

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



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2023 – 2024 HANDBOOK

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INTRODUCTION

This handbook gives an outline of the BA (hons) Top-up Degree in Performance and Professional Dance 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 for aspiring professional dancers.

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.

Section 1

Policies and Procedures

CENTRAL SCHOOL OF BALLET POLICIES

Central School of Ballet has a set Higher Education Policies and Procedures which outline the approach and expectations regarding areas that affect or impact students. These policies can be found on the Central School of Ballet [website](#):

- Academic Engagement Policy
- Admissions Appeals and Complaints Policy
- Admissions Policy
- Assessment Policy
- Attendance Policy
- Fees Policy
- Code of Behaviour
- Course Deposit Policy
- Criminal Records Policy
- Data Processing Statement
- Emergency Powers of Exclusion and Suspension Policy
- Freedom of Speech Policy
- Health and Safety Policy
- Higher Education Refunds and Compensation Policy
- Intermission of Studies Policy
- Non-Academic Misconduct Policy
- Policy on Sexual Misconduct, Harassment and Related Behaviours
- Policy on Students Accepting Work
- Privacy Policy
- Safeguarding and Prevent Policy
- Student Complaints Procedure
- Student Protection Plan
- Student Transfer Arrangements Statement
- Student Visa Compliance Policy
- Support Through Studies Policy
- Terms and Conditions
- Whistleblowing Policy

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/education/academic-appeals> (appeals)

<https://www.kent.ac.uk/education/academic-integrity> (misconduct)

<https://www.kent.ac.uk/teaching/qa/credit-framework/documents/cf2020-annex10-academic-misconduct.pdf> (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 Formal Assessments. Attendance is monitored on a half-termly basis and decisions made by the Senior Management Team regarding each student's eligibility to participate in Formal 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. The [Support Through Studies policy](#) can be found on the School website or a hard copy can be requested from the Head of Studies.

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 focused before the start of the class.**

Permitted Absence

Absence for classes may be permitted if it is due to one of the following reasons:

- Illness. You must inform reception (info@csbschool.co.uk) 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 absence.
- Injury. You need to gain permission from the teacher whose class you are missing in order to attend Pilates or Recovery From Injury sessions. This must be recorded in the register.
- Appointments. You must gain permission for absence from your tutor in advance of any appointments. Contact the Senior School Manager who will advise you regarding the process of applying for permission to be absent.
- Personal difficulties. You must discuss this in advance if possible with your tutor and/or the Support Through Studies team.

- 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 as a permitted absence.

Impacts of lower than expected attendance

Students with lower than expected levels of attendance will be rereferred to the Support Through Studies team where any barriers to participation and progress can be addressed. In some circumstances, where progress is negatively impacted due to low attendance and/or poor engagement with learning, the student may not be permitted to complete practical assessments on the grounds of health and safety. If the situation persists, the student may not be permitted to progress to the next level of study or maybe withdrawn from the course.

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 apply for permission to be absent (see above). 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 and/or rehearsal 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, your Professional Development Portfolio (PDP) assignments are submitted for 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 formal assessment may constitute up to 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 continuous assessment report 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 reports 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. 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 Moodle.

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:

<https://www.kent.ac.uk/teaching/qa/credit-framework/cf2020-credit-framework-sept2020.pdf>

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 feedback is provided to students through written reports or verbal tutorials, indicating the level at which the student is working and how to develop their skills further. Tutors give detailed individualised feedback and students are asked to raise any concerns or issues relating to their progress 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 on Moodle
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 Presentations or written submissions are then marked, moderated and returned to the students via Moodle.
- 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 Artistic Director. 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 or verbal assignments** within the Vocational Development Portfolio module 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.
- Class, rehearsal and/or performance load

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 be found on pg 13, and in the Student-related Policies on the website.

If a student does not complete an assessment and does not have good reason for missing the assessment, under the Kent Credit Framework, they would normally record a fail or a mark of zero for that assessment. The final module mark will be calculated in the normal manner.

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

Where there are known mitigating circumstances in advance of an assessment, then the appropriate conventions will be applied in line with Annex 9 of Kent's Credit Framework.

<https://www.kent.ac.uk/teaching/qa/credit-framework/documents/cf2020-annex9-mitigation.pdf>

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: Dr Jamieson Dryburgh, Director of Higher Education, Kate Coyne, Artistic Director and Natasha King, Head of Studies.

The External Examiners are appointed by the University of Kent, currently: Carla Trim-Vamben and Kit Holder.

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. They ensure 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. They are invited to see performances and are asked for advice concerning learning, teaching and assessment on the course. They attend the annual Exam Board and write 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 Forum, and are made available on Moodle.

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/documents/cf2020-annex9-mitigation.pdf>

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 may also provide 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 to 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, progress review by the teaching team 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 Artistic Director and is further considered by the Academic Board.

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

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

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

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

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

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

OR

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

Section 2

Course Specification

UNIVERSITY OF KENT

Course 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 they pass 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.

BA (Hons) Professional Dance and Performance

1. Awarding Institution/Body	University of Kent
2. Teaching Institution	Central School of Ballet
3. School/Division responsible for management of the course	Arts and Humanities
4. Teaching Site	Central School of Ballet
5. Mode of Delivery	Full time
6. KentVision Academic Model	
7. Course accredited by:	N/A
8. a) Final Award	BA (Hons) in Professional Dance and Performance
b) Alternative Exit Awards	N/A
9. Course	BA (Hons) in Professional Dance and Performance
10. UCAS Code (or other code)	
11. Credits / ECTS Value	120 credits (60 ECTS)
12. Study Level	Level 6
13. Relevant QAA subject benchmarking group(s)	Dance, Drama and Performance 2019
14. Date of creation/revision	Created: September 2003 Revised: January 2023
15. Intended Start Date of Delivery of this Course	September 2023 onwards

16. Educational Aims of the Course

The course aims to:

1. To offer students the opportunity to progress from a Foundation Degree to a BA (Hons) in Professional Dance and Performance Studies, and to enhance the range of employment opportunities open to them, by providing the opportunity for the elements of their training to be brought together in a creative and performance context, and through facilitating the development of original talent.
2. To nurture students' creative, artistic and intellectual capacities, enabling them to develop their individual strengths and to realise their unique qualities as performers.
3. To produce graduates who demonstrate technical excellence, originality, insight, and a professional level of virtuosity in performance.
4. To produce motivated graduates who have a comprehensive and detailed knowledge of their art form, with an understanding of relevant historical, cultural and artistic conventions.
5. To equip students with the ability to make informed critical judgements, and to exercise a professional level of self-discipline, and who demonstrate highly developed personal organisational

skills.

6. To produce independent, self-reliant learners, prepared for employment, with the ability to further their own learning and professional development.
7. To develop a sound understanding of the diverse range of beliefs, values and attitudes informing contemporary professional practice.
8. To equip students with the ability to make informed choices regarding employment in the national and international dance community.
9. To produce graduates who can contribute at the highest level to the profession

17. Course Outcomes

The course provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas.

The course outcomes have references to the subject benchmarking statement for Dance, Drama and Performance 2019.

A. Knowledge and Understanding of:

1. Key practitioners (dancers, directors and choreographers) within the dance profession. [SBS 4.2i]
2. A practical understanding of historical and contemporary contexts of performance within ballet and contemporary dance. [SBS 4.2v]
3. Stylistic and interpretative differences within the studied fields. [SBS 4.2iii]
4. The processes by which performance is created (performance and production values). [SBS 4.2vii]
5. Performance, how it originates, is constructed, presented and received. [SBS 4.2vi]
6. The national and international professional dance community. [SBS 4.2ii]
7. The different beliefs, values and attitudes informing contemporary professional practice. [SBS 4.2ii, 4.3ii]
8. A diverse range of employment opportunities [SBS 4.2x]

B. Skills and other attributes: Intellectual Skills

1. Synthesise information from a range of sources in order to inform and progress own learning. [SBS 4.3i, 5.3ii]
2. Research and interpret information from text, video, performance and professional practitioners to enhance understanding of the profession. [SBS 4.2ix, 5.3i]
3. To be able to apply a creative and multi-disciplinary approach in a given area through understanding its relationship to the broader context. [SBS 4.3viii, 4.3ix]
4. Critical evaluation of performance events and processes – to embrace self-evaluation and evaluation of others. [SBS 5.6iv]
5. Ability to understand and articulate critical factors contributing to practice and performance. [SBS 4.3iv]
6. Undertake extended independent research. [SBS 5.7ii]
7. Understand the relationship of performance to the context of its production and reception. [SBS 4.2vi, 5.2iii]

C. Skills and other attributes: Subject-specific Skills

1. Attain a professional level of performance in Ballet and Contemporary Dance – in class, rehearsal and performance and will have an understanding of the use of jazz technique within a professional context. [SBS 5.2i, 4.2iii]
2. Respond appropriately to a range of performance situations. [SBS 4.3i, 5.2i]
3. Respond flexibly to wide range of creative and artistic demands within a rehearsal and performance situation. [SBS 4.2v, 4.3viii, 5.6iv]
4. Express meaning and emotion through performance. [SBS 4.3v, 5.2ii]
5. Present solo work in dance (Ballet and Contemporary), text and song. [SBS 5.2i, 5.2iii]
6. Demonstrate distinctive and unique qualities as a performer.[SBS 5.2ii, 4.3v]
7. Realise a performance from a documentary source. [SBS 4.2vii, 4.3iii]
8. Research, identify and respond to employment opportunities including the ability to demonstrate appropriate performance skills at audition. [SBS 5.2viii]
9. Identify and evaluate personal requirements in the practice of a holistic approach to the needs of a professional dancer, including warming up, cool down and exercise programme. [SBS 5.6iii]
10. Analyse strengths and match these to the needs of companies and organisations within the profession. [SBS 5.6v]
11. Identify Health and Safety issues within training, rehearsal and public performance. [SBS 5.4iii]

D. Skills and other attributes: Transferrable Skills

1. Ability to interact effectively as part of a team. [SBS 4.3vii, 5.8i]
2. Ability to take responsibility for and to evaluate own work. [SBS 5.7i, 5.2vii]
3. Research, gather, sift and collate information to a given brief, critically evaluate its significance and present findings verbally, in writing and performance. [SBS 5.7ii, 5.10i]
4. Develop a range of communication skills for use in different context including interview and presentation. [SBS 5.9i]
5. Reflect on own learning, identifying strategies for development, exploring strengths and weaknesses, seeking & using feedback, and developing progressive autonomy in learning as the course unfolds. [SBS 5.7i, 5.6v]

Teaching/learning and assessment methods and strategies used to enable the course learning outcomes to be achieved and demonstrated

Subject Specific Skills:

This course provides a practical understanding of the technical skills and artistry required by the profession in Ballet, Contemporary Dance and jazz techniques with the opportunity to extend the skill base to virtuosic level, and provides training in aspects of musical theatre performance. Throughout the course, and extensively in the Ballet Central module, knowledge is used in creative situations working with teachers and external professional practitioners leading to public performance opportunities in a range of contexts, including a national tour of small and mid-scale theatres as well as site-specific venues.

Experience of community and outreach work is achieved through a series of taught workshops, observations and participation in outreach events both in the local community and on tour with Ballet Central. The development of individual talent and unique performance qualities is achieved through the breadth of the curriculum, and, most importantly, the National Tour Ballet Central module. In this, the preparation and performance of a wide range of repertoire, requiring the practical application of different techniques and styles, alongside variations in artistic and musical interpretation and characterisation, facilitate the

development of individual strengths and versatility, leading to the development of the distinctive and unique performing artist.

Skills are taught through a range of methods: daily class, group and one-to-one coaching, recreation of existing repertoire, creation of original work, rehearsal and performance and video-analysis. Learning is assessed through a range of the following: class observation, video analysis, verbal presentation and interview, formal practical assessment and public performance, Self-assessment and peer assessment are used on a regular basis within the course.

The Independent Solo Project requires the selection, research, rehearsal and performance of an appropriate solo from ballet or contemporary repertoire. The selection of the solo requires analysis of personal strengths, weaknesses, skills and unique performance qualities, extensive research of documentary sources, such as text and video, as well as interview. Analysis of research will be used to inform both the rehearsal process and the final performance of the solo. Assessment is of written assignment, *viva voce*, and performance.

These skills are taught in practical workshop-based activities, though the Vocational Preparation Portfolio set tasks and in one-to-one interviews and tutorials. Specific training is given in audition technique, in health and safety issues, and exercise programmes. These areas are assessed through mock audition with visiting professional practitioners, interview, and oral contribution in class and in the Vocational Development Portfolio.

Knowledge and Understanding:

The work of key practitioners is woven into the practical modules of the course and is used to inform stylistic and interpretative differences. The work of a key practitioner in Ballet and Contemporary Dance is studied in depth throughout the Independent Solo Project, leading to solo performance. A range of teaching methods is employed for different learning outcomes and contexts and the knowledge is acquired through a number of routes.

The following methods are used:

- Lectures/seminars/tutorials
- Practical workshops (Repertoire and choreography)
- One-to-one interview
- Video screenings and analysis
- Visits to theatre or other performance events
- Rehearsal and performance with professional practitioners
- Independent research and presentation on set project, providing experience of structured intellectual enquiry and critical analysis, and demanding the ability to articulate observations and conclusions in a clear and persuasive written form.

Learning is assessed by:

Submission of written work: dissertation, *viva voce* examination, **Vocational Development Portfolio**.

- Contributions in practical sessions – oral, practical and creative
- Presentation of practical work in performance (internal and public)

Performance is studied both theoretically and in practice in the course. The preparation and production of the Ballet Central National Tour provides extensive learning opportunities and performance experience. Teaching methods include practical workshops (rehearsal and production), seminars, and video performance analysis; learning is assessed by the methods cited previously.

In stage three the national and international professional dance community is examined in relation to employment opportunities. Teaching methods include:

- Practical sessions with visiting professional practitioners
- Independent research and presentation (individually or in groups)

- Lectures/seminars/tutorials
- Video screening and analysis
- Assessments through the Professional Development Portfolio and oral presentation.

Intellectual Skills:

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.

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.

Tutorials (group and individual) based on cross-curricular themes and personal research and experience will provide opportunities to debate and synthesise arguments and theories. Guest lecturers, prescribed viewing (live performance and video recordings) and reading will further inform the debate and develop further understanding. Extensive performance experience within the Ballet Central national tour module, in a variety of settings with diverse audiences (schools, community, site specific, theatrical) demands the integrated use of skills and a creative approach.

The Vocational Development Portfolio requires and provides evidence of the use of all the resources and strategies listed above.

The research process involved in both the Vocational Development Portfolio and the Independent Solo Project, requires the ability to locate and critically assess a variety of relevant sources, using printed, electronic and visual media; as well as the ability to locate key practitioners to arrange interviews, and provide appropriate summaries of them. The ability is then required, to synthesise the information as it is applied to the issue under discussion and to the personal development of the student.

Transferable Skills:

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 Vocational Development Portfolio, in rehearsal, in *viva voce* assessment and in one-to-one interview.

For more information on the skills developed by individual modules and on the specific learning outcomes associated with any Certificate, Diploma or BA/BSc non-honours awards relating to this course of study, see the module mapping table, located at the end of this specification.

18. Course Structures and Requirements, Levels, Modules, Credits and Awards

The BA (Hons) Degree in Professional Dance and Performance Studies is a full-time, one-year course, principally designed to offer a course of study that is continuous with that provided by the school's FDA course, or equivalent. The course comprises five modules of study with a total of 120 credits, which are all required to obtain the final degree award BA (Hons). The course extends for thirty-seven weeks between September and July.

Code	Title	Level	Credits	Term(s)
Year 3				
Required Modules				
CSB301	Ballet & Contemporary Dance (3)	6	30	1, 2 and 3
CSB302	Musical Theatre/Drama	6	10	1
CSB303	Vocational Preparation and Portfolio	6	20	1, and 2
CSB304	National Tour	6	30	3
CSB305	Dissertation	6	30	3

19. 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.

20. 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, interview each term with the Director or Assistant Director, senior staff member and/or tutor.
- The weekly staff meeting of teaching staff regularly reviews student progress and identifies students who need particular help or attention. In these cases the student will be seen by the most relevant staff member – usually the tutor.
- The student handbook offers clear advice on who to see for particular problems as well as specific details on: staff and facilities, assessment, student support and guidance.
- Individual coaching is offered on a regular basis in ballet and according to need in other areas.
- Specific exercise /remedial programmes are provided for students where need is identified; this can be through the support service team, physiotherapist, Pilates (body conditioning) instructor, Recovery-from-Injury specialist, or, in cases relating to co-ordination, through the technique tutor.
- The integrated support team – physiotherapist, Pilates instructor 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.
- 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 Manager is available for consultation on issues relating to personal organisation – finance, accommodation, independent living and general health needs
- Support for EFL students so that they are not disadvantaged in their studies by reason of their language ability

21. Entry Profile
21.1 Entry Route For more detailed information, please refer to the admissions policy available on the School's website
For entry into the course, the normal requirement will be the successful completion of the Foundation Degree in Performance and Professional Dance at Central School of Ballet, submission of the application form and appropriate personal profile (see below). Alternatively, as a direct entry applicant, the normal requirement would be 240 credits on a directly comparable course (or equivalent), a practical audition with interview, submission of the application form, demonstration of the appropriate personal profile (see below) and the completion of a required entrance task (a piece of reflective writing and a research task). Further details about student transfer arrangements can be found on the School's website.
21.2 What does this course have to offer?
The course offers: <ul style="list-style-type: none"> • 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 • Extensive experience in professional performance in a range of environments through membership of Ballet Central • Opportunity to develop individual talent and unique performance skills • Full preparation for professional life, including audition technique • Excellent employment record for graduates
21.3 Personal Profile
Entry Route to the BA (hons) Top-up Course To gain a place on this course you will need to demonstrate the following learner profile: <ul style="list-style-type: none"> • A 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 • High technical accomplishment in Ballet (For applicants from the Foundation Degree in Performance and Professional Dance this is usually demonstrated by Ballet assessment scores, continuous and formal, of 55 and above). <p>Acceptance onto the BA (Hons) Top-up Degree course is at the discretion of the Artistic Director.</p>
22. Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning
22.1 Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards
<ul style="list-style-type: none"> • Quality Assurance Framework • Periodic Review • External Examiners system • QAA Higher Education Review • Student evaluations and feedback • Annual Course Monitoring Report, University of Kent template • Annual report for stakeholders including Board of Governors • Internal assessments each term leading to review and action plan, annual course review and development plan

<ul style="list-style-type: none"> • Reports and evaluation from visiting professionals and artistic advisors • Staff appraisal and development plans • Termly student interviews, feedback, goal setting and review
<p>22.2 Committees with responsibility for monitoring and evaluating quality and standards</p>
<ul style="list-style-type: none"> • CSB Academic Board (Full staff meeting) – the committee responsible for the courses, which includes relevant members of staff and, for unreserved agendas, student representatives. • Learning and Teaching Committee • Research and Ethics Committee • Access and Participation Committee • Student Voice Forum • Diversity and Inclusion Forum • University of Kent Board of Examiners (including the external examiners)
<p>22.3 Mechanisms for gaining student feedback on quality of teaching and their learning experience</p>
<ul style="list-style-type: none"> • Student End-of-Year Survey • Student module evaluations • Student Voice Forum • Diversity and Inclusion Forum • Student rep system • Annual NSS
<p>22.4 Staff Development priorities include:</p>
<ul style="list-style-type: none"> • Internal Teacher Wisdom Events • Internal Professional Development Activity • Internal Staff Training • HEA Fellowship membership • Annual appraisals • Professional body membership and requirements • Course team meetings • Research seminars • Conferences • Study leave • Equality, Diversity and Inclusivity (EDI) awareness
<p>23. Indicators of Quality and Standards</p>
<ul style="list-style-type: none"> • Annual External Examiner reports • Annual Course Monitoring Reports • Quality and Standards Review 2021 • University of Kent Periodic Review visit and report 2017
<p>23.1 The following reference points were used in creating these specifications</p>
<ul style="list-style-type: none"> • OfS B conditions • QAA UK Quality Code for Higher Education

- QAA Benchmarking statement for *Dance Drama and Performance Arts 2019*
- Staff research activities
- CSB Mission Statement/Plan and Undertakings to Students and Parents
- CSB Learning Teaching and Assessment Strategy (LTAS)
- CSB Assessment Procedures

24. Inclusive Course Design

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

Module Mapping: Foundation Degree in Professional Dance and Performance

	Module CSB 301 Ballet and Contemporary (3)	Module CSB 302 Musical Theatre and Drama	Module CSB 303 VPP	Module CSB 304 Ballet Central	Module CSB 305 Independent Solo Project
A1	X	X			X
A2	X				X
A3	X	X			X
A4			X	X	
A5	X			X	
A6	X		X		X
A7	X		X	X	
A8	X	X	X		
B1	X				X
B2			X		X
B3				X	X
B4			X	X	
B5	X		X		X
B6			X		X
B7				X	X
C1	X	X		X	
C2	X	X		X	
C3	X	X		X	
C4	X	X			
C5	X	X			
C6				X	X
C7				X	X
C8	X	X	X	X	
C9	X		X		
C10			X		X
C11			X	X	
D1	X			X	
D2	X	X	X	X	X
D3		X	X		X
D4		X	X	X	
D5	X	X		X	X

Section 3

Module Specification

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

Term 1	Term 2	Term 3
Ballet and Contemporary (3)	Ballet and Contemporary (3)	Ballet and Contemporary (3) 30 Credits
Vocational Preparation & Portfolio	Vocational Preparation & Portfolio 20 Credits	National Tour Ballet Central 30 Credits
Musical Theatre and Drama 10 Credits	National Tour Ballet Central	
Dissertation	Dissertation	Dissertation 30 Credits

BA (Hons) Top-up Degree: Professional Dance and Performance

1. **Title of the module**
CSB 301 Ballet and Contemporary Dance
2. **Division and School/Department or partner institution which will be responsible for management of the module**
Central School of Ballet
3. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**
Level 6
4. **The number of credits and the ECTS value which the module represents**
30 credits (15 ECTS)
5. **Which term(s) the module is to be taught in (or other teaching pattern)**
Terms 1, 2 and 3
6. **Prerequisite and co-requisite modules**
None
7. **The courses of study to which the module contributes**
Compulsory to the following courses: BA (Hons) Top up in Professional Dance and Performance
8. **The intended subject specific learning outcomes.**
On successfully completing the module students will be able to:
Unit 1 Ballet Technique
 - 8.1 Demonstrate a professional level of virtuosic performance in class, rehearsal and presentation including both solo and group work (Learning outcomes C1, C4 and C5)
 - 8.2 Show a professional level of performance in Pas de Deux work showing an ability to relate sensitively and functionally to a partner, and to communicate clearly with an audience. (Learning outcomes C1 and D1)
 - 8.3 Show a broad range of interpretative skills and sensitive musical responsiveness. (Learning outcomes C1, C3 and C4)
 - 8.4 Employ a range of performance skills which are informed by knowledge of style and context of performance. (Learning outcomes A3, A5, A6, A8 C2 and C3)
 - 8.5 Utilise appropriate performance skills for audition. (Learning outcomes A7, C8)
 - 8.6 Integrate practical understanding of key practitioners within ballet and important stylistic differences between the work (Learning outcomes A1, A2 and A3)

Unit 2 Contemporary Dance Technique

- 8.7 Demonstrate a professional level of performance in class, rehearsal and presentation including both group and solo work. (Learning outcomes C1, C4 and C5)
- 8.8 Evidence a practical understanding of the work of key practitioners in the contemporary dance field and important stylistic differences between this work and that studied in other areas. (Learning outcomes A1, A3 and A6).
- 8.9 Show interpretative skills and sensitive musical responsiveness. (Learning outcomes C1, C3 and C4)
- 8.10 Employ a range of performance skills which are informed by knowledge of style and context of performance. (Learning outcomes A3, A5, A8, C2 and C3)
- 8.11 Demonstrate a daring yet controlled use of weight transference through space. (Learning outcome C1)

9 The intended generic learning outcomes.

On successfully completing the module students will be able to:

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

10 A synopsis of the curriculum

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

11 Reading list

Ballet

- Franklin, E. (2004). *Conditioning for Dance*. Leeds, UK: Human Kinetics.
- 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.
- Morina, B. (2000). *Mime in Ballet*. Winchester: Woodstock Winchester Press.
- Paskevskaja, A. (2005). *Ballet Beyond Tradition*. Abingdon, Oxfordshire: Routledge.
- Serebrennikov, N. (2000). *Pas de Deux*. Florida: University Press of Florida.
- Taylor, J. (2015). *Dance Psychology for Artistic and Performance Excellence*. Champaign, USA: Human Kinetics.
- Vaganova, A. (1969). *Basic Principles of Classical Ballet: Russian Ballet Technique*. United Kingdom: Dover Publications Inc.

Contemporary Dance

Anderson, J. (1997). *Art Without Boundaries*. London: Dance Books Ltd.

Bremser, M. (1999). *Fifty Contemporary Choreographers*. London: Routledge.

Cohan, R. (1997). *The Dance Workshop*. London: Dance Books Ltd.

Jordan, S. (1992). *Striding out*. London: Dance Books.

McKim, R. (2004). *London Contemporary Dance Theatre*. Hampshire: Dance Books Ltd.

12 Contact Hours

Private Study: 65

Contact Hours: 235

Total: 300

13 Assessment methods

13.1 Main assessment methods

Continuous Assessment in class by tutor **20%**

This assesses achievements in subject specific learning outcomes 8.1, 8.2 and 8.3 in Ballet, 8.1, 8.2 and 8.3 in Contemporary dance, and generic outcomes 9.1, 9.3 and 9.4

Formal class assessment **80%**

This will assess the achievement of subject specific learning outcomes 8.1, 8.3, 8.4 and 8.5 in Ballet and 8.1, 8.2, 8.3, 8.4 and 8.5 in Contemporary dance and outcome 9.4 in the generic objectives.

13.2 Reassessment methods

Like for Like

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

Module learning outcomes against learning and teaching methods:

Module learning outcome	8.1	8.2	8.3	8.4	8.5	8.6	8.7	8.8	8.9	8.10	8.11	9.1	9.2	9.3	9.4	9.5	9.6
Private Study			X			X		X	X				X		X	X	
Class work	X	X	X	X	X	X	X	X	X	X	X	X		X	X		X

Module learning outcomes against assessment methods:

Module learning outcome	8.1	8.2	8.3	8.4	8.5	8.6	8.7	8.8	8.9	8.10	8.11	9.1	9.2	9.3	9.4	9.5	9.6
Continuous Assessment 20%	X	X	X	X		X	X	X	X	X	X	X	X	X	X	X	X
Formal Assessment 80%	X	X	X	X	X	X	X	X	X	X	X	X		X	X		X

15 Inclusive module design

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

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

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

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

Central School of Ballet

17 Internationalisation

Central School of Ballet is recognised as world-leading with respect to its specialist provision and the Foundation degree in Professional dance and performance course utilises embodied knowledges that foreground diverse and global perspectives. Our students come from around the world to study at the school and thus, the student body is international. Our faculty have had international careers and lived-experience of different cultures. Our graduates go on to have international careers as dance artists based in companies across the world sharing their understanding and experience with others in the settings they find themselves. Internationalisation is therefore embedded in much of the school ethos and pedagogical approach.

18 Partner College/Validated Institution

Central School of Ballet

19 University School responsible for the course

School of Arts and Humanities

SECTION 3: MODULE IS PART OF A COURSE 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 302 Musical Theatre and Drama
 2. **Division and School/Department or partner institution which will be responsible for management of the module**
Central School of Ballet
 3. **Level of the module (Level 4, Level 5, Level 6 or Level 7)**
Level 6
 4. **The number of credits which the module represents**
10 credits (5 ECTS)
 5. **Which term(s) the module is to be taught in (or other teaching pattern)**
Terms 1 or 2
 6. **Prerequisite and co-requisite modules**
None
 7. **The course (s) of study to which the module contributes**
Compulsory to the following courses: BA (hons) Top up in Professional Dance and Performance
 8. **The intended subject specific learning outcomes.**
On successfully completing the module, students will be able to:
 - 8.1 Demonstrate performance skills required in audition for Musical Theatre (Learning outcome C8)
 - 8.2 Present a solo song and scene work with confidence demonstrating appropriate interpretative skills and an ability to communicate meaning and emotion (Learning outcomes A8, C4 and C6)
 - 8.3 Utilise knowledge and understanding of Jazz technique to enable them to respond to the demands of the profession (Learning outcomes C1, C2 and C3)
 - 8.4 Pick up unseen movement sequences accurately and reproduce them showing appropriate style, musical responsiveness and performance skills (Learning outcomes A3, C3 and C1)
 - 8.5 Show an understanding of stylistic and interpretative differences within a given context (Learning outcome A3)
 - 8.6 Demonstrate a practical understanding of key practitioners within Musical Theatre and important stylistic difference between the work (Learning outcomes A1 and A3)
 9. **The intended generic learning outcomes.**
On successfully completing the module, students will be able to:
 - 9.1 Demonstrate communication skills (Learning outcome D4)
 - 9.2 Reflect on own learning, identifying strategies for development (Learning outcome D2 and D5)
 - 9.3 Research information to a given brief, critically evaluate its significance and use findings to inform performance (Learning outcome D3)

10. A synopsis of the curriculum

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

11. Reading List

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

DVDs

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

12. Contact Hours

Private Study: 60

Contact Hours: 40

Total:100

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

13.1 Main assessment methods

- | | |
|--|------------|
| Formal assessment (Jazz - dance) | 30% |
| This will assess achievements in subject specific learning outcomes 8.3, 8.4 and 8.5 | |
| Mock musical theatre audition | 40% |
| This will assess achievements in subject specific learning outcomes 8.1, 8.2, 8.4 and 8.5 and generic outcomes 9.1 | |
| Continuous assessment by tutor | 10% |
| This will assess achievements in subject specific learning outcomes 8.2, 8.3, 8.4 and 8.6 and generic outcomes 9.1 and 9.2 | |
| Performance (scene work) | 20% |
| This will assess achievements in subject specific learning outcomes 8.2 and 8.5 and generic outcome 9.1 | |

13.2 Reassessment methods

Like for like

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

Module learning outcomes against learning and teaching methods:

Module learning outcome	8.1	8.2	8.3	8.4	8.5	8.6	9.1	9.2	9.3
Private Study		X	X			X		X	X
Class/ Workshop	X	X	X	X	X	X	X	X	X

Module learning outcomes against assessment methods:

Module learning outcome	8.1	8.2	8.3	8.4	8.5	8.6	9.1	9.2	9.3
Continuous Assessment 10%		X	X	X		X	X	X	X
Formal Assessment Jazz 30%			X	X	X				
Mock Musical Theatre Audition 40%	X	X		X	X				
Performance Scene work 20%		X			X		X		X

15. Inclusive module design

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

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

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

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

Central School of Ballet

17. Internationalisation

Central School of Ballet is recognised as world-leading with respect to its specialist provision and the Foundation degree in Professional dance and performance course utilises embodied knowledges that foreground diverse and global perspectives. Our students come from around the world to study at the school and thus, the student body is international. Our faculty have had international careers and lived-experience of different cultures. Our graduates go on to have international careers as dance artists based in companies across the world sharing their understanding and experience with others in the settings they find themselves. Internationalisation is therefore embedded in much of the school ethos and pedagogical approach.

18. Partner College/Validated Institution

Central School of Ballet

19. University School (for cognate courses) or Faculty (for non-cognate courses) responsible for the course

School of the Arts and Humanities

SECTION 3: MODULE IS PART OF A COURSE 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"

-
1. **Title of the module**
CSB 303 Vocational Preparation and Portfolio
 2. **Division and School/Department or partner institution which will be responsible for management of the module**
Central School of Ballet
 3. **Level of the module (Level 4, Level 5, Level 6 or Level 7)**
Level 6
 4. **The number of credits and the ECTS value which the module represents**
20 credits (10 ECTS)
 5. **Which term(s) the module is to be taught in (or other teaching pattern)**
Terms 1, 2, and 3
 6. **Prerequisite and co-requisite modules and/or any module restrictions**
None
 7. **The course(s) of study to which the module contributes**
Compulsory to the following courses: BA (hons) Top up in Professional Dance and Performance
 8. **The intended subject specific learning outcomes.**
On successfully completing the module, students will be able to:
 - 8.1 Demonstrate the knowledge and understanding of the skills required to begin and maintain a career as a professional dancer (Learning outcome C8, C9)
 - 8.2 Evidence knowledge of the national and international dance community (Learning outcome A6, B2)
 - 8.3 Research, develop and respond to appropriate employment opportunities (Learning outcome A8, C8, C10)
 - 8.4 Identify and evaluate personal needs in relation to a holistic approach as a professional dancer-including warm up, cool down, exercise programme and nutrition (Learning outcome C9)
 - 8.5 Demonstrate knowledge and understanding of the production processes by which performance is created including lighting, sound, wardrobe, stage, front of house, marketing and tour planning (Learning outcome A4)
 - 8.6 Identify health and safety issues within rehearsal and public performances (Learning outcome C11)
 9. **The intended generic learning outcomes.**
On successfully completing the module, students will be able to:
 - 9.1 Critically evaluate performance events and processes by self and others (Learning outcome A7, B4 and D2)
 - 9.2 Understand and articulate critical factors contributing to practise and performance (Learning outcome B5)
 - 9.3 Research, gather, sift and collate information to a given brief, evaluate its significance and present findings verbally and in writing (Learning outcome A7, B6 and D3)
 - 9.4 Utilise a range of communication skills in interview and presentation (Learning outcome D4)
 - 9.5 Reflect on own learning, identify strategies for development through examination of strengths, weaknesses and long-term aims (Learning outcomes B5, B6 and D2)

10. A synopsis of the curriculum

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

11. Indicative Reading List

- Brian, T. (2003). *Goals!*. San Francisco, Calif.: Berrett-Koehler.
- Caldwell, C. (2001). *Dance and Dancers Injuries*. Chichester: Corpus Publishing Limited.
- Clippinger, K. (2007). *Dance Anatomy and Kinesiology*. Leeds: Human Kinetics.
- Cottrell, S. (2003). *Skills for Success, The Personal Development Planning Handbook*. Hampshire: Palgrave Macmillan.
- Fraser, N. (1993). *Lighting and Sound*. London: Phaidon Press Limited.
- Holt, M. (1993). *Costume and Make-Up*. London: Phaidon Press Limited.
- Howse, J. and McCormack, M. (2009). *Anatomy, dance technique & injury prevention*. London: Methuen Drama.
- McArdle, W. D., Katch, F. I., and Katch, V. L. (2015). *Exercise Physiology: Nutrition, Energy and Human Performance*. 8th Ed. Baltimore, MD: Wolters-Kluwer.
- Moon, J. A. (1999). *Reflection in Learning & Professional Development*. London: Kogan Page Limited.
- Moon, J. A. (2006). *Learning Journals, A Handbook for Reflective Practice and Professional Development*. Oxon: Routledge
- Pallin, G. (2003). *Stage Management - The Essential Handbook*. London: Nick Hern Books Limited.
- Quin, E., Rafferty, S., & Tomlinson, C. (2015). *Safe Dance Practice*. Champaign, IL: Human Kinetics.
- Simmel, L. (2013). *Dance Medicine in Practice: Anatomy, Injury Prevention, Training*. Oxon: Routledge.
- Wilmerding, M. and Krasnow, D. (2014). *Dancer Wellness*. Champaign: Human Kinetics.

Internet Sources

IADMS (2023) *Resources - International Association for Dance Medicine & Science*. [online] Available at: <https://iadms.site-ym.com/?page=A4>.

12. Contact hours

Private Study: 148

Contact Hours: 32-52

Total: 200

13. Assessment methods

13.1 Main assessment methods

Continuous assessment by tutor **25%**

This will assess achievements in subject specific learning outcomes 8.1, 8.2, 8.3, 8.4, 8.5 and 8.6 and generic outcomes 9.1, 9.2, 9.3, 9.4 and 9.5

Vocational Preparation Portfolio Assignments 75%

This will assess achievements in subject specific learning outcomes 8.1, 8.2, 8.3, 8.4 and 8.5 and generic outcomes 9.1, 9.3 and 9.5

13.2 Reassessment methods

Like for like

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

Module learning outcomes against learning and teaching methods:

Module learning outcome	8.1	8.2	8.3	8.4	8.5	8.6	9.1	9.2	9.3	9.4	9.5
Private Study	X	X	X	X	X	X	X	X	X	X	X
Class Work / Lecture / 1:1	X	X	X	X	X	X	X	X	X	X	X

Module learning outcomes against assessment methods:

Module learning outcome	8.1	8.2	8.3	8.4	8.5	8.6	9.1	9.2	9.3	9.4	9.5
Continuous Assessment 25%	X	X	X	X	X	X	X	X	X	X	X
Formal Assessment 75%	X	X	X	X	X		X		X	X	X

15. Inclusive module design

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

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

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

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

Central School of Ballet

17. Internationalisation

Central School of Ballet is recognised as world-leading with respect to its specialist provision and the Foundation degree in Professional dance and performance course utilises embodied knowledges that foreground diverse and global perspectives. Our students come from around the world to study at the school and thus, the student body is international. Our faculty have had international careers and lived-experience of different cultures. Our graduates go on to have international careers as dance artists based in companies across the world sharing their understanding and experience with others in the

settings they find themselves. Internationalisation is therefore embedded in much of the school ethos and pedagogical approach.

18. Partner College/Validated Institution

Central School of Ballet

19. University Division responsible for the course

School of the Arts and Humanities

SECTION 3: MODULE IS PART OF A COURSE 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 304 National Tour Ballet Central
 2. **Division and School/Department or partner institution which will be responsible for management of the module**
Central School of Ballet
 3. **Level of the module** (Level 4, Level 5, Level 6 or Level 7)
Level 6
 4. **The number of credits and the ECTS value which the module represents**
30 credits (15 ECTS)
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
 5. **Which term(s) the module is to be taught in (or other teaching pattern)**
Terms 2 and 3
 6. **Prerequisite and co-requisite modules**
None
 7. **The course(s) of study to which the module contributes**
Compulsory to the following courses: BA (hons) Top up in Professional Dance and Performance
 8. **The intended subject specific learning outcomes.**
On successfully completing the module, students will be able to:
 - 8.1 Develop an understanding of the processes by which performance is created (performance and production values) in a range of contexts. (Learning outcome A4)
 - 8.2 Develop practical understanding of performance, how it originates, is constructed, presented and received. (Learning outcome A5)
 - 8.3 Develop and maintain a professional level of performance in ballet and contemporary dance responding appropriately to a range of rehearsal and performance situations. (Learning outcome C1, C2)
 - 8.4 Respond flexibly to a wide range of creative and artistic demand within a rehearsal and performance situation (Learning outcome C3)
 - 8.5 Develop individual and unique qualities as a performer (Learning outcome C6)
 - 8.6 Develop the skills to contribute to community and outreach work as a professional dancer (Learning outcome D4, C3)
 9. **The intended generic learning outcomes.**
On successfully completing the module, students will be able to:
 - 9.1 Work effectively as part of a team. (Learning outcome D1)
 - 9.2 Reflect on their own performance, identifying strategies for development, exploring strengths and weaknesses, and developing autonomy in learning. (Learning outcome B4, D2 and D5)
 - 9.3 Adapt performance skills according to the context of the performance event. (Learning outcome B7)
 - 9.4 Apply skills from a range of disciplines in order to achieve a high standard of performance. (Learning outcome B3)

9.5 Understand the importance of key personal management issues in relation to the needs of a touring, professional dancer. (Learning outcome C8 and C11)

10. A synopsis of the curriculum

This module provides extensive creative, rehearsal and performing experience and culminates in a tour to a range of professional venues (theatres – mid and small-scale, arts centres, schools and community facilities). The tour consists of performances in a minimum of 8 theatres across the UK. All students will be provided with opportunities to perform live to audiences as part of the course. In addition students participate in outreach work aimed at the under 18 age group performing in a range of non-conventional dance venues. The programmes prepared and performed use a range of styles, ballet, contemporary dance, jazz dance and dramatic works, the majority of which are created on the students by professional choreographers. In addition to performing, the students gain practical understanding of all technical aspects of theatre working in teams on the get-in/get-out, lights, stage, sound and wardrobe and FOH publicity.

11. Indicative Reading List

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

Docherty, P. and White, T. (1996.) *Design for performance*. London: Lund Humphries.

Fraser, N. (2007). *Stage Lighting Design - A Practical Guide*. Marlborough: The Crowood Press.

Holt, M. (1989). *Costume and make-up*. New York - N.Y.: Schirmer Books.

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

Jans, M. and Landes, W. (1992). *Stage make-up techniques*. Studio City, CA: Players Press.

Moon, J. A. (1999). *Reflection in Learning & Professional Development*. London: Kogan Page Limited.

Moon, J. A. (2004). *A Handbook of Reflective and Experiential Learning*. Oxon: Routledge Falmer .

Moon, J. A. (2006). *Learning Journals, A Handbook for Reflective Practice and Professional Development*. Oxon: Routledge.

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

12. Contact Hours

Private Study: 39

Contact Hours: 281

Total: 320

13. Assessment methods

13.1 Main assessment methods

Performance assessment 60%

This will assess achievements in subject specific learning outcomes 8.3 and 8.4 and generic outcomes 9.4 and 9.5

Continuous assessment on tour by tutor 40%

This will assess achievements in subject specific learning outcomes 8.1, 8.2 and 8.4 and generic outcomes 9.1, 9.2, 9.3 and 9.5

13.2 Reassessment methods

Like for like

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

Module learning outcomes against learning and teaching methods:

Module learning outcome	8.1	8.2	8.3	8.4	8.5	8.6	9.1	9.2	9.3	9.4	9.5
Private Study		X	X		X			X		X	X
Class Work / Workshop	X	X	X	X	X	X	X		X	X	X

Module learning outcomes against assessment methods:

Module learning outcome	8.1	8.2	8.3	8.4	8.5	8.6	9.1	9.2	9.3	9.4	9.5
Continuous Assessment 40%	X	X		X		X	X	X	X		X
Performance 60%			X	X	X					X	X

15. **Inclusive Module Design**

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

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

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

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

Central School of Ballet

17. **Internationalisation**

Central School of Ballet is recognised as world-leading with respect to its specialist provision and the Foundation degree in Professional dance and performance course utilises embodied knowledges that foreground diverse and global perspectives. Our students come from around the world to study at the school and thus, the student body is international. Our faculty have had international careers and lived-experience of different cultures. Our graduates go on to have international careers as dance artists based in companies across the world sharing their understanding and experience with others in the settings they find themselves. Internationalisation is therefore embedded in much of the school ethos and pedagogical approach.

18. **Partner College/Validated Institution**

Central School of Ballet

19. **University Division responsible for the course**

School of the Arts and Humanities

SECTION 3: MODULE IS PART OF A COURSE 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 305 Independent Solo Project
 2. **Division and School/Department or partner institution which will be responsible for management of the module**
Central School of Ballet
 3. **Level of the module (Level 4, Level 5, Level 6 or Level 7)**
Level 6
 4. **The number of credits and the ECTS value which the module represents**
30 credits (15 ECTS)
 5. **Which term(s) the module is to be taught in (or other teaching pattern)**
Terms 1, 2 and 3
 6. **Prerequisite and co-requisite modules**
None
 7. **The course(s) of study to which the module contributes**
Compulsory to the following courses: BA (hons) Top up in Professional Dance and Performance
 8. **The intended subject specific learning outcomes.**
On successfully completing the module, students will be able to:
 - 8.1 Develop knowledge and understanding of a key choreographer within the dance profession, including stylistic and interpretative qualities within their work and historical context of performance. (Learning outcome A1, A2, A3 and A6)
 - 8.2 Understand the processes within the development of a performance role including extensive relevant research and critical evaluation, appropriate character development and rehearsal and performance preparation (physical and psychological) (Learning outcome B6, C6, C7 and D3)
 - 8.3 Realise a solo performance from video and text (Learning outcome C7)
 - 8.4 Use knowledge and understanding of own strengths, weaknesses and distinctive, unique qualities as a performer to select appropriate performance material (Learning outcome C6, C10 and D5)
 9. **The intended generic learning outcomes.**
On successfully completing the module, students will be able to:
 - 9.1 Synthesise information from a range of sources to inform and progress performance. (Learning outcome B1 and B3)
 - 9.2 Undertake extended independent research. (Learning outcome B6)
 - 9.3 Research, gather, sift and collate information to a given brief, critically evaluate its significance and present findings verbally, in writing and performance. (Learning outcome D3)
 - 9.4 Develop and manage a rehearsal scheme appropriate to the chosen brief. (Learning outcome B7 and D2)
 - 9.5 Understand and articulate critical factors contributing to a successful performance event (Learning outcome B5)

10. A synopsis of the curriculum

This module requires the synthesis of information from across the whole course and is based around the extensive research, selection, development and performance of an appropriate solo from existing ballet or contemporary dance repertoire. The selection of the solo requires personal exploration of strengths, weaknesses and targets, review of current knowledge i.e. solos previously studied, research of new areas, through video, interview, live performance, and consultation with appropriate tutors and professional practitioners.

Following selection of the solo the student undertakes extensive research to support the appropriate stylistic performance of the solo to a high standard. This will include historical and contemporary context, appropriate costuming, interview with performers of the role in a professional context. The student plans the rehearsal process drawing on the skills of tutors and professional dancers and examines development potential within the role. Finally the student prepares for performance of the solo which is given at the end of the academic year.

11. Indicative Reading List

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

12. Contact Hours

Private Study: 264
Contact Hours: 36
Total: 300

13. Assessment methods

13.1 Main assessment methods:

Performance **50%**

This will assess achievements of learning outcomes in specialist skills 8.1 and 8.3 and in generic outcomes 9.1

Written element **25%**

This will assess achievements of learning outcomes in specialist skills 8.1, 8.2, and 8.4 and in generic outcomes 9.1, 9.2, 9.3, 9.4 and 9.5

Viva Voce **25%**

This will assess achievements of learning outcomes in specialist skills 8.1, 8.2 and 8.4, and in generic outcomes 9.2, 9.3 and 9.5.

13.2 Reassessment methods:

Like for like

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

Module learning outcomes against learning and teaching methods:

Module learning outcome	8.1	8.2	8.3	8.4	9.1	9.2	9.3	9.4	9.5
Private Study	X	X	X	X	X	X	X	X	X
Tutorial	X	X				X	X		X

Module learning outcomes against assessment methods:

Module learning outcome	8.1	8.2	8.3	8.4	9.1	9.2	9.3	9.4	9.5
Performance 50%	X		X		X				
Written Element 25%	X	X		X	X	X	X	X	X
Viva Voce 25%	X	X		X		X	X		X

15. Inclusive Module Design

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

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

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

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

Central School of Ballet

17. Internationalisation

Central School of Ballet is recognised as world-leading with respect to its specialist provision and the Foundation degree in Professional dance and performance course utilises embodied knowledges that foreground diverse and global perspectives. Our students come from around the world to study at the school and thus, the student body is international. Our faculty have had international careers and lived-experience of different cultures. Our graduates go on to have international careers as dance artists based in companies across the world sharing their understanding and experience with others in the settings they find themselves.

18. Partner College/Validated Institution

Central School of Ballet

19. University Division responsible for the course

School of the Arts & Humanities

SECTION 3: MODULE IS PART OF A COURSE 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
.....

Section 4

Assessment Information

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

Assessment Criteria

BA (Hons) Top-up 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, vocational preparation, and Dance Studies which will be assessed both on a continuous basis and through the portfolio.

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

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

Continuous assessment

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

Single assessment event:

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

Written and Presentation Work:

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

Marking Descriptors

The following marking descriptors are used for the BA (Hons) Top-up Degree course:

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

Year 3 BA (Hons) Top-up Degree

All modules are compulsory

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

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

Progression and Outcomes

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

The pass mark is set at 40%

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

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

BA (Hons)
Band Descriptors
Ballet, Contemporary & Jazz

95, 100 Exceptional.

As Outstanding plus;

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

82, 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 Unsatisfactory / limited. Not meeting the criteria.

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

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

BA (Hons) Band Descriptors

National Tour Ballet Central - Performance

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

82, 85, Outstanding, Many excellent features, some exceptional.

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

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

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

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

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

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

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

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

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

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

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

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

BA (Hons) Band Descriptors

Solo Performance

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

82, 85, Outstanding, Many excellent features, some exceptional. As Excellent plus: Sophisticated analysis of own distinctive qualities as a performer in selecting appropriate solo. Demonstrates a relaxed and confident stage presence which is individual and unique. Shows versatility and can meet a full range of artistic demands. There is consistent attention to detail in the articulation of movement. Shows an intuitive sense of musical responsiveness and delivers an honest, natural performance. Shows a sophisticated cohesiveness of musicality, artistry, technical assurance and physical aesthetic. Performances in the upper end of this band will be of a high professional standard. Shows a sophisticated embodiment of relevant research drawing on a range of sources.

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

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

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

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

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

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

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

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

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

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

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

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

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

82, 85 Outstanding, Many excellent features, some exceptional.

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

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

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

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

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

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

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

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

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

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

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

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

BA (Hons) Band Descriptors **Scene work**

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

82, 85 Outstanding, Many excellent features, some exceptional.

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

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

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

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

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

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

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

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

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

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

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

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

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

BA (Hons) Band Descriptors
Vocational Preparation Portfolio

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

82, 85 Outstanding, All the work is excellent and much is outstanding

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

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

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

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

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

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

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

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

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

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

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

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

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

BA (Hons) Band Descriptors **Dissertation**

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

82, 85 Outstanding, All work is excellent and much is outstanding.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

82, 85 Outstanding, Many excellent features, some exceptional.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

82, 85 Outstanding, Many excellent features, some exceptional.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

82, 85 Outstanding, Many excellent features, some exceptional.

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

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

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

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

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

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

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

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

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

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

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

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