet a range of artistic demands. There is attention to detail in the articulation of movement.

**62, 65, 68 Very Good/ Good, Good features, no major shortcomings. Meeting all the technical and artistic requirements. Proficient and consistent, has knowledge, skill and aptitude.**

Demonstrates a relaxed and confident stage presence which has individual and unique qualities and an ability to engage with an audience. Shows some versatility and can meet a range of artistic demands. Performance shows technical assurance and control in the majority of the work, there is some attention to detail in the articulation of movement. Expresses the choreographer's intention and applies appropriate style; however, this may be inconsistent. Shows musical sensitivity and accuracy in most or all the performance. Shows a spatial awareness and sensitivity to others in ensemble work. Shows engagement with the performance process.

**52,55,58 Meeting the criteria mostly. Some competency in the technical and artistic requirements, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features.**

Demonstrates a mostly confident stage presence with some individual and unique qualities. Shows some versatility, able to meet a limited range of artistic demands. Can engage with an audience though shows a limited and inconsistent use of expression. Performance shows some technical assurance and control. Is able to apply appropriate style; however, this is inconsistent. Shows musical accuracy in most or all the performance. Shows a spatial awareness and sensitivity to others in ensemble work.

**42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.**

Performance mostly shows tension and a lack of confidence on stage. Shows little use of expression and engagement with the audience. Performance lacks technical assurance and control. There is some attempt to show the choreographer's intention and appropriate style although these are not clearly expressed. Shows inaccuracy in musical interpretation. Is unable to maintain the correct spatial formation in ensemble work. Performances at the lower end of this band will be technically weak, will appear inhibited, and will show limited engagement with the audience.

**32, 35, 38 Poor / limited. Not meeting the criteria.**

Performance shows tension and a lack of confidence on stage. Shows no use of expression and does not engage with the audience. Performance has no technical assurance and control. Choreographer's intention and appropriate style are not expressed. Shows no musical interpretation. Has no spatial awareness in ensemble work.

**0, 10, 20, 25** No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.

## **BA (Hons) Band Descriptors**

### **Solo Performance**

**95, 100 Exceptional** shows an exceptional demonstration of a mastery of technique with artistry at a professional level. Demonstrates the physical aesthetic required at high professional level.

**85, Outstanding, Many excellent features, some exceptional.** As Excellent plus: Sophisticated analysis of own distinctive qualities as a performer in selecting appropriate solo. Demonstrates a relaxed and confident stage presence which is individual and unique. Shows versatility and can meet a full range of artistic demands. There is consistent attention to detail in the articulation of movement. Shows an intuitive sense of musical responsiveness and delivers an honest, natural performance. Shows a sophisticated cohesiveness of musicality, artistry, technical assurance and physical aesthetic. Performances in the upper end of this band will be of a high professional standard. Shows a sophisticated embodiment of relevant research drawing on a range of sources.

**72, 75, 79 Excellent, Many very good features, some outstanding.**

Excellent analysis of own distinctive qualities as a performer to select appropriate solo material. Demonstrates a relaxed and confident stage presence which has individual and unique qualities. Communicates clearly and engages artistically with an audience. Shows versatility and can meet a range of artistic demands. Performance shows technical assurance and control throughout; there is attention to detail in the articulation of movement. Expresses the choreographer's intention clearly and applies appropriate style. Shows very good musical engagement, responsiveness and spatial awareness. Shows both physical and mental engagement and delivers a fluent, honest performance. Show versatility and can meet a range or artistic demands. There is attention to detail in the articulation of movement. Shows an excellent embodiment of relevant research drawing on a range of sources.

**62, 65, 68 Very Good/ Good, Good features, no major shortcomings. Meeting all the technical and artistic requirements. Proficient and consistent, has knowledge, skill and aptitude.**

Very good / good analysis of own distinctive qualities as a performer to select appropriate solo material. Demonstrates a relaxed and confident stage presence which has individual and unique qualities and an ability to engage with an audience. Shows some versatility and can meet a range of artistic demands. Performance shows technical assurance and control in the majority of the work, there is some attention to detail in the articulation of movement. Expresses the choreographer's intention and applies appropriate style; however, this may be inconsistent. Shows musical sensitivity and accuracy in most or all the performance. Shows very good/ good spatial awareness. Shows engagement with the performance process. Shows very good/ good embodiment of relevant research drawing on a range of sources.

**52, 55, 58 Meeting the criteria mostly. Some competency in the technical and artistic requirements, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features.**

Adequate analysis of own distinctive qualities as a performer to select appropriate solo material. Demonstrates a mostly confident stage presence with some individual and unique qualities. Shows some versatility, able to meet a limited range of artistic demands. Can engage with an audience though shows a limited and inconsistent use of expression. Performance shows some technical assurance and control. Is able to apply appropriate style; however, this is inconsistent. Shows musical accuracy in most or all the performance. Shows spatial awareness. Performance applies research from a range of sources.

**42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.**

Use of expression and engagement with the audience. Performance lacks technical assurance and control. There is some attempt to demonstrate the choreographer's intention and appropriate style although these are not clearly expressed. Shows inaccuracy in musical interpretation. Performances at the lower end of this band will be technically weak, will appear inhibited, and will show limited engagement with the audience.. A link between research and performance is not clearly shown.

**32, 35, 38 Poor / limited. Not meeting the criteria.**

Unable to show self- awareness in selection of solo. Performance shows tension and a lack of confidence on stage. Shows no use of expression and does not engage with the audience. Performance has no technical assurance and control. Choreographer's intention and appropriate style are not expressed. Shows no musical interpretation. Has no spatial awareness.

**0, 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.**

## **BA (Hons) Band Descriptors** **Musical Theatre Mock Audition**

**95, 100 Exceptional** shows an exceptional demonstration of a mastery of technique with artistry at a professional level. Demonstrates the physical aesthetic required at high professional level

**85 Outstanding, Many excellent features, some exceptional.**

Demonstrates a mature, relaxed, confident presence. Performs a solo song stylishly with ease and confidence, showing accurate use of voice and phrasing. Learns and accurately reproduces unseen repertoire material showing a sophisticated cohesion of stylistic understanding, technical assurance and musicality. Shows an excellent level of engagement with the audition process.

**72, 75, 78 Excellent, Many very good features, some outstanding.**

Demonstrates a relaxed and confident presence. Performs a solo song with confidence, showing accurate use of voice and phrasing and appropriate physical style. Learns and accurately reproduces unseen repertoire material showing technical assurance and control and appropriate style. Shows an attentive and enthusiastic attitude.

**62, 65, 68 Very Good/ Good, Good features, no major shortcomings. Meeting all the technical and artistic requirements. Proficient and consistent, has knowledge, skill and aptitude.**

Demonstrates a confident presence. Performs a solo song with confidence showing some accurate use of voice and phrasing and appropriate physical style. Learns and accurately reproduces unseen repertoire material showing technical assurance, control and appropriate style. Shows a mostly attentive and enthusiastic attitude.

**52,55,58 Meeting the criteria mostly. Some competency in the technical and artistic requirements, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features.**

Demonstrates a mostly confident presence. Performs a solo song showing some accuracy in phrasing and use of voice. Learns and reproduces unseen repertoire material showing some technical accuracy and appropriate style. Shows an attentive and enthusiastic attitude, however, this may be inconsistent.

**42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.**

Presence mainly shows some tension and some lack of confidence. Performance of solo song is vocally weak with little sense of phrasing. Can perform previously unseen repertoire material but shows many inaccuracies, and is technically and stylistically weak. Performances in the lower end of this band will show a lack of engagement with the audition process.

**32, 35, 38 Poor / limited. Not meeting the criteria.**

Performance lacks presence and shows no confidence. Performance of solo song is vocally very weak with no sense of phrasing. Performance of previously unseen repertoire material is inaccurate and lacks technical and stylistic qualities. The work shows no engagement with the audition process.

**0, 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.**

## **BA (Hons) Band Descriptors**

### **Scene work**

**95, 100 Exceptional** shows an exceptional demonstration of a mastery of technique with artistry at a professional level.

**85 Outstanding, Many excellent features, some exceptional.**

Demonstrates a stylish, relaxed, and confident stage presence. Communicates clearly and expressively with an audience. Shows strong understanding of characterisation and maintains narrative thread with ease. Uses self-awareness to maintain confidence in all areas of performance.

Shows a sophisticated cohesiveness of vocal, physical and performance skills to deliver a professionally fluent monologue.

**72, 75, 78 Excellent, Many very good features, some outstanding.**

Demonstrates a relaxed and confident stage presence. Communicates clearly and expressively with an audience. Uses appropriate characterisation and maintains narrative thread. Delivers a fluent performance. Shows a high level of personal preparation and independent research (evidenced in accuracy of presentation and indication from tutor).

**62, 65, 68 Very Good/ Good, Good features, no major shortcomings. Meeting all the technical and artistic requirements. Proficient and consistent, has knowledge, skill and aptitude.**

Demonstrates a confident stage presence. Communicates clearly with an audience showing a range of expression. Uses appropriate characterisation and maintains narrative thread. Shows a mostly good level of personal preparation and independent research.

**52, 55, 58 Meeting the criteria mostly. Some competency in the technical and artistic requirements, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features.**

Demonstrates a mostly confident stage presence. Communicates with an audience though shows limited and inconsistent use of expression. Show some use of appropriate characterisation and ability to maintain narrative thread, but this is inconsistent. Shows adequate personal preparation and independent research.

**42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.**

Performance shows tension and a lack of confidence. Little use of communication with the audience and or use of expression. Little use of characterisation and narrative thread is not maintained. Level of personal preparation and independent research is in evidence, but weak.

**32, 35, 38 Poor / limited. Not meeting the criteria.**

Performance lacks presence and shows no confidence. No use of communication or expression in evidence. No use of characterisation and narrative thread. Work lacks preparation and independent research.

**0, 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.**

## **BA (Hons) Band Descriptors** **Vocational Preparation Portfolio**

**95, 100 Exceptional** as outstanding, plus shows an exception demonstration of a high level of professional development.

**85 Outstanding, All the work is excellent and much is outstanding**

Demonstrates a sophisticated level of understanding with analytic and creative thinking applied to all tasks. Shows excellent ability to work in a professional manner and research is very extensive and well-focussed. Information from a wide range of sources is synthesised very well to progress learning. Evidence of a high level of autonomy in planning and organisation, and outstanding evidence of critical analysis and personal reflection.

**72, 75, 78 Excellent, Many very good features, some outstanding.**

Demonstrates an excellent, analytical understanding of the subject matter. Shows extensive relevant independent research and communicates findings very well with focussed relevance. Synthesises information from a range of sources very well to progress own learning. Excellent evidence of independent learning, with very effective skills in planning and organisation shown. Excellent evidence of critical analysis and personal reflection.

**62, 65, 68 Very Good/ Good, Good features, no major shortcomings. Meeting all the requirements. Consistent.**

Demonstrates a very good / good understanding of the subject matter. Shows good relevant independent research and communicates findings effectively with focused relevance. Synthesises information from a range of sources to progress own learning. Very good / good evidence of independent learning. Work is organised and well planned and includes very good / good critical analysis and personal reflection.

Those achieving at the high level of this range (68) demonstrate more understanding and depth in critical analysis and a more sophistication in independent research.

**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.**

Demonstrates a satisfactory understanding of the subject matter. Shows evidence of research skills and communicates findings clearly. Synthesises information using different sources. Some independent learning skills in evidence. Adequate planning and organisation skills in evidence and some critical analysis and personal reflection demonstrated.

**42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.**

Demonstrates understanding of key aspects of the work. Some limited research demonstrated and sometimes communicates findings well. Some limitations in drawing together information. Some planning and organisation in evidence and attempt made to reflect on own learning. Finds some difficulty in critical analysis and only occasionally gives personal reflection.

**32, 35, 38 Poor / limited. Not meeting the criteria**

Demonstrates a lack of clarity of understanding of the subject matter. Research and analysis skills are very limited, and findings and ideas are not clearly presented. Fails to make links between information from different sources and shows little evidence of independent learning. Poor planning and organisation in evidence and weaknesses in ability to analyse and reflect on own learning.

**0, 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.**

## **BA (Hons) Band Descriptors** **Dissertation**

**95, 100 Exceptional** as outstanding, plus shows an exception level of work with a high level of research in evidence.

**85 Outstanding, All work is excellent and much is outstanding.**

Demonstrates a sophisticated level of understanding and very effectively synthesises information from a range of sources to inform and progress the performance. Is able to provide outstanding detail in the analysis of own distinctive qualities as a performer in selecting appropriate solo. Show very extensive understanding and analysis of the processes involved in the development and performance of the role. Evidence of a high level of autonomy and excellent organisation in the management of the task.

**72, 75, 78 Excellent, Many very good features, some outstanding.**

Demonstrates an excellent understanding of the subject matter and effectively synthesise information from a range of sources to inform and progress the performance. Shows excellent detailed analysis of own distinctive qualities as a performer to select appropriate solo material. Shows extensive understanding and analysis of the processes involved in the development and performance of a role. Excellent evidence of independent learning and very effective organisation skills demonstrated.

**62, 65, 68 Very Good/ Good, Good features, no major shortcomings. Meeting all the requirements. Consistent.**

Demonstrates a very good / good understanding of the subject matter and very good / good synthesis of information from a range of sources to inform and progress the performance. Shows very good / good analysis of own distinctive qualities as a performer to select appropriate solo material. Shows very good / good understanding and analysis of the processes involved in the development of a performance role. Very good / good evidence of independent learning. Work is well planned and organised.

Those achieving at the high level of this range (68) demonstrate more understanding and depth in analysis of critical factors.

**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.**

Demonstrates a clear understanding of the subject matter and satisfactory synthesis of information from a range of sources to inform and progress the performance. Shows adequate analysis of own distinctive qualities as a performer to select appropriate solo material. Shows an understanding and some analysis of the processes involved in the development of a performance role. Some independent learning skills in evidence and adequate planning and organisation skills shown.

**42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.**

Demonstrates some understanding of the subject matter using a range of sources to inform and progress the performance. Selection of solo material is based upon a limited analysis of own distinctive qualities as a performer. Shows some understanding of the processes involved in the development of the performance role. Planning and organisation skills in evidence.

**32, 35, 38 Poor / limited. Not meeting the criteria.**

Demonstrates a lack of understanding of the subject matter and research is limited or unfocussed. Selection of solo material is not based upon analysis of own distinctive qualities as a performer. Shows little understanding of factors contributing to a successful performance. Poor planning and organisation in evidence.

**0, 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.**

**BA (Hons) Band Descriptors**  
**Continuous Class -**  
**Ballet, Contemporary, Singing**

**95, 100 Exceptional** as outstanding plus exceptional achievement and a high level of performance at a professional standard.

**85 Outstanding, Many excellent features, some exceptional.**

**As 70 - 79% plus:** achievement in relation to the aims of the term is outstanding. Has made excellent personal progress. A student in the upper half of this band will have made outstanding personal progress and will be performing at a professional standard.

**72, 75, 78 Excellent, Many very good features, some outstanding.**

Demonstrates a high level of achievement and a clear understanding of technical concepts. Shows a high level of motivation and self-discipline at all times. Shows a high level of personal progress. Contributes effectively to the work of the group. Identifies and implements detailed plans for self-development. Undertakes regular and appropriate independent preparatory work showing attention to detailed personal needs. Synthesises information from a range of sources to progress learning. (final 3 points evidenced through personal progress)

**62, 65, 68 Very Good/ Good, Good features, no major shortcomings. Meeting all the requirements. Consistent.**

Demonstrates a good level of achievement and a clear understanding of technical concepts. Shows consistent motivation and self-discipline. Shows good personal progress. Contributes effectively to the work of the group. Undertakes regular appropriate independent preparatory work showing attention to personal needs. Identifies and implements plans for self-development. Synthesises information from a range of sources to progress learning. (final 3 points evidenced through personal progress)

**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.**

Demonstrates an understanding of technical concepts though performance is inconsistent. Is motivated and self-disciplined some of the time. Shows satisfactory personal progress. Makes some effective contribution to the work of the group. Undertakes independent preparatory work most of the time which addresses some personal needs. Identifies and implements limited plans for self-development. Synthesises information from a limited range of sources to progress learning. (Final 3 points evidenced through personal progress.)

**42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.**

Understanding of technical concepts is limited and inconsistent. Limitations in motivation and/or self-discipline. Weaknesses in contribution to the work of the group. Shows little personal progress. Is unable to consistently identify or implement plans for self-development. Shows little synthesis of information to progress learning. Undertakes limited independent preparatory work. Work at the lower end of this band will show little engagement with the course.

**32, 35, 38 Poor / limited. Not meeting the criteria.**

No understanding of technical concepts. Lacks motivation and discipline. Can have a negative impact on the rest of the group. Is unable to identify or implement plans for self-development. Undertakes no independent preparatory work. The work shows no engagement with the course.

**0, 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.**

**BA (Hons) Band Descriptors**  
**Continuous Assessment-**  
**National Tour Ballet Central**

**95, 100 Exceptional** as outstanding plus exceptional achievement and a high level of performance at a professional standard.

**85 Outstanding, Many excellent features, some exceptional.**

As 70 – 79% plus: achievement in rehearsal and performance is outstanding. A student in the upper half of this band will be performing at a professional standard.

**72, 75, 78 Excellent, Many very good features, some outstanding.**

Shows the ability and versatility to creatively meet a range of artistic demands in rehearsal and performance. Shows a consistent level of motivation, self-discipline and personal management. Shows independent learning. Reflects on own performance and identifies and implements detailed strategies for personal development. Undertakes regular and appropriate independent preparatory work showing attention to detailed personal requirements. Contributes effectively to the work of the group in rehearsal, performance and within community and outreach work. Demonstrates clear and practical understanding of technical stage and wardrobe maintenance.

**62, 65, 68 Very Good/ Good, Good features, no major shortcomings. Meeting all the requirements. Consistent.**

Shows the ability and versatility to meet a range of artistic demand in rehearsal and performance. Shows motivation, self-discipline and personal management most of the time. Shows independent learning. Reflects on own performance and identifies and implements strategies for personal development. Undertakes regular and appropriate independent preparatory work showing attention to personal requirements. Contributes effectively to the work of the group in rehearsal, performance and within community and outreach work. Demonstrates a practical understanding of technical stage and wardrobe maintenance.

**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.**

Shows the ability to meet a limited range of artistic demands in rehearsal and performance. Shows motivation, self-discipline and personal management some of the time. Shows some evidence of independent learning. Shows some reflection on own performance and implements limited strategies for personal development. Undertakes independent preparatory work most of the time which addresses some personal needs. Makes some effective contributions to the work of the group in rehearsal, performance and within community and outreach work. Demonstrates an adequate understanding of technical stage and wardrobe maintenance.

**42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.**

Is very limited in meeting a range of artistic demands in rehearsal and performance. Shows a low level of motivation, self-discipline and personal management. Undertakes limited independent preparatory work. Is unable to identify or implement plans for personal development. Makes little or no effective contributions to community and outreach work or to the work of the group. Demonstrates a limited understanding of technical stage and wardrobe maintenance. Shows little evidence of independent learning.

Work at the lower end of this band will show little engagement with the preparation for the tour or the tour itself.

**32, 35, 38 Poor / limited. Not meeting the criteria.**

Is unable to meet a range of artistic demands in rehearsal and performance. Lacks motivation, self-discipline and personal management. Undertakes no independent preparatory work. Can have a negative impact on the group. Demonstrates no understanding of technical stage and wardrobe maintenance. Shows no evidence of independent learning and engagement with the work.

**0, 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.**

**BA (Hons) Band Descriptors**  
**Continuous Assessment-**  
**Vocational Preparation Portfolio**

**95, 100 Exceptional** as outstanding plus exceptional achievement and a high level of professional development.

**85 Outstanding, Many excellent features, some exceptional.**

Demonstrates a sophisticated level of understanding with analytic; creative thinking applied to all tasks. Shows excellent ability to work in a professional manner, information from a wide range of sources is synthesised very well to progress learning. Evidence of a high level of autonomy in planning and organisation. Very effective and positive contribution to the work of the group. Exceptional plan for self-development is demonstrated. Is highly motivated in all areas of work.

**72, 75, 78 Excellent, Many good features, some outstanding.**

Demonstrates a clear and analytical understanding of the subject matter. Demonstrates the ability to go beyond description to analysis. Shows extensive independent research and analysis skills and communicates findings clearly using where appropriate a range of methods. Contributes effectively and positively to the work of the group. Identifies plan for self-development, implements, modifies and develops. Is highly motivated in all areas of work.

**62, 65, 68 Very Good/ Good, Good features, no major shortcomings. Meeting all the requirements. Consistent.**

Demonstrates the ability to go beyond description to analysis. Demonstrates a clear understanding of the subject matter. Shows the ability to undertake independent research and analysis and to communicate findings clearly using a range of methods where appropriate. Contributes effectively to the work of the group. Identifies plan for self-development, implements, modifies and develops. Shows a consistently good level of motivation.

**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.**

Demonstrates a satisfactory understanding of the subject matter and a limited ability to go beyond description to analysis. Shows research and analysis skills and mostly communicates findings clearly. Shows some effective contribution to the work of the group. Can identify a plan for self-development, implement and modify. Shows an acceptable level of motivation.

**42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.**

Demonstrates understanding of key aspects of the work and is able to analyse within a prescribed framework. Sometimes communicates findings from research well, but to synthesise material is dependent on tutor guidance. Sometimes contributes well to the work of the group. Can identify a plan for self-development; implements and modifies it, but needs prompting to do this. Motivation can vary at times.

**32, 35, 38 Poor / limited. Not meeting the criteria.**

Demonstrates a lack of clarity of understanding of the subject matter and work is mostly descriptive. Research and analysis skills are limited and communication of findings is unclear. Makes little effective contribution to the work of the group. Identifies very limited plan for self-development and does not implement. Motivation is weak.

**0, 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.**

