

**FOUNDATION DEGREE
PROFESSIONAL DANCE AND PERFORMANCE**



Photo by: Patrick Baldwin

2020 – 2021 HANDBOOK

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SECTION 1 POLICIES AND PROCEDURES

SECTION 2 PROGRAMME SPECIFICATION

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**FOUNDATION DEGREE
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**FOUNDATION DEGREE
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INTRODUCTION

This handbook gives a clear outline of the Foundation 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 progression to the BA top-up and 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.cdd.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 programme 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 each year your Professional Development Portfolio (PDP) 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 stored in your Professional Development Portfolio. 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 your tutor and, at certain points in the course, a senior staff member. You will be expected to talk about your work and your progress in these interviews. You will supply minutes from the interviews, approved by your tutor which you should file in your Professional Development Portfolio. 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 to complete an assessment and does not have good reason for missing the assessment, under the Kent Credit Framework, they would normally record a fail or a mark of zero for that assessment. The final module mark will be calculated in the normal manner.

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

Where there are known 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

The Foundation Degree and the BA (Hons) Degree are considered as two separate courses, and to continue to the BA top-up, a student must normally have successfully completed the Foundation Degree or have gained 240 credits on a directly comparable course (or equivalent), or have completed a required entrance task (a piece of reflective writing and a research task) and an audition.

The Examination Board at the end of the end of the Foundation Degree may consider and recommend student progression to 3rd year from the Foundation Degree with trailing credits, as a result of mitigating circumstances as long as the details of the recommendation comply with the University of Kent Board of Examiners' regulations.

Section 2

Programme Specification

UNIVERSITY OF KENT

Programme Specifications

Please note: This specification provides a concise summary of the main features of the course and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she passes the course. 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 course 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
Foundation Degree: Professional Dance and Performance

| | |
|--|---|
| 1. Awarding Institution/Body | University of Kent at Canterbury |
| 2. Teaching Institution | Central School of Ballet |
| 3. Teaching Site | Central School of Ballet, Herbal Hill, London |
| 4. Course accredited by: | Council for Dance Education and Training |
| 5. Final Award | Foundation Degree |
| 6. Course | Professional Dance and Performance |
| 7. UCAS Code (or other code) | |
| 8. Relevant QAA subject benchmarking group(s) | Drama, Dance and Performing Arts |
| 9. Date of production/revision | September 03 |
| 10. Applicable cohort(s) | September 04 onwards |

| |
|--|
| 11. Educational Aims of the Course |
| The course aims to: |
| <ol style="list-style-type: none"> 1. To provide an excellent quality of higher education in Professional Dance and Performance studies. 2. To nurture and sustain an educationally and artistically stimulating environment which encourages and enables our students to achieve their creative, artistic and intellectual potential. 3. To produce motivated graduates who display technical excellence, originality, insight and are equipped to meet the needs of the dance and theatre profession. 4. To develop critical judgement, self-discipline and personal organisational skills to enable graduates to respond positively to the challenges of a long and versatile career within the dance profession and future development of training. 5. To enhance the learning experience of students through the use of a range of teaching and assessment methods which reflect and respond to the values and diversity inherent in the dance profession. 6. To produce graduates of value nationally and internationally, who have been enabled to develop their capacity to learn and are prepared for employment or further study. 7. To provide teaching that is informed by research, current developments in the pedagogy of dance and enriched by continuing professional development. 8. To offer students the opportunity to progress from the foundation degree to a BA (Hons) in Professional Dance and Performance through a 3rd year of study and performance experience. 9. To ensure that students are informed of and equipped for appropriate employment in the dance community through the use of the knowledge and expertise of the international teaching faculty and visiting professionals. 10. To enhance the learning experience of the students through the opportunity to develop individual strengths within the range of dance disciplines and supporting subjects studied. |

| | |
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| <p>12. Course Outcomes 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 outcomes listed in the government's Quality Assurance Agency subject benchmark statement for dance and performance (http://www.qua.ac.uk/crntwork/benchmark/phase2/dance.pdf)</p> | |
| <p>Knowledge and Understanding</p> | <p>Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated</p> |
| <p>A. Knowledge and Understanding of:</p> | |
| <p>1. Key practitioners (dancers, directors and choreographers) within the dance profession.</p> <p>2. A practical understanding of historical and contemporary contexts of performance within ballet and contemporary dance.</p> <p>3. Stylistic and interpretative differences within the studied fields.</p> | <p>* The work of key practitioners in Ballet and Contemporary dance (from the 19th century to the present day) is woven throughout the course in both practical and theoretical modules and is used to inform stylistic and interpretative differences. 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"> * Practical workshops (Repertoire and choreography) * Seminar focused on prescribed reading or learning assignment * Video screenings and analysis * Visits to theatre or other performance events * Rehearsal and performance with professional practitioners * Professional placements * Independent research and presentation on set projects (small group or individual) <p>Learning is assessed by:</p> <ul style="list-style-type: none"> * Submission of written work: essays, research projects, performance reviews, Professional Development Portfolio. * Oral presentation, can be supported by visual material * Contributions in practical sessions – oral, practical and creative * Presentation of practical work in performance (internal and public) |
| <p>4. The processes by which performance is created (performance and production values)</p> <p>5. Performance, how it originates, is constructed, presented and received</p> | <p>Performance is studied both theoretically and in practice at all stages in the course. All students participate in the preparation and presentation of the annual performance at a professional venue. In stage two the Design for Dance project, collaboration with Central Saint Martins College Theatre Design degree course, provides opportunity to work on an original dance piece from conception, through rehearsal and design, to performance. Teaching methods are as above with the addition of video performance analysis; learning is assessed by the methods cited previously.</p> |
| <p>6. Key aspects of the national and international professional dance community</p> | <p>In stage two, the national and international professional dance community is examined in relation to employment opportunities. Teaching methods include:</p> <ul style="list-style-type: none"> * Independent research and presentation (individually or in groups) * Lectures * Video screening and analysis <p>Assessment through the Professional Development Portfolio and oral presentation.</p> |

| Skills and Other Attributes B. Intellectual Skills: | |
|---|---|
| <ol style="list-style-type: none"> 1. Synthesise information from a range of sources in order to inform and progress own learning. 2. Research and interpret information from text, video, performance and professional practitioners to enhance understanding of the profession. 3. To develop a creative and multi-disciplinary approach in a given area through understanding its relationship to the broader context. 4. Critical evaluation of performance events and processes – to embrace self-evaluation and evaluation of others. 5. Ability to understand and articulate critical factors contributing to practice and performance. 6. Undertake independent research. | <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. Performance experience in a variety of settings (site specific and 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> |
| C. Subject-specific Skills able to: | |
| <ol style="list-style-type: none"> 1. attain a professional level of technical performance in Ballet and Contemporary Dance – in class, rehearsal and performance including corps de ballet work and pas de deux, and will have an understanding of the use of jazz technique within a professional context. | <p>Stage one provides a practical understanding of the fundamentals of Ballet technique and of Graham (Contemporary Dance) technique. Stage two provides a practical understanding of the technical skills and artistry required by the profession in Ballet, Cunningham (Contemporary Dance) and jazz techniques. Additionally, stage one provides studies in Dalcroze Eurhythmics, singing, character dance, drama and choreography. Stage two progresses these studies in all areas, except for character dance. In both stages knowledge is used in creative situations working with teachers and external professional practitioners leading to public performance opportunities in a range of contexts. 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> |
| <ol style="list-style-type: none"> 2. respond appropriately to a range of performance situations. | |
| <ol style="list-style-type: none"> 3. express meaning and emotion through performance. | |
| <ol style="list-style-type: none"> 4. to present solo work in ballet. | |
| <ol style="list-style-type: none"> 5. devise original creative choreographic work from a range of stimuli. | <p>The choreography course in stages one and two requires students to work from a range of stimuli including text, visual arts, music and rhythm. Teaching is in groups and students choreograph for their peers. Assessment is in performance.</p> |
| <ol style="list-style-type: none"> 6. research and identify employment opportunities and demonstrate appropriate performance skills at audition | <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.</p> |

| | |
|--|---|
| 7. identify and evaluate personal requirements in the practice of a holistic approach to training including warming up, cool down and exercise programme. | Specific training is given in audition technique, in key 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. |
| 8. Identify key Health and Safety issues within training, rehearsal and public performance. | |
| D. Transferable Skills: | |
| 1. Personal organisation skills – time keeping, note taking, self-led practice, prioritising. | 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, and in one-to-one interview. Team working is developed both through work in the studio, Corps de Ballet and pas de deux and through group projects. |
| 2. Ability to work as part of a team | |
| 3. Develop a range of communication skills for use in different context including interview and presentation. | |
| 4. Reflect on own learning, identifying strategies for development, exploring strengths and weaknesses, and developing progressive autonomy in learning as the course unfolds. | |
| 5. Develop and manage practical and creative projects within specified resource constraints of time and space, thereby developing problem solving and numeracy skills. | |
| 6. Use information technology such as the Internet, email and word processing. | |

| 13. Course Structures and Requirements, Levels, Modules, Credits and Awards | | | | |
|---|---------------------------------|-------|---------|-------------|
| Code | Title | Level | Credits | Term(s) |
| Year 1 | | | | |
| Required Modules. You will take | | | | |
| CSB101 | Ballet & Contemporary Dance (1) | 4 | 60 | 1, 2, and 3 |
| CSB102 | Supplementary Studies | 4 | 30 | 1, 2 and 3 |
| CSB103 | PDP | 4 | 10 | 1, 2, and 3 |
| CSB104 | Annual Performance | 4 | 20 | 3 |
| Year 2 | | | | |
| Required Modules | | | | |
| CSB201 | Ballet & Contemporary Dance (2) | 5 | 60 | 1, 2, and 3 |
| CSB202 | Supplementary Studies | 5 | 20 | 1 and 2 |
| CSB 203 | PDP | 5 | 20 | 1, 2, and 3 |
| CSB204 | Annual Performance | 5 | 20 | 3 |

| |
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| 14. Work-Based Learning |
| 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. |

15. Support for Students and their Learning

As course providers we are open to and conscious of individual needs and able to respond through a range of systems and procedures:

- 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.
- 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, termly interview 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, or, in cases relating to co-ordination, through the Dalcroze Eurythmics 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 Head of Studies 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
- Dedicated staff for EFL students ensures they are not disadvantaged in their studies by reason of their language ability

16. Entry Profile

Entry Route

For fuller information, please refer to the School prospectus

- For entry at the beginning of year 1, the normal requirement will be: aged 16 on entry; adequate physical, technical & artistic aptitude and previous training (tested at audition and by physical examination); five passes (9 – 1 or A-G) predicted at GCSE including English Language (desirable) or equivalent; or satisfactory completion of required entrance tasks; and interest in and aptitude for further academic study
- For entry into year 2 the normal requirement will be the successful completion of a Certificate (i.e. 120 units of certificate level learning on a directly comparable course or equivalent); or satisfactory completion of required entrance tasks; a piece of reflective writing or a research task and an audition

What does this course have to offer?

- Training to professional standard in ballet, contemporary dance and jazz dance
- Close industry links throughout training and excellent vocational preparation
- Focus on individual care, personal development and progression
- Full programme of related academic studies
- Performance opportunities and membership of Ballet Central in year 3
- Excellent employment record for graduates progressing through to the BA (Hons) Course.

Personal Profile

- A demonstrable commitment to and aptitude for intensive professional dance training
- A wide interest in all aspects of dance and related studies, practical and academic
- An enthusiasm for group work and performance, and the ability to work long hours
- Motivation: to attain high standards of technical accomplishment achieved through healthy working practices; to work creatively; and to develop personally & intellectually

| |
|---|
| <p>17. Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning</p> <p>Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards</p> <ul style="list-style-type: none"> • Annual report for stakeholders including Board of Governors, Council for Dance Education and Training [CDET], DFES, University of Kent, The Conservatoire for Dance and Drama (CDD) • External examiners report • Assessments by Trinity each term (Until July 04) • 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 profile • Staff appraisal and development plans • Termly student interviews, feedback, goal setting and review • Termly teachers' review by peers with verbal feedback • Mock audition programme • Staff conferences <p>Committees with responsibility for monitoring and evaluating quality and standards</p> <ul style="list-style-type: none"> • Staff student consultative committee, consisting of Learning Development Manager and all School Student representatives. Meetings are held twice termly. • CSB Academic Board (Full staff meeting) – the committee responsible for the courses, which includes relevant members of staff 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) <p>Mechanisms for gaining student feedback on the quality of teaching and their learning experience</p> <ul style="list-style-type: none"> • Student representatives' meeting • Student course review –end of year questionnaires • Tutorials and student presentations • Reflective writing in professional development portfolio • Regular one to one meetings between students and staff <p>Staff Development priorities include:</p> <ul style="list-style-type: none"> • 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 |
| <p>18. Indicators of Quality and Standards</p> <ul style="list-style-type: none"> • 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 Specifications

**Foundation Degree in Dance and
Performance - Modules and
Credit
Year 1**

| Term 1 | Term 2 | Term 3 |
|------------------------------------|---|--|
| Ballet and Contemporary (1) | Ballet and Contemporary (1) | Ballet and Contemporary (1) 60 Credits |
| Supplementary Studies | Supplementary Studies 30 Credits | Performance 20 Credits |
| Professional Development Portfolio | Professional Development Portfolio | Professional Development Portfolio 10 Credits |

**Foundation Degree in Dance and
Performance - Modules and
Credit
Year 2**

| Term 1 | Term 2 | Term 3 |
|------------------------------------|-------------------------------------|--|
| Ballet and Contemporary (2) | Ballet and Contemporary (2) | Ballet and Contemporary (2) 60 Credits |
| Supplementary Studies | Supplementary Studies 20 Credits | |
| | Performance | Performance 20 Credits |
| Professional Development Portfolio | Professional Development Portfolio | Professional Development Portfolio 20 Credits |

Foundation Degree: Professional Dance and Performance

1. **Title of the module**
CSB 101 Ballet and Contemporary Dance (1)
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 2011)
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])**
Certificate [4]
7. **The number of credits which the module represents**
60
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**
Foundation Degree
11. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**

The student will develop:

Unit 1 Ballet Technique

1. A practical understanding of the fundamentals of Ballet technique and the ability to use this knowledge in a rehearsal situation. To include – correct classical form throughout class, sustained use of core stability and turn out up to and including medium jumps, understanding of correct physical alignment of spine, legs and feet. (Learning outcome C1)
2. A practical understanding of the fundamentals of Pas de Deux showing an ability to relate sensitively and functionally to a partner in support work. (Learning outcome C1 and D2)
3. An ability to show a range of physical dynamic, attack and musical responsiveness throughout class and in performance. (Learning outcome C1, C3 and C4)
4. Use of imagery to inform style and performance showing an ability to communicate with an audience. (Learning outcome C2 and C3)
5. A basic knowledge of the processes by which performance is created including rehearsal technique and performance skills. (Learning outcome A4, A5 and C2)

6. A practical understanding of some key practitioners within ballet and important stylistic differences between the work (Learning outcomes A1, A2 and A3)

Unit 2 Contemporary Dance (Graham based) technique

1. A practical understanding of the fundamentals of Graham based technique and an ability to apply the technique in the creation of original work. To include:- correct use of contraction, high release, spiral, long lean, sustained use of core stability, parallel and turn out up to any including medium jumps, understanding of correct physical alignment of spine, legs and feet. (Learning outcome C1)
2. A practical understanding of the work of a key practitioner in the contemporary dance field and important stylistic differences between this work and that studied in other areas. (Learning outcome A1, A2 and A3)
3. An ability to show a range of physical dynamic attack and musical responsiveness throughout class and in performance. (Learning outcome C1, C3 and C4)
4. Use of imagery to inform style and performance showing an ability to communicate with an audience. (Learning outcome C2 and C3)
5. A basic knowledge of the processes by which performance is created including rehearsal technique. (Learning outcome A4, A5 and C2)
12. **The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes**

Students will:

1. Work with others collaboratively in class, rehearsal and performance. (Learning outcome D2)
2. Reflect on their own learning, identifying strategies for development and exploring strengths and weaknesses. (Learning outcome D4)
3. Develop personal organisation skills such as time keeping, note taking and self led practice. (Learning outcome D1)
4. Apply knowledge from a range of sources in order to develop and maximise performance. (Learning outcome B1 and C1)
5. Understand the importance of warm up and cool down in relation to technical progress and body maintenance. (Learning outcome C8)
6. Understand the importance of and have the ability to pace themselves through class, giving maximum attention to and effort in the relevant area. (Learning outcome C1)

13. **A synopsis of the curriculum**

This module provides a solid foundation in the two techniques (Ballet and Graham based contemporary dance technique). To achieve this, core stability, correct alignment and use of turn out will be emphasised throughout

- Ballet: barre work, centre practice, adage, pirouettes and allegro
- Contemporary dance: floorwork, centre practice, travelling work and jumps.

Footwork will emphasise correct line and articulation in bare feet, flat shoes (boys), soft Pointe and Pointe (girls). Pointework (girls) will be studied and strengthened at the barre and in the centre, vocabulary will extend to double pirouettes, grands pirouettes, tour fouettés and small jumps on pointe.

Musicality will be emphasised throughout including rhythmical accuracy, musical phrasing and use of a range of dynamic. Technical knowledge in ballet will be applied to the study of style in repertoire classes and both techniques will be explored and applied in rehearsal in the development of new work for performance. The use of focus and presentation will be studied in relation to line, flow, direction, intention and communication. Safe warm up and cool down programmes will be taught and practised within this module.

14. Indicative Reading List

CSB 101 Ballet and Contemporary Dance

Ballet

- Beaumont, C. W. (2003). *The Cecchetti Method of Classical Ballet*. New York: Dover Publications, INC
- Cecchetti, G. and Cecchetti, E. (1997). *Complete manual of classical dance*. Rome: Gremese.
- Chazin-Bennahum, J. (2005). *Teaching dance studies*. New York: Routledge.
- 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: University Press, Cambridge
- Minden, E. G. (2005). *The Ballet Companion*. New York: Simon & Schuster, Inc.
- Morina, B. (2000). *Mime in Ballet*. Winchester: Woodstock Winchester Press
- Moss, D. S. (1999). *The Joffrey Ballet School - Ballet Fit*. New York: St Martin's Press
- Paskevaska, 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.
- Vaganova, A. (1969). *Basic Principles of Classical Ballet*. New York: Dover Publications

Contemporary Dance

- Bremser, M. (1999). *Fifty Contemporary Choreographers*. London: Routledge .
- Brown, J. M. (1998). *The Vision of Modern Dance*. USA: Princeton Book Company, Publishers
- Cheney, G. (1989). *Basic Concepts in Modern Dance*. New York: Dance Horizons Books .
- Cohan, R. (1997). *The Dance Workshop*. London: Dance Books Ltd.
- 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.
- McKim, R. *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
- Tracy, R. (1996). *Goddess, Martha Graham's Dancers Remember*. New York: Proscenium Publishers Inc.

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 19 contact hours per week and students will be expected to work independently for a further 5 hours per week. Teaching will mainly be through practical classes in which there will be group discussion. In addition occasional short lectures will be delivered on key aspects of the module, video material will augment these lectures. The learning outcomes are largely based on physical understanding and performance skills along with personal organisation and body maintenance skills. Practical sessions, supported discussion and lectures 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 in class by tutor 30%

This will particularly assess the achievements in the generic objectives in collaborative working (1), organisational skills (3), applying knowledge from a range of sources (4), warm up/cool down (5) and ability to pace a class (6). It will also measure the achievement of learning

outcomes related to technique most specifically subject specific outcomes 1, 2 and 3 in ballet and 1, 2 and 3 in contemporary dance.

- Formal class assessment 60%

This will assess the achievement of subject specific learning outcomes 1, 2, 3 and 4 in ballet and 1, 3 and 4 in contemporary dance and outcome 4 in the generic objectives.

- Performance assessment (repertoire) 10%

This will assess the achievement of subject specific learning outcomes 1,3,4,5 and 6 in ballet, and outcomes 1 and 4 in generic objectives.

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

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

.....

1. Title of the module

CSB 201 Ballet and Contemporary Dance (2)

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 2011)

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])

Intermediate [5]

7. The number of credits which the module represents

60

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 4, 5 and 6

9. Prerequisite and co-requisite modules

Ballet and Contemporary (1)

10. The programme(s) of study to which the module contributes

Foundation Degree

11. The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

Unit 1 Ballet Technique

1. A professional level of technical performance, and the ability to use this knowledge in both rehearsal and performance, including solo performance. To include sustained use of core stability and turn out throughout class and performance, a sense of expansion in movement and, for girls, secure use of pointework throughout. (Learning outcome C1 and C5)
2. A practical understanding of the main concepts in pas de deux work showing an ability to relate sensitively and functionally to a partner, and to communicate clearly both with them and an audience. (Learning outcome C1 and D2)
3. Interpretative skills and 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 and C2)
5. A practical understanding of key practitioners within ballet and important stylistic differences between the work. (Learning outcome A1, A2 and A3)
6. An understanding of the processes by which performance is created. (Learning outcome A4 and A5)

Unit 2 Contemporary Dance (Cunningham-based) technique

1. A professional level of technical performance and the ability to use this knowledge in both rehearsal and performance. To include:- a clear understanding of back-work and how it combines with legwork, sustained use of core stability, parallel and turn out throughout class, an ability to project weight through space. (Learning outcome C1)
2. A practical understanding of the work of a key practitioner in the contemporary dance field and important stylistic differences between this work and that studied in other areas. (Learning outcome A1 and A3)
3. Interpretative skills and 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 and C2)
5. An understanding of the processes by which performance is created. (Learning outcome A4, A5 and C2)

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

Students will:

1. Work with others collaboratively in class, rehearsal and performance. (Learning outcome D2)
2. Reflect on their own learning, identifying strategies for development and exploring strengths and weaknesses showing progressive autonomy in learning. (Learning outcome D4)
3. Show efficient personal organisation skills – time keeping, note-taking and self-led practice. (Learning outcome D1)
4. Identify and apply appropriate knowledge from a range of sources in order to develop and maximise performance. (Learning outcome B1 and C1)
5. Identify and evaluate personal requirements in the practise of a holistic approach to training including warm up and cool down and body maintenance. (Learning outcome C8)
6. Develop a range of communication skills for use in different contexts (including performance). (Learning outcome C2 and D3)

13. A synopsis of the curriculum

This module builds on the knowledge gained in stage one and leads to a professional level of technical performance in the two dance styles (Ballet and Cunningham-based contemporary dance technique). Key technical objectives will be sustained throughout class and performance – core stability, turn-out, correct alignment, clean classical/Cunningham form.

Pointework will be used throughout Ballet class (women only) – barre work, centre practice and allegro – leading to complex enchainments combining pirouettes, allegro and travelling work. This will be further developed in the study and performance of a range of established repertoire (solo and group work).

Men will extend the level of skill in grands pirouettes, and grand allegro through both classroom work and in the study and performance of established repertoire (solo and group work).

Sensitive response to music will be developed in all areas, and interpretative skills will be studied and developed through repertoire.

Projecting the weight of the body through space will be examined and practised in depth in the contemporary dance unit and will be explored within the context of ballet.

14. Indicative Reading List

CSB 201 Ballet and Contemporary Dance

Ballet

- Beaumont, C. W. (2003). *The Cecchetti Method of Classical Ballet*. New York: Dover Publications, INC.
- 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: University Press, Cambridge.
- Kirstein, L. (1980). *The Classical Ballet - Basic Technique and Terminology*, New York , Alfred A. Knopf
- Minden, E. G. (2005). *The Ballet Companion*. New York: Simon & Schuster, Inc.
- Moss, D. S. (1999). *The Joffrey Ballet School - Ballet Fit*. New York: St Martin's Press
- Pappacena, F. (2000). *Classical Dance - A complete manual of the Cecchetti Method* Rome, E. Gremese Editore.
- Paskevaska, A. (2005). *Ballet Beyond Tradition*. Abingdon, Oxfordshire: Routledge
- Serebrennikov, N. (2000). *Pas de Deux*. Florida: University Press of Florida
- Sparger, C. (1949). *Anatomy and Ballet*, London, Adam and Charles Black Ltd.
- Stuart, M., Kirstein, L. and Dyer, C. (1991). *The classic ballet*. New York: Knopf.
- Vaganova, A. (1969). *Basic Principles of Classical Ballet*. New York: Dover Publications.
- Warren, G. W. (1989). *Classical Ballet Technique*, Florida, University Press of Florida.

Contemporary Dance

- 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.
- Graham, M. (1999). *Choreography and Dance*. London: Routledge.
- Jordan, S. (1992). *Striding out*. London: Dance Books.
- McKim, R. *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.

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 19.5 contact hours per week and students will be expected to work independently for a further 4 hours per week. During production and performance weeks there will be 9 hours contact time per week. Teaching will mainly be through practical classes in which there will be group discussion. In addition occasional short lectures will be delivered on key aspects of the module, video material will augment these lectures. The learning outcomes are largely based on physical understanding and performance skills along with personal organisation and body maintenance skills. Practical sessions, supported discussion and lectures 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 in class by tutor 20%

This will particularly assess the achievements in the generic objectives in collaborative working (1), gaining progressive autonomy in learning (2), organisational skills (3), synthesising

knowledge to enhance performance (4), warm up/cool down (5) and communication skills (6). It will also measure the achievement of learning outcomes related to technique most specifically subject specific outcomes 1, 2, 3 and 5 in ballet and 1, 2 and 3 in contemporary dance.

- Formal class assessment 70%

This will assess the achievement of subject specific learning outcomes 1, 2, 3, 4 and 5 in ballet and 1, 3 and 4 in contemporary dance.

- Performance assessment (repertoire) 10%

This will assess the achievement of subject specific learning outcomes 1,3,4,5 in ballet, and outcomes 1, 4 and 6 in generic objectives.

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

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 102 Supplementary Studies (1)

2. School which will be responsible for management of the module

Central School of Ballet

3. Start date of the module

2004 (Revision to module 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])

Certificate [4]

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 (dependent upon unit)

9. Prerequisite and co-requisite modules

None

10. The programme(s) of study to which the module contributes

Foundation Degree

11. The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

Unit 1 Spanish and Character Dance (Terms 1, 2 and 3)

The student will develop:

1. A practical understanding of the styles of character dance encountered in the traditional classical ballet. (Learning outcome C1)
2. Co-ordination skills specific to Spanish and character work and associated musical styles. (Learning outcome C1 and C4)
3. Recognition of dance rhythms and musical styles from different countries with a particular focus on Spanish work. (Learning outcome C4)
4. Spatial awareness and performance skills. (Learning outcome C2)
5. Recognition of key practitioners within classical ballet. (Learning outcome A1)

Unit 2 Dalcroze Eurythmics (Terms 1 and 2)

The student will develop:

1. An awareness of the basic elements of music and rhythm in their relationship to dance. (Learning outcome C4)
2. Knowledge and understanding in exercises to develop security and confidence in the fundamentals of rhythm including tempo, pulse, duration, timing, phrase and phrasing, rests, rhythm pattern, metre and use of weight, space and energy as applied to music. (Learning outcome C4)
3. A basic range of personal and group skills relevant to dance rehearsal and performance and the beginning development of firm connections between perception (aural, visual and kinaesthetic), action (dance and musical performance) and understanding, adaptability, expressivity and control. (Learning outcome C4 and D2)
4. An ability to apply this knowledge creatively in improvisation, interpretation and composition. (Learning outcome B3, C3 and C6)

Unit 3 Singing (Terms 1, 2 and 3)

The student will develop:

1. A vocal warm-up suitable for their own needs, and knowledge of how to look after their voice. (Learning outcome C8)
2. A knowledge of how to breathe well both in singing and in dance. Breathe support and intonation.
3. A repertoire of songs which can be used at a later point for audition. (Learning outcome C7)
4. The ability to distinguish and hold an additional part in appropriate repertoire.
5. Confidence in the use of their voice as a means of communication. (Learning outcome C3)

Unit 4 Drama (Terms 1 and 2 Short Courses)

The student will develop:

1. Confidence to be brave and courageous in a creative situation. (Learning outcome C3)
2. Skills in improvisation related to maintaining a narrative thread. (Learning outcome C3)
3. Knowledge of a set text which will be used to inform an expressive and dramatic dance interpretation. (Learning outcome C3)
4. Confidence in the use of the voice. (Learning outcome D3)
5. Skills in group working. (Learning outcome D2)

Unit 5 Pilates Mat-work (Term 1, 2 and 3 Short Courses)

The student will develop:

1. Knowledge and a practical understanding of the basic Pilates mat-work programme including core stability work, leg work, back work and foot exercises. (Learning outcome C8)
2. Skills in transferring this knowledge into practical dance studies. (Learning outcome C8)
3. An understanding of individual requirements and ability to adapt a programme as necessitated by change in circumstance e.g. injury. (Learning outcome C8)
4. A practical understanding of correct anatomical alignment and use of turn-out. (Learning outcome C1)

Unit 6 Choreography (Terms 1 and 2)

The student will develop:

1. An understanding of the principles of composition. (Learning outcome A5)
2. The ability to manipulate movement and apply technical skills in composition. (Learning outcome A5)
3. An ability to articulate ideas and show individual expression and creativity in composition. (Learning outcome A5)

4. Insight into choreographic processes and devices used by a range of professional choreographers. (Learning outcome A1, A3 and C5)

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

Students will:

1. Work with others collaboratively in class, rehearsal and performance. (Learning outcome D2)
2. Reflect on their own learning, identifying strategies for development and exploring strengths and weaknesses. (Learning outcome D4)
3. Develop personal organisation skills such as time keeping, note taking and self-led practice. (Learning outcome D1)
4. Apply knowledge from a range of sources in order to develop and maximise performance. (Learning outcome B1 and C1)
5. Understand the importance of warm up and cool down in relation to technical progress and body maintenance. (Learning outcome C8)
6. Develop and manage creative projects within specified resource constraints of time and space, thereby developing problem solving and numeric skills. (Learning outcome D5)

13. A synopsis of the curriculum

This module provides a range of opportunities to deepen level of knowledge and understanding of important aspects of dance training and performance notably musicality, interpretation, expressivity, creativity, communication and body maintenance.

Spanish and singing are taught on a weekly basis while Dalcroze Eurythmics, Drama, Pilates and Character are taught as short courses at the beginning or end of the term.

14. Indicative Reading List

- Ashley, L. (2008). *Essential Guide to Dance*. London: Hodder Education.
Bremser, M. (1999). *Fifty Contemporary Choreographers*. London: Routledge.
Horst, L. (1961). *Modern Dance Forms*. California: Impulse Publications.
Jordan, S. (2000). *Moving music*. London: Dance.
Kaplan, R. (2002). *Rhythmic training for dancers*. Champaign, IL: Human Kinetics.
Minton, S. C. (2007). *Choreography*. USA: Human Kinetics.
Schrader, C. A. (1996). *A Sense of Dance*. USA: Human Kinetics.
Smith-Autard, J. M. (2004). *Dance Composition*. London: A & C Black Publishers .
Sofras, P. A. (2006). *Dance Composition Basics*. USA: Human Kinetics.

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

Spanish and singing will have a total of 2 contact hours per week (3 terms). Character Dance will have a total of 6 contact hours. Dalcroze Eurythmics will have a total of 16 hours over 3 terms. Pilates will have a minimum of 30 contact hours over 3 terms. Choreography will have 2 contact hours per week (2 terms). Drama will have a total of 12 contact hours over 2 terms. Students will be expected to work independently for a further 3 hours per week. Teaching will be through practical classes in which there will be group discussion. In addition occasional short lectures will be delivered on key aspects of the module, video material, recorded sound will augment these lectures. The learning outcomes are largely based on physical understanding and performance skills along with personal organisation and body maintenance skills. Practical sessions, supported discussions and lectures 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 in class by tutor 60%

This will assess the achievements in the generic objectives in collaborative working (1), organisational skills (3), applying knowledge from a range of sources (4), managing resources (6) and development of communication skills (1). It will also measure the achievement of subject specific learning outcomes 1-5 in Character Dance, 1-4 Choreography/ Dalcroze Eurythmics.

- Formal class assessment 40%

This will assess the achievement of subject specific learning outcomes 1-4 in Spanish and Character Dance, and 1- 4 in Choreography.

Drama, Pilates and Singing are not assessed.

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

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 202 Supplementary Studies (2)
 2. **School which will be responsible for management of the module**
Central School of Ballet
 3. **Start date of the module**
2004 (Revision module 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**
 6. **Level of the module (e.g. Certificate [4], Intermediate [5], Honours [6] or Postgraduate [7])**
Intermediate [5]
 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 4, 5 and 6 (dependent upon unit)
 9. **Prerequisite and co-requisite modules**
None
 10. **The programme(s) of study to which the module contributes**
Foundation Degree
 11. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**
The student will develop:
Unit 1 Jazz Dance (Terms 1, 2 & 3)
 1. A practical understanding of the basics of Professional Jazz technique (Learning outcome C.1)
 2. Strength, balance, co-ordination, flexibility and control as required in this technique. (Learning outcome C.1)
 3. Musical responsiveness and rhythmical accuracy. (Learning outcome C1 and C4)
 4. The ability to pick up unseen combinations, retain them and reproduce them accurately showing appropriate style. (Learning outcome C1, C2, C3 and A3)Unit 2 Dalcroze Eurhythmics (Terms 1 and 2)
The student will develop:
 1. Versatility, adaptability and musical security as a performing and choreographing dancer. (Learning outcome C1, C2, C4 and C6)
 2. Creativity in problem solving and the application of Dalcroze principles to creative work (solo and in groups). (Learning outcome D5, C6)
 3. Understanding of how to apply plastique animee as an exploration and way of revealing a musical work (Learning outcome C3, C4, C5 and C6)

4. An ability to prepare and perform original work involving improvisation and the creation of structures in time and space (Learning outcome C2, C6 and D5)

Unit 3 Singing Terms 1, 2 & 3)

1. Confidence in singing throughout their range (Learning outcome C2)
2. An understanding of projection, focus, intonation and breath support (Learning outcome C2)
3. Control of a range of vocal dynamics (Learning outcome C2)
4. A functional vocal warm-up which is suitable for the dancers requirements (Learning outcomes C8 and C8)
5. A range of solo songs suitable for audition (Learning outcomes)

Unit 4 Pilates (Terms 1, 2 and 3 short courses)

1. Knowledge and a practical understanding of a comprehensive programme of Pilates mat work (learning outcome C8)
2. Skills in transferring this knowledge into practical dance studies (learning outcomes C1 and C8)
3. An understanding of individual requirements and ability to adapt a programme as necessitated by change in circumstance e.g. injury (Learning outcomes C8 and D4)

Unit 5 Choreography (Terms 1 and 2)

1. Understanding of key health and safety issues within rehearsal and public performances (Learning outcome C8)
2. Skills in researching and development of original ideas working from a range of stimuli (Learning outcome C6, and B6)
3. Skills in collaborative working (Learning outcome D2)
4. Detailed understanding of the processes by which performance is created and presented (Learning outcome A4 and A5)
5. Critical evaluation of performance events and creative processes – both self-evaluation and evaluation of others (Learning outcome B4 and B5)

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

Students will:

1. Work with others collaboratively in class, rehearsal and performance. (Learning outcome D2)
2. Research and interpret information from video and professional practitioners to enhance understanding of the profession. (Learning outcome B2)
3. Synthesise knowledge and information from a range of sources in order to inform and progress own learning (Learning outcome B1)
4. Develop an ability to understand and articulate critical factors contributing to practise and performance. (Learning outcome B5)
5. Undertake independent research (Learning outcome B6)
6. Develop a range of communication skills for use in performance (Learning outcome D3)
7. Develop and manage practical and creative projects within specified time resource constraints of time and space, thereby developing problem solving and numeracy skills (Learning outcome D5)

13. A synopsis of the curriculum

This module builds and develops the skills gained in supplementary studies (1) while also introducing new technical and creative skills.

The Jazz Dance unit builds on skills gained in stage one through a Mattox-based class structure working on movement and rhythmic precision in back-work, floor work, centre practice and travelling work. Skills are consolidated through learning and reproducing unseen combinations in a range of styles.

Dalcroze Eurhythmics will cover a range of exercises working at complex polyrhythms and cross rhythms leading to the study of a plastique animee which involves analysing a selected piece of music and creating work which reflects the qualities inherent within music.

Singing will continue to develop confidence in the use of voice and preparation of suitable songs for audition.

The choreography course requires research and development of original ideas working from a range of stimuli. All work is performed and five works are taken into a collaborative process with theatre design students and realised in public performance.

Pilates is taught as short courses throughout the year building on skills gained in Supplementary Studies (1)

14. Indicative Reading List

Choreography

- Blom, L. A. (1988). *The Moment of Movement*. London: Dance Books Ltd.
- Bremser, M. (2010). *Fifty Contemporary Choreographers*. New York: Routledge.
- Burrows, J. (2010). *A choreographer's handbook*. Milton Park, Abingdon, Oxon: Routledge.
- Butterworth, J. (2009). *Contemporary Choreography - A Critical Reader*. New York: Routledge.
- Carter, A. (2004). *Rethinking Dance History - A Reader*. London: Routledge.
- Cass, J. (1999). *The dance*. Jefferson, NC: McFarland & Co.
- Minton, S. (1997). *Choreography*. Champaign, IL: Human Kinetics.
- Preston-Dunlop, V. (1998). *Looking at dances*. Ightham: Verve.
- Smith-Autard, J. (2010). *Dance composition*. London: Methuen Drama.

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

Jazz Dance will have 2.75 contact hours per week (3 terms). Singing will have 1 contact hour per week (3 terms). Dalcroze Eurhythmics will have 16 contact hours over 3 terms. Choreography will have 2 contact hours per week (2 terms). Pilates will have a minimum of 25 contact hours over 3 terms.

Students will be expected to work independently for a further 2 hours per week. Teaching will be through practical classes in which there will be group discussions. In addition occasional short lectures will be delivered on key aspects of the module, video material and recorded sound will augment these lectures and individual tutorials 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 in class by tutor 60%

This will assess generic objectives 1, 2, 3, 4, 5 and 7. It will also measure the achievement of subject specific learning outcomes 1-4 in Jazz Dance. 1, 2, 3, and 5 in Singing and 1, 2, 3, 4 and 5 of choreography/ Dalcroze Eurhythmics

- Formal class assessment 40%

This will assess the achievement of subject specific learning outcomes 1-4 in Jazz Dance and 2 in choreography

Pilates is not assessed.

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

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

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1. **Title of the module**
CSB 103 Professional Development Portfolio (1)
 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])**
Certificate [4]
 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, 2, and 3
 9. **Prerequisite and co-requisite modules**
None
 10. **The programme(s) of study to which the module contributes**
Foundation Degree
 11. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**
The student will develop:
 1. Knowledge and understanding of key practitioners, dancers and choreographers within ballet and contemporary dance. (Learning outcome A1)
 2. Understanding of the health requirements of a professional training dancer – warm up/cool down, exercise programmes, sports nutrition, injury prevention, foot care. (Learning outcome C.8)
 3. Knowledge and understanding of stylistic differences between studied areas. (Learning outcome A3)
 4. Be able to evaluate performance events, articulating views verbally and in writing, considering physical and interpretative skills. (Learning outcome B4)
 12. **The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes**
Students will:
 1. Develop personal organisation skills – note taking, time management, prioritisation and self-led practise. (Learning outcome D1)
 2. Develop skills in the research and interpretation of information from text, video and performance. (Learning outcome B2 and B6)

3. Develop skills in verbal presentation to peers. (Learning outcome D3)
4. Reflect on their own progress, examine strengths and weaknesses, identify appropriate goals and start to gain autonomy in learning. (Learning outcome D4)
5. Develop IT skills – internet, email and word processing (Learning outcome D6)
6. Synthesise information from a range of sources in order to inform and progress own learning. (Learning outcome B1)

13. A synopsis of the curriculum

In this module students examine and synthesise ideas and concepts from the other more practical-based modules in the course whilst also researching new contextual information and developing transferable and life-long learning skills.

14. Indicative Reading List

Books

Blades, D. M. (2005). *Intermediate Nutrition & Health*, Doncaster, Highfield.co.uk.

Brian, T. (2003). *Goals!*. San Francisco, Calif.: Berrett-Koehler.

Bull, D. (1999). *Vitality Plan*, London, Dorling Kindersley Limited.

Caldwell, C. (2001). *Dance and Dancers' Injuries*, Chichester, Corpus Publishing Limited.

Cottrell, S. (2003). *Skills for Success, The Personal Development Planning Handbook*, Hampshire, Palgrave Macmillan.

Harris, J. (2002). *Warming Up and Cooling Down*, Leeds, Human Kinetics.

Howse, J. and McCormack, M. (2009). *Anatomy, dance technique & injury prevention*. London: Methuen Drama.

Ostler, C. and Ward, F. (2001). *Advanced study skills*. SEN Marketing. Firm.

Quin, E., Rafferty, S., & Tomlinson, C. (2015). *Safe Dance Practice*. Human Kinetics.

Schön, D. (1987). *Educating the reflective practitioner*. San Francisco: Jossey-Bass.

Simmel, L. (2013). *Dance Medicine in Practice: Anatomy, Injury Prevention, Training*. Routledge.

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://ladms.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 2 ¼ contact hours per week and students will be expected to work independently for up to 2 hours per week. Teaching will be through group lectures and discussion (with video support), practical workshops, guided research and presentation tasks, set written tasks and individual tutorials. The learning outcomes are largely based on knowledge, understanding and 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 in class by tutor 50% (50 / 50 PDP / Dance Studies)

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

- Professional Development Portfolio 50% (60 / 40 PDP / Dance Studies)

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

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

.....
Print Name

.....

-
1. **Title of the module**
CSB 203 Professional Development Portfolio (2)
 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])**
Intermediate (5)
 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 4, 5, and 6
 9. **Prerequisite and co-requisite modules**
None
 10. **The programme(s) of study to which the module contributes**
Foundation Degree
 11. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**

The student will develop:

1. Knowledge and understanding of key practitioners – dancers, choreographers and directors within ballet and contemporary dance and understanding of stylistic and historical contextual differences between studied practitioners. (Learning outcome A.1, A2 and A3)
2. Knowledge and understanding of a range of employment opportunities including ballet, contemporary dance and musical theatre options both nationally and internationally. (Learning outcome A6)
3. The ability to apply for an audition and identify the skills required for individual audition situations (Learning outcome C6)
4. Insight into the preparation and development of a character able to express meaning and emotion through performance (Learning outcome C3)
5. Understanding of the health requirements of a professional dancer – including injury prevention and recovery, nutrition and exercise programmes (Learning outcomes C8)

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

Students will:

1. Have knowledge and understanding of independent living issues such as financial management and professional contracts
2. Be able to reflect on own progress, set appropriate goals and develop autonomy in learning. (Learning outcome D4)
3. Work collaboratively to develop and manage a project. (Learning outcome D1 and D5)
4. Evaluate performance events, of self, peers and professionals articulating views verbally and in writing. (Learning outcome B4 and A5)
5. Synthesise information from a range of sources in order to progress and develop own learning. (Learning outcome B1)
6. Be able to research and interpret information from a range of sources and present findings, verbally, in presentation and in writing. (Learning outcome B2 and D3).

13. A synopsis of the curriculum

In this module students examine and synthesise ideas and concepts from the other more practical based modules in the course as well as adding to contextual and historical knowledge. In addition preparation for audition and practical aspects of life as a professional dancer are covered in depth.

14. Indicative Reading List

Books

- Blades, D. M. (2005). *Intermediate Nutrition & Health*, Doncaster, Highfield.co.uk.
- Brian, T. (2003). *Goals!*. San Francisco, Calif.: Berrett-Koehler.
- Cottrell, S. (2003). *Skills for Success, The Personal Development Planning Handbook*, Hampshire, Palgrave Macmillan.
- Harris, J. (2002). *Warming Up and Cooling Down*, Leeds, Human Kinetics .
- Howse, J. and McCormack, M. (2009). *Anatomy, dance technique & injury prevention*. London: Methuen Drama.
- Ostler, C. and Ward, F. (2001). *Advanced study skills*. SEN Marketing. Firm.
- Quin, E., Rafferty, S., & Tomlinson, C. (2015). *Safe Dance Practice*. Human Kinetics.
- 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*. Routledge.
- 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>.

Resources, H. (2014). *Setting Goals*. [online] How-to-study.com. Available at:

<http://www.how-to-study.com/study-skills-articles/setting-goals.asp>.

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 and students will be expected to work independently for a further 2 hours per week. Teaching will be through group lectures and discussion (with video support), practical workshops, guided research and presentation tasks, set written tasks and individual tutorials. The learning outcomes are largely based on knowledge, understanding and 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 in class by tutor 50% (50 / 50 PDP / Dance Studies)

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

- Professional Development Portfolio 50% (60 / 40 PDP / Dance Studies)

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

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

.....

Print Name

.....

-
1. **Title of the module**
CSB 104 Performance (1)
 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])**
Certificate [4]
 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 3
 9. **Prerequisite and co-requisite modules**
None
 10. **The programme(s) of study to which the module contributes**
Foundation Degree
 11. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**
The student will develop:
 1. Skills in focussed and collaborative working within a rehearsal and performance situation. (Learning outcome D2)
 2. Technical assurance and control within the style being performed. (Learning outcome C.1)
 3. A sense of stage presence and ability to communicate expressively with an audience. (Learning outcome C3 and D3)
 4. The ability to adequately express the choreographic style both technically and emotionally. (Learning outcome C3 and A3)
 5. Knowledge and understanding of personal stage make-up requirements and technical stage vocabulary. (Learning outcome C2)
 6. Knowledge and understanding of key health and safety issues in rehearsal and performance (Learning outcome C8)
 12. **The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes**

Students will:

1. Develop their ability to work as part of a team. (Learning outcome D2)
2. Apply knowledge from a range of sources in order to develop and maximise performance. (Learning outcome B1)
3. Develop understanding in the processes by which performance is created and received. (Learning outcome A4 and A5)
4. Critically evaluate their own performance in rehearsal and presentation. (Learning outcome B4)

13. A synopsis of the curriculum

This module synthesises the skills which have been developed in Ballet and Contemporary (1) and Supplementary Studies (1) into the rehearsal of original work and public performance. Students rehearse and perform at least two different styles of work under the guidance of professional choreographers and tutors. Students learn rehearsal technique and performance skills in a progressively demanding environment from rehearsing with and performing to their peers within the studio to public performance in the theatre. Stage make-up skills, technical stage vocabulary and knowledge of health and safety issues are gained through practical workshops and lectures.

14. Indicative Reading List

Caldwell, C. (2001). *Dance and Dancers Injuries*. Chichester: Corvus Publishing Limited.

Cooper, S. (1998). *Staging Dance*. London: A & C Black Publishers.

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: RoutledgeFalmer.

Pallin, G. (2003). *Stage Management - The Essential Handbook*. London: Nick Hern Books Limited.

Schlaich, J., DuPont, B. and Sande, R. (1998). *Dance*. Hightstown, NJ: Princeton Book Co.

Taylor, J. and Taylor, C. (1995). *Psychology of dance*. Champaign, IL: Human Kinetics.

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 2 contact hours per week increasing to 25 contact hours during production and performance weeks. Students will be required to work independently for 1 hour per week. Teaching will be through practical rehearsal and workshops in which there will be group discussions. In addition lectures will be delivered on key aspects of this module and video analysis will be used for evaluation purposes in group and 1 to 1 tutorials. The learning outcomes are largely based on physical and communication skills plus an understanding of performance processes and self-evaluation. The above methods are the best ways to deliver these skills.

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

- Continuous Assessment in rehearsal by tutor 50%

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

- Performance assessment 50%

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

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

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

.....
Print Name

.....

-
1. **Title of the module**
CSB 204 Performance (2)
 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])**
Intermediate (5)
 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 4 and 6
 9. **Prerequisite and co-requisite modules**
None
 10. **The programme(s) of study to which the module contributes**
Foundation Degree
 11. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**
The student will develop:
 1. A range of creative skills for use within rehearsal including improvisation, interpretation of information from video, and producing positive response to choreographers demand. (Learning outcome B2)
 2. Technical assurance and control within the style being performed. (Learning outcome C.1)
 3. A relaxed and engaging stage presence with the ability to communicate expressively with an audience. (Learning outcome C3 and D3)
 4. The ability to accurately reproduce a range of choreographic styles both technically and emotionally. (Learning outcome C3 and A3)
 5. Skills in collaborative working both in rehearsal and performance. (Learning outcome C2 and D2)
 12. **The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes**

Students will:

1. Understand the process by which performance is created (performance and production values). (Learning outcome A4)
2. Understand how performance originates, is constructed, presented and received. (Learning outcome A5)
3. Critically evaluate performance events and processes to embrace self-evaluation and evaluation of others. (Learning outcome B4)
4. Make a positive contribution to the work of a team. (Learning outcome D2)
5. Synthesise information from a range of sources in order to inform and progress own learning and performance. (Learning outcome B1)

13. A synopsis of the curriculum

This module synthesises knowledge and skills from all modules into the process of creation, rehearsal and public performance of original and existing works. There are five key public performance events, Design for Dance, non-assessed, and four end-of-year performances. Students will be required to perform in a minimum of two of these events. Students are involved in the creation, rehearsal and performance of at least three different styles of work under the guidance of professional choreographers and tutors.

14. Indicative Reading List

Caldwell, C. (2001). *Dance and Dancers Injuries*. Chichester: Corpus Publishing Limited.

Cooper, S. (1998). *Staging Dance*. London: A & C Black Publishers.

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.

Menear, 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.

Pallin, G. (2003). *Stage Management - The Essential Handbook*. London: Nick Hern Books Limited.

Schlaich, J., DuPont, B. and Sande, R. (1998). *Dance*. Hightstown NJ: Princeton Book Co.

Taylor, J. and Taylor, C. (1995). *Psychology of dance*. Champaign, IL: Human Kinetics.

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 2 contact hours per week increasing to 25 contact hours during production and performance.

Teaching will be through practical rehearsal and workshops in which there will be group discussions. In addition lectures will be delivered on key aspects of this module and performance review, including video analysis which will be conducted in groups and 1 to 1 tutorials. The learning outcomes are largely based on physical and communication skills, understanding of performance processes and self review and evaluation. The above methods are the best ways to deliver these skills.

Students will be required to work independently for up to 1 hour per week.

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

- Continuous Assessment in rehearsal by tutor 50%

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

- Performance assessment 50%

This will assess achievements in subject specific outcomes 2, 3, 4 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

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

Print Name

Section 4

Assessment Information

- **Assessment criteria**
- **Assessment schedule**
- **Assessment marking guide**
- **Assessment weighting 1 and 2**

Band Descriptors:

1. **Ballet, Contemporary, Jazz, Character**
2. **Choreography**
3. **Performance**
4. **Dalcroze Eurhythmics**
5. **Continuous class/performance – Ballet, Contemporary, Jazz, Character, Dalcroze, Singing**
6. **Continuous Assessment Choreography**
7. **Professional Development Portfolio**
8. **Continuous Assessment, Professional Development Portfolio**

ASSESSMENT CRITERIA FOUNDATION DEGREE

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 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 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 an 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 and subject criteria 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 developing skills of artistic interpretation and musical responsiveness
3. Is able to apply a range of techniques to produce an engaging performance
4. Is able to perform with confidence and a relaxed presence

Written Work:

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

Foundation Degree in Dance and Performance

Assessment Marking Guide Year One & Two

| | |
|---------------|---|
| 95, 100 | Marks awarded in this band will reflect an exceptional standard of work which is highly distinctive and has many outstanding features. |
| 85 | Marks awarded in this band will reflect an outstanding standard of work with many excellent features, some of which are exceptional. |
| 72, 75, 78 | Marks awarded in this band will reflect an excellent standard of work which has many very good features, some outstanding. |
| 62, 65, 68 | Marks awarded in this band will reflect good or very good standard of work with many good features and no major short-comings. Meeting all the technical and artistic requirements. Proficient and consistent, has knowledge, skill and aptitude. |
| 52, 55, 58 | Meeting the criteria mostly. Some competency, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features. |
| 42, 45, 48 | Despite some weaknesses and limitations, marks awarded in this band will reflect a mostly adequate standard of work where there is evidence of some of the criteria being met, but overall inconsistent. |
| 32, 35, 38 | Marks awarded in this band will reflect a poor and limited level of work with many weaknesses. Not meeting the criteria. |
| 0, 10, 20, 25 | Marks awarded in this band will show no evidence of meeting the criteria. The work will be very poor and highly flawed. |

Year 1 Foundation Degree

All modules are compulsory

| Code | Title | Credits | Pass required for progression | Assessment Mode | Assessment Weighting | | |
|---------|------------------------------------|---------|-------------------------------|---|----------------------|--------|--------------------|
| | | | | | Term 1 | Term 2 | Term 3 |
| CSB 101 | Ballet & Contemporary Dance (1) | 60 | YES | Formal Classwork: Ballet | | | 25% |
| | | | | Formal Classwork: Contemporary | - | 20% | Performance module |
| | | | | Formal Classwork: Pas de Deux | - | 15 % | - |
| | | | | Performance Repertoire | - | 10% | - |
| | | | | Continuous assessment: Class Ballet | 5% | 5% | 10% |
| | | | | Continuous assessment: Contemporary | 5% | 5% | |
| CSB 102 | Supplementary Studies | 30 | YES | Formal Classwork: Spanish | - | 30% | - |
| | | | | Choreography | - | 30% | |
| | | | | Continuous assessment: Spanish | 10% | 10% | |
| | | | | Continuous assessment: Choreography | - | 20% | |
| CSB 103 | Professional Development Portfolio | 10 | YES | Continuous assessment in Class 50/50 DS/PDP | | 25% | 25% |
| | | | | Portfolio 60/40 PDP/DS | - | - | 50% |
| CSB 104 | Performance | 20 | YES | Continuous assessment in rehearsal | - | - | 50% |
| | | | | Performance | - | - | 50% |

Students must achieve minimum attendance requirements in order to be assessed

Pass mark 40% Although for professional training, and preparation for the BA (Hons) 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 year 1 (FD) and year 2 (FD) to obtain their Foundation Degree. The pass mark is set at 40%, therefore in order to achieve a pass students must achieve a minimum average of 40% for all assessments required for that module.

The foundation degree result will be given as a Pass/Fail with a final percentage mark attached. The year weighting is as follows:

Year 1 – Contributes 40% to the final mark

Year 2 – Contributes 60% to the final mark

Year 2 Foundation Degree

All modules are compulsory

| Code | Title | Credits | Pass required for progression | Assessment Mode | Assessment Weighting | | |
|---------|------------------------------------|---------|-------------------------------|---|----------------------|--------|--------------------|
| | | | | | Term 1 | Term 2 | Term 3 |
| CSB 201 | Ballet & Contemporary Dance (2) | 60 | YES | Formal Classwork: Ballet | | | 30% |
| | | | | Formal Classwork: Contemporary | | 25% | - |
| | | | | Performance Repertoire | | 10% | Performance module |
| | | | | Formal Classwork: Pas de Deux | | 15% | - |
| | | | | Continuous assessment: Ballet | 5% | 5% | |
| | | | | Continuous assessment: Contemporary | 5% | 5% | |
| CSB 202 | Supplementary Studies | 20 | YES | Formal Classwork: Jazz Dance | 10% | 10% | Performance Module |
| | | | | Formal Classwork: Choreography | - | 30% | |
| | | | | Continuous assessment: Jazz Dance | 10% | 10% | Performance Module |
| | | | | Continuous assessment: Singing | | 10% | |
| | | | | Continuous assessment: Choreography | - | 20% | |
| CSB 203 | Professional Development Portfolio | 20 | YES | Continuous assessment in Class 50/50 DS/PDP | | 25% | 25% |
| | | | | Portfolio 60/40 PDP/DS | - | - | 50% |
| CSB 204 | Performance | 20 | YES | Continuous assessment in rehearsal | - | - | 50% |
| | | | | Performance | - | - | 50% |

Students must achieve minimum attendance requirements in order to be assessed

Pass mark 40% although for professional training, and preparation for the BA (Hons) and the dance profession, CSB would expect students to aim to achieve 50% or above in line with industry requirements,

All modules are compulsory in this qualification and students must gain a pass mark for each module in year 1 (FD) and year 2 (FD) to obtain their Foundation Degree.

The foundation degree result will be given as a Pass/Fail with a final percentage mark attached. The year weighting is as follows:

Year 1 – Contributes 40% to the final mark

Year 2 – Contributes 60% to the final mark

**Year One & Two Foundation Degree
Band Descriptors
Ballet, Contemporary, Jazz & Spanish**

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.

Year One & Two Foundation Degree
Band Descriptors
Choreography

95, 100 Exceptional. As for outstanding, with an exceptional understanding and mastery of choreography demonstrated.

85 Outstanding, Many excellent features, some exceptional.

Demonstrates an outstanding understanding of the principles of composition and shows a high level of sophistication in the effective manipulation of movement. Work has a high level of artistic integrity, demonstrating a range of compositional devices. Work is highly individual, and very successfully develops and expresses ideas.

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

Demonstrates an excellent understanding of the principles of composition and shows innovation in the effective manipulation of movement. Successfully applies a range of compositional devices. Work is highly individual and develops and expresses ideas clearly and creatively.

62, 65, 68 Very Good/ Good, Good features, no major shortcomings. Proficient and consistent, has knowledge, skill and aptitude.

Demonstrates a very good/good understanding of the principles of composition and an ability to effectively manipulate movement. Applies a very good/good range of compositional devices. Work is distinctive and ideas are mostly clear and creatively developed.

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 principles of composition and is able to manipulate movement showing some effectiveness. Applies some compositional devices. Work lacks distinctiveness but ideas are mostly clearly developed.

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

Demonstrates a limited understanding of the principles of composition and manipulation of movement is weak. Applies a limited range of compositional devices. Ideas are evident, but not clearly developed and the work lacks linear progression. There is limited sense of overall structure.

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

Demonstrates no understanding of the principles of composition and manipulation of movement is not in evidence. Applies no range of compositional devices. Ideas are not developed and the work lacks progression. There is no sense of overall structure.

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

**Year One & Two Foundation Degree
Band Descriptors
Performance**

95, 100 Exceptional.

As Outstanding plus:

Demonstration of a mastery of technique and performance at a potentially professional level.

85 Outstanding, Many excellent features.

As Excellent plus:

Shows appropriate individual and unique qualities as a performer. Shows an intuitive sense of musical responsiveness and applies appropriate style with ease. Delivers an honest, natural, fluent performance. Shows a sophisticated cohesiveness of technical assurance, artistry and musicality.

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

Demonstrates a relaxed and confident stage presence. Communicates clearly and engages artistically with an audience. Performance shows technical assurance and control. Expresses the choreographer's intention clearly and is able to apply appropriate style. Shows musical sensitivity and accuracy. Shows spatial awareness and sensitivity to others in ensemble work. Is fully engaged both physically and mentally and delivers an honest performance.

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

Demonstrates a confident stage presence and an ability to engage with an audience. Performance shows technical assurance and control in the majority of the work. Expresses the choreographer's intention and applies appropriate style, however, this is inconsistent. Shows musical sensitivity and accuracy in most or all the performance. Shows spatial awareness and sensitivity to others in all ensemble work.

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 mostly confident stage presence; however there may be some tension. Is able to communicate 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 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.

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

Performance shows tension and no 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.

**Year One & Two Foundation Degree
Band Descriptors
Dalcroze Eurhythmics**

95, 100 Exceptional as outstanding, although work overall is exceptional at a professional level.

85 Outstanding as excellent, although outstanding musicality and excellent performance.

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

Displays an ease of co-ordination, and is highly responsive. Shows excellent musicality with excellent use of phrasing, rhythmical accuracy and individual artistic creativity. Shows good use of appropriate artistic expression and personal interpretation. Gives a relaxed and confident performance.

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

Co-ordination and responsiveness is good. Musicality is consistently accurate showing good use of phrasing, artistic creativity and rhythmical accuracy. Shows appropriate artistic expression and personal interpretation. Gives a confident performance.

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.

Co-ordination and responsiveness are good though one or both occasionally lacks consistency. Sustains musical accuracy – both rhythmical and use of phrasing – in the majority of work. Shows artistic creativity in some work. Uses appropriate artistic expression and personal interpretation in some work. Gives a mostly confident performance.

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

Co-ordination is inconsistent. Responsiveness is often limited. Musicality is often inaccurate. Work shows limited artistic creativity. There is some attempt to demonstrate artistic expression and personal interpretation although these are inconsistent. Performance sometimes lacks confidence and shows tension.

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

Co-ordination is weak. Responsiveness is inhibited. Shows no musical interpretation. Work lacks artistic creativity, expression and personal interpretation. Performance lacks confidence and shows tension.

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

**Year One & Two Foundation Degree
Band Descriptors
Continuous Class/Performance -
Ballet, Contemporary, Jazz, Character, Dalcroze, Singing, Spanish**

95, 100 Exceptional. As outstanding plus exceptional achievement in relation to the term aims. Outstanding personal progress is demonstrated.

85 Outstanding, Many good features, some exceptional.

As 77, 75, 78 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 exceptional personal progress and will demonstrate a mastery of technical and artistic concepts at a potentially professional level.

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

Undertakes regular and appropriate independent preparatory work showing attention to detailed personal needs. Shows high level of motivation and self-discipline at all times. Contributes effectively to the work of the group. Demonstrates a high level of achievement and a clear understanding of technical concepts. Identifies and implements detailed plans for self-development. Shows a high level personal progress. Information is effectively drawn from a range of sources to progress learning.

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

Undertakes regular appropriate independent preparatory work showing attention to personal needs. Shows motivation and self-discipline most of the time. Contributes to the work of the group. Demonstrates a good level of achievement and a clear understanding of technical concepts. Identifies and implements plans for self-developments. Shows good personal progress. Links information from a range of sources to progress learning.

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.

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

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

Demonstrates a poor level of achievement. Undertakes very limited independent preparatory work. Limitation in motivation and/or self-discipline. Weakness in contribution to the work of the group. Understanding of technical concepts is limited and inconsistent. Is unable to consistently identify or implement plans for self-development. Shows little personal progress. Show little linking of information to progress learning.

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

Shows no level of achievement or progress. Undertakes no independent preparatory work. Lacks motivation skills. Does not contribute of the work of the group and can have a negative contribution to the work of the group. No understanding of technical concepts. Is unable to identify or implement plans for self-development.

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

Year One & Two Foundation Degree
Band Descriptors
Continuous Assessment-
Choreography

95, 100 Exceptional as for outstanding with exceptional approach and mastery of choreography demonstrated.

85 Outstanding, Many excellent features, some exceptional.

Demonstrates an outstanding understanding of the principles of composition and shows a high level of sophistication in the effective manipulation of movement. Work has a high level of artistic integrity, demonstrating a range of compositional devices. Work is highly individual and very successfully develops and expresses ideas. Is very confident and competent in the critical evaluation of own work. Demonstrates sophistication and maturity in ability to work independently and manage resources. **Year Two:** Shows a high level of sophistication and maturity when working with others.

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

Demonstrates an excellent understanding of the principles of composition and shows innovation in the effective manipulation of movement. Successfully applies a range of compositional devices. Work is highly individual and develops and expresses ideas clearly and creatively. Preparatory work shows in-depth research of ideas. Is very competent in the critical evaluation of own work. Show high level of organisation in managing resources and working independently. **Year Two:** Shows excellent communication and collaboration skills when working with others.

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

Demonstrates a very good/good understanding of the principles of composition and an ability to effectively manipulate movement. Applies very good/good range of compositional devices. Work is distinctive and ideas are clear and creatively developed. Can critically evaluate own work. Shows organisation in managing resources and working independently. **Year Two:** Shows very good/good communication skills when working with others

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 principles of composition and is able to manipulate movement showing some effectiveness. Applies some compositional devices. Work lacks distinctiveness but ideas are mostly clearly developed. Preparatory work shows some research ideas. Shows some ability to critically evaluate own work. Shows some organisation skills, although lacks confidence or skill in working independently. **Year Two:** Shows some skill in the ability to work with others

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

Demonstrates a limited understanding of the principles of composition and manipulation of movement is weak. Applies a limited range of compositional devices. Ideas are not clearly developed and the work lacks linear progression. Preparatory work shows little research of ideas. Has a limited ability to critically evaluate own work. Limited organisation skills and the ability to work independently. **Year Two:** Struggles at times to effectively work with others.

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

Demonstrates no understanding of the principles of composition and manipulation of movement is not in evidence. Applies no range of compositional devices. Ideas are not developed and the work lacks progression. Preparatory work shows no research of ideas. Has no ability to critically evaluate own work. No organisational skills in evidence and is unable to work independently. **Year Two:** Can have a negative impact on group work.

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

**Year One & Two Foundation Degree
Band Descriptors
Professional Development Portfolio**

95, 100. Exceptional as outstanding, plus shows an exceptional 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 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 and some limitations. 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 / not in evidence, 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. No planning and organisation demonstrated.

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

**Year One & Two Foundation Degree
Band Descriptors
Continuous Assessment –
Professional Development Portfolio**

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

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

Demonstrates a sophisticated understanding with analytic and creative thinking applied to all tasks and is highly motivated in all areas of work. All work is approached in a professional manner and research is extensive and well-focussed. Information from a wide range of sources is very well synthesised to progress learning. Effectively identifies an excellent plan for self-development; implements, continually modifies and develops it. Selects appropriate methods of presentation. Contributes in an excellent way to the work of the group at all times. Is highly motivated in all areas of work.

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

Demonstrates an excellent understanding of the subject matter. Demonstrates an excellent ability to go beyond description to analysis. Shows extensive independent research with analysis skills and communicates findings effectively with focussed relevance. Contributes in an excellent way to the work of the group. Identifies an excellent plan for self-development; implements, modifies and develops it. 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 a very good/good understanding of the subject matter. Demonstrates a very good/good ability to go beyond description to analysis. Shows a very good / good ability to undertake independent research and analysis and communicates with focus. Contributes effectively to the work of the group. Identifies a very good/good plan for self-development; implements, modifies and develops it. Shows a very good/good level of motivation. Those achieving at the high level of this range (68) demonstrate more understanding and depth in critical analysis.

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 satisfactory understanding of the subject matter and a limited ability to go beyond description to analysis. Shows evidence of research and analysis skills and mostly communicates findings clearly. Shows effective contribution to the work of the group. Can identify a plan for self-development; implements and modifies it. 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 or no plan for self-development and does not implement. Motivation 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.

Demonstrates no understanding of the subject matter and work is only descriptive. Research and analysis skills are poor, and communication of findings is very unclear. Can have a negative impact on the work of the group. Identifies no plan for self-development and finds difficulty in implementing. Lacks motivation skills.

