

FOUNDATION DEGREE
PROFESSIONAL DANCE AND PERFORMANCE



2025-2026 COURSE HANDBOOK

Foundation Degree Professional Dance and Performance

2025- 2026 Course Handbook

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INTRODUCTION

This handbook provides an overview of the Foundation Degree course at Central School of Ballet. It outlines the course structure, assessment methods, and the key academic policies and procedures that apply to all students enrolled on the programme.

While this document supports students' understanding of the course as a whole, it does not replace individual class aims and instructions provided by teaching staff. Instead, it demonstrates how the various elements of the programme combine to offer a comprehensive training that prepares students for professional careers in dance and progression to the BA (Hons) Top-Up Degree.

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. Gable and Stannard 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, and 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

HIGHER EDUCATION POLICIES AND PROCEDURES

Central School of Ballet maintains a set of Higher Education policies and procedures that support the academic and professional standards of its programmes and the student experience. These policies outline key procedures and expectations regarding teaching, learning, assessment, conduct, wellbeing, and institutional governance.

All current policies are available on the school's website at:

www.centralschoolofballet.co.uk/policies

Students are responsible for familiarising themselves with all Higher Education and other Central policies and procedures throughout their studies. They cover areas including:

- Assessment and Feedback
- Attendance and Engagement
- Student complaints and appeals
- Academic integrity and misconduct
- Non- Academic misconduct and Code of Behaviour
- Use of AI and digital tools
- Fees, refunds, and compensation
- Safeguarding and Sexual Misconduct and Harassment
- Freedom of Speech
- Casting and professional work opportunities
- Support Through Studies

University of Kent Academic Regulations

In addition to Central' own policies and procedures, the University of Kent, as our degree validator, sets the formal regulations that govern academic processes, including academic appeals and academic misconduct.

These can be accessed directly via the University of Kent website:

- **Academic Appeals**
<https://www.kent.ac.uk/education/academic-appeals>
- **Academic Integrity and Misconduct**
<https://www.kent.ac.uk/education/academic-integrity>

Students should consult these regulations when needed, particularly in relation to assessment outcomes or academic conduct.

ATTENDANCE AND ENGAGEMENT

Central School of Ballet ('Central') is committed to excellence in education, and to support the progression and achievement of all our students. Central provides world class dance training and we expect the highest standards from our students. As such we expect students to **attend 100% of timetabled sessions** where this is in the student's best interest. As training professionals, the attendance replicates the professional world in which you are present unless there are circumstances that prevent this, such as illness or personal problems.

- Students are expected to engage fully with their studies whilst registered at the School, including attendance at all scheduled lectures, seminars, tutorials, rehearsals, performances and any other event or meeting convened as part of the teaching, learning or assessment for that module and/or programme unless an authorised absence has been granted or a reasonable adjustment has been agreed. Registers are taken for all classes, and attendance is carefully monitored by the Registry and Higher Education teams and dance tutors.
- Regular and consistent attendance and engagement in class is essential for effective learning and is a key factor in being a successful dancer. If students are absent, they break patterns required for successful learning, have a disruptive effect on both the tutors and their peers' learning and progress, and miss out on vital feedback, information and opportunities (such as casting), all part of the training and student experience. A lack of attendance can also hamper a strong sense of belonging to the training course, with your peers and the wider Central environment.
- This policy also considers a student's Engagement Beyond Attendance, i.e. beyond physical presence, engagement is reviewed, evaluated and assessed through active participation in class, interaction with online resources, completion of coursework, and communication with staff.
- This policy clarifies Central's expectations of each student pertaining to attendance and engagement, explains the process for student absences, and explains the consequences and process of non- engagement.
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For full details, students should refer to the

Attendance and Engagement Policy: [Higher Education Policies and Procedures - Central School of Ballet](#)

ASSESSMENT AND FEEDBACK

Assessment is used to evaluate your skills and knowledge in the different areas of the course against the assessment criteria and offers a formal opportunity to provide feedback on your progress. All modules are assessed, and details of assessment are given in your module briefs.

There are two modes of assessment used in undergraduate study: Continuous Assessment and Formal Assessment. In Continuous Assessment, all your work and active engagement in class is taken into consideration; Formal Assessments take a variety of forms but are concerned with evaluating you at one given time and usually allows you to prepare for in advance. Modes of formal assessment include showings of work (such as a dance class); performances; and mock auditions. In addition, your Contextual Studies assignments are submitted for Formal Assessment.

Each mode of assessment (or component of) exists to evaluate your knowledge, skills and abilities against the defined assessment criteria, which are designed to show what students have learned as part of the module's intended learning outcomes. Assessment is then expressed in feedback and a mark. All feedback and marks then provide information on the ability and progress of each student in fulfilling the aims of the course.

Throughout their studies at Central, students will receive regular assessment literacy and information from the Higher Education team and tutors. This information details what assessment and feedback is, what the process of continuous and formal assessment is each year, how the process is equitable and what measures are in place if you do not pass assessment.

All assessment processes adhere to the [University of Kent Credit Framework](#)

Full details of the School's Assessment and Feedback Policy can be found on the website: [Higher Education Policies and Procedures - Central School of Ballet](#)

BOARD OF EXAMINERS AND EXTERNAL EXAMINERS

All assessment marks remain provisional until they have been formally approved by the Board of Examiners. This meeting, which typically takes place in July each year, is chaired by the University of Kent and attended by Central School of Ballet representatives and External Examiners.

Leading up to the Board of Examiners, all student work and marks undergo a rigorous process of internal and external moderation to ensure fairness, accuracy, and alignment with national academic standards.

The Central School of Ballet members currently approved by the University of Kent to sit on the Board of Examiners are:

- Director of Higher Education
- Artistic Director and Professional Training Lead
- Head of Studies

External Examiners are appointed by the University of Kent and serve an essential quality assurance function. Their role is to provide independent, expert judgement on the academic standards of the programme and to confirm that assessment processes are conducted fairly and transparently. They also compare the standards of student work with those on similar programmes nationally.

External Examiners do not assess individual students directly. They review a representative sample of assessed work and participate in moderation discussions and Board meetings to ensure the integrity of outcomes.

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

MITIGATION OF EXTENUATING CIRCUMSTANCES

Occasionally, a student may experience serious personal, medical, or other circumstances that affect their ability to complete assessment or engage with their studies. Where this occurs, students may request consideration under the University of Kent's Extenuating Circumstances (Mitigation) Policy.

Extenuating circumstances are defined as exceptional, short-term events that are outside a student's control, and which have a demonstrable impact on academic performance or attendance. Examples include significant illness, injury, or serious personal disruption.

Full details of the University's policy and procedures, including how to submit a claim, can be found here: [University of Kent Mitigation Policy \(Annex 9\)](#)

Students will be supported throughout the process through the Support through Studies Framework and are strongly encouraged to speak to their tutor or the Head of Studies at the earliest opportunity if they are experiencing difficulties that may affect their ability to complete their studies.

STUDENT LEARNING SUPPORT AND SUPPORT THROUGH STUDIES FRAMEWORK

Central School of Ballet is committed to supporting the academic, vocational, and personal development of every student. A range of academic and learning support services is available to help students succeed in all aspects of their training, including the contextual studies modules. Support is responsive to individual needs and delivered through a coordinated approach across academic, wellbeing, and specialist services.

Academic Support

Students can access a range of academic support throughout their studies, including:

- A full induction programme, outlining course aims, content, assessment methods, available support, and use of resources and facilities
- A Course Handbook containing key information about the programme, School policies and procedures, and how to access support
- Tutorials that integrate both practical and theoretical guidance, tailored to the needs of a conservatoire environment
- Tutorials and individual feedback sessions
- Access to a well-stocked library with books and e-resources, journals, DVDs, and research guidance, including library inductions and study skills materials
- Use of the School's Virtual Learning Environment (Moodle), which provides course materials, assessment guidance, and research databases

Study skills Support

In addition to support provided by academic tutors, the Higher Education Team offers tailored services to help students succeed:

- Academic study skills support, including help with research, writing, referencing, and preparation for assessments
- Individualised academic writing support, including help with writing, research, proofreading, and study skills
- Skills support on self-organisation, independent learning strategies, and time management
- Bespoke and regular support sessions for Direct Entry and international students
- Screening for Specific Learning Differences (SpLD) for all students on entry to the programme
- Development of Enhanced Learning Agreements (ELAs), where required, and coordination of support through in-house and external providers
- Assistance with Disabled Students' Allowances (DSA) applications and ongoing coordination of approved support and specialist equipment

These services are designed to ensure students with additional learning needs or individual circumstances are fully supported to achieve their academic potential.

Wellbeing and Specialist Support

Central also provides access to a range of physical, wellbeing, and specialist services, including:

- A physiotherapist, Pilates instructor, and Injury Prevention and Recovery specialist
- Strength and conditioning coaching tailored to the needs of dancers
- Mental health support and access to external specialist mentoring services
- Support for students whose first language is not English
- Dedicated careers advice and links to the dance and performing arts industries

These services reflect the School's holistic approach to student support, recognising the demanding nature of vocational training and the importance of maintaining overall wellbeing.

Reasonable Adjustments and Fair Access

All modules are delivered in accordance with the School's published Equality and Diversity policies. As far as reasonably possible, curriculum content, learning and teaching methods, and assessments are designed to avoid unjustified disadvantage to any student.

When necessary, Central makes use of the University of Kent's academic regulations to apply appropriate reasonable adjustments. These are informed by evidence, such as medical documentation or formal diagnoses, and ensure students can fairly demonstrate their abilities during assessment.

PROGRESS AND PROGRESSION

Monitoring Student Progress

Student progress is monitored on an ongoing basis through daily observation by the teaching staff, including course tutors, the Artistic Director and Professional Training Lead. Progress is also reviewed through scheduled feedback sessions, formal assessments, and regular meetings of the teaching and support teams.

Concerns about student progress may be raised at any time. These are first reviewed by the Senior Management Team (SMT), who determine whether further support or formal intervention is needed. All students' academic and practical progress is discussed at least once per term at team meetings chaired by the Artistic Director. If a student's progress is causing concern, the student will be supported through the School's **Support Through Studies Framework**. This framework ensures that students receive appropriate guidance and support to address difficulties affecting their engagement, progression, or wellbeing.

The Support Through Studies Framework can be found on the website: [Higher Education Policies and Procedures - Central School of Ballet](#) **Progression to the BA (Hons) Top-Up Degree**

Students should note that successful completion of the Foundation Degree in Professional Dance and Performance does not automatically guarantee progression to the BA (Hons) Top-Up Degree. These are two separate courses with distinct admissions processes.

Progression to the BA (Hons) Top-Up Degree requires:

- Successful completion of all components of the Foundation Degree
- Submission of a formal application for entry to the BA (Hons) Top-Up Degree
- A demonstrated personal and professional profile appropriate to the demands of the final year of professional dance training

Students are expected to demonstrate the following qualities:

- A sustained commitment to intensive, vocational training in dance
- Interest and ability in both practical and academic aspects of the course
- Willingness and stamina to engage fully in long rehearsal and performance periods
- Motivation to achieve high technical standards through safe and healthy practices
- A creative approach to performance and study, and a commitment to personal and artistic development
- High technical accomplishment in Ballet, typically evidenced by assessment scores (continuous and formal) of 55 or above

Final decisions on entry to the BA (Hons) Top-Up Degree are made at the discretion of the Artistic Director.

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 in Section 3 Module Specifications. The accuracy of the information contained in this specification is reviewed by the University of Kent and may be checked by the Quality Assurance Agency for Higher Education.

Information about the Course

Required Information	Data
1. Awarding Institution/Body	University of Kent
2. Teaching Institution	Central School of Ballet
3. School responsible for management of the course	School of Arts and Architecture
4. Name of Owing Department	School of Arts and Architecture
5. Course	Foundation Degree in Professional Dance and Performance
6. Teaching Site	Central School of Ballet
7.1. Study Mode	Full-time
7.2. Delivery Mode	In person
8. Course accredited by	N/A
9.1. Final Award	Foundation Degree in Professional Dance and Performance
9.2. Alternative Exit Awards	Certificate in Professional Dance and Performance
10. UCAS Code (or other code)	
11. Credits/ECTS Value	240 credits (120 ECTS)
12. Study Level	Level 4 and 5
13. Intended Start Date of Delivery of this Course Specification	from September 2024

Course Entry Requirements

The minimum age to study at Central School of Ballet is at least 16 years old by 1 September in the year the course begins. The School is a collaborative partner with the University of Kent with whom it has an exceptional agreement to admit students at age 16 to the Foundation Degree course. Central ensures that, where minors are admitted to the programme, staff likely to have contact with such students will have undergone the necessary enhanced DBS checks.

Specific Entry Requirements

For entry at the beginning of Year 1, the normal requirement will be: aged 16 on entry; adequate physical, technical & artistic aptitude and previous training (tested at audition); five passes (9 – 1) predicted at GCSE including English Language (desirable) or equivalent; or satisfactory completion of required entrance tasks; and interest in and aptitude for further academic study.

Personal Profile

At the commencement of their studies, the typical applicant might be expected to demonstrate:

- 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

English Language Requirements

Applicants for whom English is not their native language are required to achieve a minimum B1 Level, reaching a 4.0 score in each module band, in an approved English language examination such as International English Language Testing System (IELTS).

Recognition of Prior Learning (RPL)

Students may be admitted to the programme with advanced standing in line with the University's standard RPL requirements. Such cases are subject to prior approval by the University of Kent according to its RPL process.

For entry into Year 2 the normal requirement will be the successful completion of a Certificate (i.e. 120 units of certificate level learning on a directly comparable course or equivalent); or satisfactory completion of required entrance tasks; a piece of reflective writing or a research task and an audition.

See [Annex R of the Codes of Practice for Taught Courses](#) for more information.

Additional Costs Associated with the Course

For all students:

- It is compulsory for students to have private medical insurance. Students are encouraged to register with our school private medical scheme (currently provided by

AXA PPP Healthcare) which is charged at cost by Central. Estimated annual cost in the region of £1490.00.

- Compulsory school uniform: For female students: approximately £600 annually. For male students: approximately £400 annually. In addition to this, students may go through several pairs of ballet and pointe shoes per year. Female students will also be required to purchase a classical practice tutu Estimated cost of £150.00.
- Students will require access to a personal device i.e a laptop or computer and access to sufficient Wi-Fi to allow them to carry out the written or online elements of the course.
- Students are required to purchase a notebook / journal.

Direct Entry Students

- For Direct Entry students only, a one-off acceptance fee of £100 will be due when you accept your place on the course.
- Home fee paying students (who are not eligible for the Assisted Application Scheme) will be required to pay a £650.00 deposit, to secure their place. This deposit will then be deducted from further additional costs, such as the private medical insurance.
- Direct Entry students are required to complete the Central School of Ballet 'Health Certificate', which needs to be completed by the student's local GP. Please note, not all GPs are able to complete such a document, so it may be necessary for students to have this completed by a private Doctor. Prices may vary.

International Students

- For Direct Entry students, a deposit of £3,000.00 will be required to secure your place on the course.
- International students who will require a Student Visa will be required to cover the cost of the visa which is £363 (at date of publication) if applying from outside of the UK or £490 if applying from in the UK
- In addition to the cost of the visa itself, the student will be expected to cover any other costs that form part of the visa process, including but not limited to, the IELTS Academic for UKVI Exam (English Language Exam) and the health surcharge. For more information on the Student Visa and costs, please visit <https://www.gov.uk/student-visa>
- International students whose first language is not English, are required to attend English as a Foreign Language (EFL) classes. Estimated annual cost in the region of £440.

Educational Aims of the Course

This course aims to:

1. To provide an excellent quality of higher education in Professional Dance and Performance studies.
2. To nurture and sustain an educationally and artistically stimulating environment which encourages and enables our students to achieve their creative, artistic and intellectual potential.
3. To produce motivated graduates who display technical excellence, originality, insight and are equipped to meet the needs of the dance and theatre profession.

4. To develop critical judgement, self-discipline and personal organisational skills to enable graduates to respond positively to the challenges of a long and versatile career within the dance profession and future development of training.
5. To enhance the learning experience of students through the use of a range of teaching and assessment methods which reflect and respond to the values and diversity inherent in the dance profession.
6. To produce graduates of value nationally and internationally, who have been enabled to develop their capacity to learn and are prepared for employment or further study.
7. To provide teaching that is informed by research, current developments in the pedagogy of dance and enriched by continuing professional development.
8. To offer students the opportunity to progress from the Foundation Degree to a BA (Hons) Top-up Degree in Professional Dance and Performance through a third year of study and performance experience.
9. To ensure that students are informed of and equipped for appropriate employment in the dance industry through the use of the knowledge and expertise of the international teaching faculty and visiting professionals.
10. To enhance the learning experience of the students through the opportunity to develop individual strengths within the range of dance disciplines and supporting subjects studied.

Course Outcomes

The course provides opportunities for students to develop and demonstrate knowledge and understanding, cognitive and practical skills, transferable skills and professional competences in the following areas.

The course outcomes have reference to the subject benchmarking statement for Dance, Drama and Performance 2019 [SB].

A. Knowledge and Understanding

On completion of the course students will be able to:

1. Demonstrate knowledge of key practitioners (dancers, directors and choreographers) within the dance profession. [SB 4.2i]
2. Demonstrate a practical understanding of historical and contemporary contexts of performance within ballet and contemporary dance. [SB 4.2v]
3. Demonstrate understanding of stylistic and interpretative differences within the studied fields. [SB 4.2iii]
4. Demonstrate understanding of the processes by which performance is created (performance and production values). [SB 4.2vii]
5. Demonstrate understanding of performance, how it originates, is constructed, presented and received. [SB 4.2vi]
6. Demonstrate knowledge of key aspects of the national and international professional dance industry. [SB 4.2ii]

B. Intellectual Skills

On completion of the course students will be able to:

1. Synthesise information from a range of sources in order to inform and progress own learning. [SB 4.3i, 5.3ii]
2. Research and interpret information from text, video, performance and professional practitioners to enhance understanding of the profession. [SB 4.2ix, 5.3i]
3. Develop a creative and multi-disciplinary approach in a given area through understanding its relationship to the broader context. [SB 4.3viii, 4.3ix]
4. Critically evaluate performance events and processes – Utilising self-evaluation and evaluation of others. [SB 5.6iv]
5. Understand and articulate critical factors contributing to practice and performance. [SB 4.3iv]
6. Undertake independent research. [SB 5.7ii]

C. Subject-specific Skills

On completion of the course students will be able to:

1. Demonstrate a high level of technical performance in Ballet and Contemporary Dance – in class, rehearsal and performance including corps de ballet work and pas de deux, and will have an understanding of the use of jazz technique within a professional context. [SB 5.2i, 4.2iii]
2. Respond appropriately to a range of performance situations. [SB 4.3i, 5.2i]
3. Express meaning and emotion through performance. [SB 4.3v, 5.2ii]
4. Present solo work in ballet with technical precision and artistic performance. [SB 5.2i, 5.2iv]
5. Devise original creative choreographic work from a range of stimuli. [SB 5.2iv, 5.2iii]
6. Research and identify employment opportunities and demonstrate appropriate performance skills at audition. [SB 5.2viii]
7. Identify and evaluate personal requirements in the practice of a holistic approach to training including warming up, cool down and exercise programme. [SB 5.6iii]
8. Identify key Health and Safety issues within training, rehearsal and public performance. [SB 5.4iii]

D. Transferrable Skills

On completion of the course students will be able to:

1. Utilise personal organisation skills – time keeping, note taking, self-led practice, prioritising. [SB 5.6i, 5.6ii]
2. Work collaboratively as part of a team. [SB 4.3vii, 5.8i]
3. Develop a range of communication skills for use in different context including interview and presentation. [SB 5.9i]
4. Reflect on own learning, identifying strategies for development, exploring strengths and areas for growth, and developing progressive autonomy in learning as the course unfolds. [SB 5.7i, 5.6v]
5. Develop and manage practical and creative projects within specified resource constraints of time and space, thereby developing problem solving and numeracy skills. [SB 5.6iv]
6. Use information technology such as the Internet, email and word processing. [SB 5.9iv]

Teaching, Learning and Assessment

Central School of Ballet is recognised internationally for the quality of its specialist undergraduate training in Professional Dance and Performance. The School is committed to embedding international and intercultural perspectives throughout its curriculum, learning environment, and professional ethos.

Classical Ballet and related dance forms are studied within a broad, global context. Students join the programme from a wide range of countries bringing varied perspectives and cultural experiences. Many members of the faculty have worked internationally and draw on these experiences to inform their teaching and mentoring. This contributes to a learning environment that is diverse, inclusive, and globally engaged.

Internationalisation is reflected in:

- The content of contextual studies modules, which explore dance and performance practices from a range of cultural traditions
- Performance projects that connect students to international repertoire and choreographic influences
- Ongoing links with dance companies, guest artists, and alumni working across the globe

Graduates of Central regularly take up professional roles in international companies and projects. The School's pedagogical approach supports students to develop a global outlook and the adaptability required for international careers in dance and the wider creative industries.

Students on the Foundation Degree learn through a combination of studio-based practical training, taught classes, workshops, rehearsals, and contextual studies sessions. The course is designed to support both technical and artistic development alongside academic and professional skills. Teaching draws on a range of approaches, including demonstration, guided practice, discussion, group work, and independent research. Students are encouraged to take an active role in their learning by reflecting on feedback, engaging in rehearsal processes, and applying theory to practice.

Learning is both collaborative and individual. While group classes, projects, and ensemble rehearsals foster peer learning and teamwork, individual coaching, tutorials, and supervised practice enable students to focus on their own progress. Independent study is an essential part of the programme, allowing students to consolidate classwork, prepare assignments, and develop autonomy as both performers and learners.

Assessments enable students to demonstrate their level of attainment and the full range of dance abilities, skills and understanding. A diverse range of inclusive practical and academic assessment modes is used to facilitate more equitable and accessible 'assessment for learning' experiences. Clearly structured curriculum design ensures that students are well supported in their preparation for assessments and, where appropriate, actively engaged in the choice of the specifics of assessment such as repertoire selection, creative tasks and topics of research.

All assessments are designed to assess engagement, understanding, knowledge, skill and creativity in application to enhancing individual training progress and performance. Within this course assessments provide stretch and rigour to develop key knowledge, understanding and skills in line with the level of study. Thus, assessments are designed to support and enable students to reach and surpass the pass threshold in all areas of study

In all modules, learning is assessed both continuously (ongoing with the teacher) and formally (prepared event).

Formal assessments events can include:

- practical activities (group) e.g. corps de ballet performance, prepared classwork
- practical activities (individual) e.g. solo repertoire performance.
- verbal presentation / lecture-demonstration
- written essay
- reflective account or critical evaluation
- digital outputs e.g. video journals ('vlogs')
- portfolios e.g. employment preparation documents
- research-led solo project

The process of assessment is recognised as an integral part of the learning experience. Expert teachers, alongside the learning support teams, work with students to develop the relevant practical dance and academic skills and understanding to be assessed, to underpin students' development of a learning-focused approach to assessment. Therefore, assessments provide students the opportunity to demonstrate meaningful engagement with and achievement of the intended learning outcomes.

Equity of opportunity for students to succeed is facilitated through provision of inclusive and diverse forms of assessment, including negotiated, adapted assessment for learners with specific additional needs. Additionally, it may be necessary at times to make individualised reasonable adjustments to assessment design for students dancing with injury or other mitigating factors.

Assessment outcomes are mapped against the Grade Descriptors, criteria of assessment and learning outcomes as appropriate to the level of study. This ensures that the assessors, with the support of the Chair of assessment, are equipped with reliable and fair frameworks within which to base their decisions. Where appropriate external assessors who are industry professionals contribute as part of an assessment panel. This ensures that standards of assessment are aligned with the current expectations of the dance profession.

Careful consideration around the scheduling of assessments allows for the students to consolidate their learning and engage in supported preparatory activities, so that they are well prepared and clear regarding assessment criteria. Additionally, assessment scheduling allows for students to receive and apply feedback on their performance. Assessors are supported to deliver feedback through constructive, dialogic formats to enhance students' learning through the assessment process. Students are guided to reflect on further development of skills, understanding and application of knowledge gained from this learning and feedback.

While the substantive use of assessments is through practice, students are expected to communicate their thinking and understanding effectively both through verbal presentations and in written assessments. Through these assessments, the standard of students' technical proficiency in English is effectively tested.

Teaching of academic good practice is embedded in the contextual studies curriculum delivery, and students are provided a range of support opportunities and resources to develop rigorous approaches to their academic work and preparation for assessment. Assessments are designed to stimulate critical engagement with key criteria in relation to individual progress, while effectively minimising the opportunities for academic misconduct.

The courses at Central School of Ballet are designed to be challenging, for students to maximise their potential through training, performance in preparedness for a professional

career. Personal commitment is required to achieve this potential, which may involve directly engaging in unfamiliar ways of working and complex areas of new knowledge.

By studying this course, students are agreeing to:

- develop personal responsibility to actively engage with their learning, assessment and performance opportunities.
- effectively manage, and thrive, by seeking out additional help or support whenever required.
- support peers to create positive, constructive and safe learning environments.

Course Duration and Structure

The Foundation Degree in Professional Dance and Performance is studied over two years full time. The course is divided into two stages, each stage comprising modules to a total of 120 credits.

There are four modules in each stage; Classical Ballet, Supplementary Techniques, Contextual Studies and Performance. Students must successfully complete each module to be awarded the specified number of credits for that module. One credit corresponds to approximately ten hours of 'learning time' (including all classes and all private study and research). Thus obtaining 120 credits in an academic year requires 1,200 hours of overall learning time.

All modules are compulsory and must be taken by all students studying the course. Upon successful completion, students of the Foundation Degree may apply to study the BA (Hons) Top-up Degree course in Professional Dance and Performance.

Where a student fails a module(s) due to illness or other mitigating circumstances, such failure may be condoned, subject to the requirements of the University of Kent Credit Framework and provided that the student has achieved the **course** learning outcomes. For further information refer to the Credit Framework.

Where a student fails a module(s) but has marks for such modules within 10 percentage points of the pass mark, the Board of Examiners may nevertheless award the credits for the module(s), subject to the requirements of the Credit Framework and provided that the student has achieved the **course** learning outcomes. For further information refer to the Credit Framework.

The Board of Examiners at the end of the end of the Foundation Degree may consider and recommend student progression to the BA (Hons) Top-up Degree course from the Foundation Degree with trailing credits, because of mitigating circumstances as long as the details of the recommendation comply with the University of Kent Board of Examiners' regulations. For further information about eligibility please refer to entry requirements in the BA (Hons) Top-up Degree course handbook.

Classification of the degree

The Foundation Degree in Professional Dance and Performance is awarded PASS/FAIL. There is no classification. The overall course pass grade is 40%. This grade is comprised of assessment marks from all modules and is calculated with the following weighting across the course:

- Stage 1 – 40%

- Stage 2 – 60%

Alternative Exit Awards

An Alternative Exit Award is an intermediate qualification, for which the student may not have registered at the outset, but which may be awarded on completion of specific modules (credit) if the student leaves the course.

Certificate in Higher Education: Professional Dance and Performance will be awarded to students who successfully complete at least 120 credits at Levels 4 (or above) of the course and meet the Credit Framework requirements, but who do not normally successfully complete Stage 2.

Course Structure Outline and Compulsory Modules

A **Compulsory module** is a module which, due to the relevance of its content and learning outcomes to the course of study, must be taken and for which credit must be awarded in order for a student to remain in good standing on the course. All modules on the Foundation course are compulsory.

FOUNDATION DEGREE IN PROFESSIONAL DANCE AND PERFORMANCE

Stage 1

Compulsory Modules (120 credits)				
Module Code	Title	Level	Credits	Term(s)
CSB101	Classical Ballet (1)	4	60	1,2,3
CSBA102	Supplementary Techniques (1)	4	20	1,2,3
CSBA103	Contextual Studies (1)	4	20	1,2,3
CSB104	Performance (1)	4	20	1,2,3

Stage 2

Compulsory Modules (120 credits)				
Module Code	Title	Level	Credits	Term(s)
CSB201	Classical Ballet (2)	5	60	1,2,3
CSB202	Supplementary techniques (2)	5	20	1,2,3
CSB203	Contextual Studies (2)	5	20	1,2,3
CSB204	Performance (2)	5	20	1,2,3

All modules are compulsory.

Inclusive Course Design

Central 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 Extensions to Learning Agreements (ELAs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

Additional Information Associated with the Course

Student Support and Guidance

Key features of the support for students include:

- Induction Programme Activities
- Student Handbook
- Support Through Studies Framework, Student Voice Forum and other Student Voice activities
- Medical and Wellbeing Support
- Study Skills Support
- Financial Support and Bursary Scheme
- Attendance and Engagement Review Meetings (twice termly)
- Moodle Student Hub Resources and website policies and procedures

Quality Evaluation and Enhancement

The policies, partnerships (where applicable) and quality assurance mechanisms applicable for the courses are defined in the following key documents:

- [Academic Regulations for Taught Courses of Study](#)
- [The Credit Framework](#)
- [The Codes of Practice for Taught Courses of Study](#)

Awards Standards

All University of Kent qualifications align with the Framework for Higher Education Qualifications (FHEQ) and Classification Descriptors at each level (Part B of Condition B5 of the Office for Students Conditions of Registration) to assure appropriate standards for each qualification.

Proportionate and robust approval procedures, including external scrutiny and student engagement are in place for all courses. Learning materials are written and all assessments are set and marked by academic staff who are required to apply the University's academic standards.

Review and Evaluation Mechanisms

Some of the key mechanisms in place to assure the standards of all University of Kent qualifications and the quality of the student experience, include:

- Continuous Course Monitoring: produced for all courses to review and enhance the provision and to plan ahead.
- Independent external examiners: submit reports every year to confirm that a course has been assessed properly and meets the appropriate academic standards.
- Periodic course reviews: carried out every five years to review how a course has developed over time and to make sure that it remains current and up-to-date. Improvements are made as necessary to ensure that systems remain effective and rigorous.

Student Feedback and Engagement

- Students have an opportunity to raise issues via their Elected Reps through the Student Voice Forum and the feedback is considered by the School's Executive Management Team. Students can also express their feedback via student module evaluations, internal end-of-year feedback surveys and the anonymous *'Tell us about it'* tool.
- Second year Foundation students are invited to participate in the National Student Survey. The results are analysed internally and then considered in a number of different ways, including by the course team, principal committees and the senior leadership team.
- Student also have opportunities to get involved in governance. Student representatives are appointed on a yearly basis to represent the student voice and give feedback in respect of their course of study and their School at a variety of committees. Student representatives and their appointment are managed by the School.

Staff Development

Central continuously invests in talented and engaging educational staff, with a clear focus on staff development and embedding teaching excellence into staff performance and development reviews, reward and recognition; and develops staff to ensure that their practice is informed by developments in research, scholarship and industry, and ensuring that their own research is disseminated back into the relevant area.

Staff development activities can include:

- Staff training/ CPD Activities
- AdvanceHE fellowship application support
- Annual appraisals
- Artistic staff meetings
- Research seminars
- Conferences

Module Mapping Table

All modules are compulsory.

Table A: Knowledge and Understanding

	CSB101	CSBA102	CSBA103	CSB104	CSB201	CSB202	CSB203	CSB204
A1	X	X	X		X	X	X	
A2	X	X			X		X	
A3	X	X	X	X	X	X	X	X
A4				X		X		X
A5	X	X	X	X	X	X	X	X
A6			X				X	

Table B: Intellectual Skills

	CSB101	CSBA102	CSBA103	CSB104	CSB201	CSB202	CSB203	CSB204
B1	X	X	X	X	X	X	X	X
B2			X			X	X	X
B3		X		X				X
B4		X	X	X		X	X	X
B5						X	X	
B6			X			X		

Table C: Subject-specific Skills

	CSB101	CSBA102	CSBA103	CSB104	CSB201	CSB202	CSB203	CSB204
C1	X	X		X	X	X		X
C2	X	X		X	X	X		X
C3	X	X		X	X	X	X	X
C4	X	X			X	X		
C5		X			X	X		
C6		X				X	X	
C7	X	X	X		X	X	X	
C8	X	X	X	X	X	X	X	

Table D: Transferrable Skills

	CSB101	CSBA102	CSBA103	CSB104	CSB201	CSB202	CSB203	CSB204
D1	X	X	X		X		X	
D2	X	X		X	X	X		X
D3			X	X	X		X	X
D4	X	X	X		X	X	X	
D5		X				X	X	
D6			X				X	

Section 3
Module Specifications

Year 1 Foundation Degree

Code	Title	Credits	Strand	Assessment Mode and Weighting		
				Continuous	CA Due	Formal
CSB101	Classical Ballet	60	Ballet Technique	50%	Autumn Mark and Feedback	40%
			Pas de Deux		Spring Mark and Feedback	10%
			Coaching		Summer Mark and Feedback	N/A
CSBA102	Supplementary Techniques	20	Contemporary	40%	Autumn Mark and Feedback	30%
			Choreography	10%	Spring Mark and Feedback	10%
			Improvisation	10%	Spring Mark and Feedback	N/A
			Spanish	N/A	Autumn Feedback	N/A
			Singing	N/A	Feedback throughout	N/A
CSBA103	Contextual Studies	20	Dance Studies	25%	Summer Mark and Feedback	30%
			Professional Practice	25%	Summer Mark and Feedback	20%
CSB104	Performance	20	Ballet Repertoire	N/A	N/A	10%
			Performance (Ballet)	25%	Summer Mark and Feedback	20%
			Performance (2 nd style)	25%	Summer Mark and Feedback	20%

1. KentVision Code and title of the module

CSB101 Classical Ballet

2. Division and School/Department or partner institution responsible for the module

Central School of Ballet

3. The level of the module

Level 4

4. The number of credits and the ECTS value which the module represents

60 credits (30 ECTS)

5. Which term(s) the module is to be taught in (or other teaching pattern)

Autumn, Spring and Summer

6. Delivery of the module

6.1. Mode of study

In person

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

Central School of Ballet

7. Prerequisite and co-requisite modules and/or any module restrictions

None

8. The course(s) of study to which the module contributes

8.1. The module is compulsory for the following courses

Foundation Degree Professional Dance and Performance

8.2. The module is optional for the following courses

N/A

9. A synopsis of the curriculum

This module provides a solid foundation in Classical Ballet technique through technique class, coaching, and Pas de Deux. To achieve this, core stability, correct alignment and use of turnout will be emphasised throughout.

For all students, footwork will emphasise correct line and articulation. This will include work in flat shoes, and if applicable, soft pointe and pointe. Pointework will be studied and strengthened at the barre and in the centre, vocabulary will extend to double pirouettes, grands pirouettes, tour en l'air, and the foundations of virtuosic skills.

Musicality will be emphasised throughout including rhythmical accuracy, musical phrasing and use of a range of dynamic. Technical knowledge in ballet will be applied to partnering in the study of Pas de Deux. The use of focus and presentation will be studied in relation to line, flow, direction, intention, communication and artistic intent. Safe warm up and cool down programmes will be taught and practised within this module.

In addition, tutorials will facilitate the development of understanding of technique through presentation, discussion and reflective tasks.

10. Contact Hours

Private Study: 40

Contact Hours: 590

Total: 630

11. Learning and teaching methods

Classical ballet is taught predominantly through practical studio work in small groups. Male identifying and female identifying students are usually taught separately to focus on the technical requirements of traditional classical ballet roles. This provides the basis upon which virtuosic skills will be developed.

The student takes ballet class six days a week working with a small group of peers and will usually work with their tutor(s) throughout the year. Coaching classes support the refinement of technique through focused work on specific vocabulary or skills, including strategies for application to repertoire from industry-relevant works of the ballet cannon.

Live musical accompaniment enhances the student's musicality and artistic interpretation. Weekly tutorials provide the cohort opportunities to gather and progress their understanding of the wider considerations of the technique form. Students will be introduced and supported to build independent practice through strategies such as goal setting.

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Demonstrate a practical understanding of the fundamentals of Ballet technique. To include – correct classical form throughout class, sustained use of core stability and turnout, understanding of correct physical alignment of spine, legs and feet (Learning outcome C1)
- 12.2 Evidence a practical application of the fundamentals of Pas de Deux including the ability to relate sensitively and functionally to a partner in support work (Learning outcome C1 and D2)
- 12.3 Show a range of physical dynamic, attack and musical responsiveness throughout class and in performance (Learning outcome C1, C3 and C4)
- 12.4 Use imagery to inform style and performance showing an ability to communicate with an audience (Learning outcome A5, C2 and C3)
- 12.5 Demonstrate a practical knowledge of some key practitioners within ballet and important stylistic differences between the work (Learning outcomes A1, A2 and A3)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Work with others collaboratively in class, rehearsal and performance. (Learning outcome D2)
- 13.2 Reflect on their own learning, identifying strategies for development and exploring strengths and areas for growth. (Learning outcome D4)
- 13.3 Develop personal organisation skills such as time keeping, note taking and self-led practice. (Learning outcome D1)
- 13.4 Apply knowledge from a range of sources in order to develop and optimise performance. (Learning outcomes B1 and C1)
- 13.5 Understand the importance of warm up and cool down in relation to technical

progress and body maintenance. (Learning outcomes C7 and C8)

13.6 Understand the importance of and have the ability to pace themselves through class, giving appropriate attention to and effort in the relevant area. (Learning outcome C1)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment in class by tutor: 50%

This will particularly assess the achievements in the generic outcomes 13.1-13.6. It will also measure the achievement of specific learning outcomes 12.1-12.3, 12.5.

Formal class Assessment (Classical Ballet Technique): 40%

This will assess the achievement of subject specific learning outcomes 12.1, 12.3 and 12.4 and generic outcome 13.4.

Formal class Assessment (Pas de Deux): 10%

This will assess the achievement of subject specific learning outcomes 12.1, 12.2, 12.4 and 12.5, and generic outcomes 13.1, 13.2 and 13.4.

14.2. How the assessment methods outlined above fit with the course assessment strategy?

At Central School of Ballet, assessments enable students to demonstrate their level of attainment and the full range of dance abilities, skills and understanding. All assessments are designed to assess engagement, understanding, knowledge, skill, technique, creativity, artistry and application. Within this course assessments provide stretch and rigour in line with the level of study. Thus, assessments enable students to reach and surpass the pass threshold in all areas of study.

In this module, learning is assessed both continuously (ongoing with the teacher) and formally (prepared event). Formal assessments in Ballet Technique and Pas de Deux will be through demonstration of prepared classwork in small group settings. Each student will be expected to demonstrate their skills in relation to the criteria and will be marked individually by a panel of assessors in relation to the grade descriptors and level of study.

For details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

15.1. Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4	13.5	13.6
Private Study	X	X	X	X	X		X	X	X		
Class work	X	X	X	X	X	X		X	X	X	X
One to one/tutorial/discussion			X	X					X	X	X

15.2. Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4	13.5	13.6
Continuous Assessment 50%	X	X	X			X	X	X	X	X	X
Formal Assessment - 40%	X		X	X					X		
Formal Assessment - 10%	X	X		X		X			X		

16. Reading list

Franklin, E. (2013). *Dance Imagery for Technique and Performance*. Oxford, 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

Haas, J.G. (2018) *Dance anatomy*. Champaign, IL: Human Kinetics.

Paskevskaja, A. (2005) *Ballet Beyond Tradition*, Abingdon, Oxfordshire, Routledge

Serebrennikov, N. (2000) *Pas de Deux*, Florida, University Press of Florida

Simmel, L. (2017) *Dance medicine in practice anatomy, injury prevention, training*. Johannesburg: MTM.

Vaganova, A. (1969) *Basic Principles of Classical Ballet*, New York, Dover Publications

17. Inclusive module design

Central 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 Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

18. Partner College/Validated Institution

Central School of Ballet

19. University Division responsible for the course

School of Arts and Architecture

1. KentVision Code and title of the module

CSBA102 Supplementary Techniques

2. Division and School/Department or partner institution responsible for the module

Central School of Ballet

3. The level of the module

Level 4

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)

Autumn, Spring and Summer

6. Delivery of the module

6.1. Mode of study

In person

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

Central School of Ballet

7. Prerequisite and co-requisite modules and/or any module restrictions

None

8. The course(s) of study to which the module contributes

8.1. The module is compulsory for the following courses

Foundation Degree Professional Dance and Performance

8.2. The module is optional for the following courses

N/A

9. A synopsis of the curriculum

This module is comprised of five strands: Contemporary dance technique, Spanish dance, Improvisation, Choreography and Singing.

The modules provide practical, studio-based learning in a range of techniques and practice to broaden experience of dance skills including musicality, interpretation, expressivity, creativity, communication and artistry. The learner is enabled to expand their capabilities as a dancer and develop versatility.

Contemporary dance technique provides a solid foundation in codified modern dance technique. This work can include floorwork, centre practice, travelling work and jumps. Footwork emphasises correct line and articulation in bare feet. Musicality is emphasised throughout including rhythmical accuracy, musical phrasing and use of a range of dynamic.

In Spanish dance, the students gain new skills in techniques specific to Spanish in footwork, port de bras, clapping and turning. An understanding of the musical rhythms and emotional performance fundamental to Spanish work will be developed. The student will gain an understanding of the history and the social context of Spanish dance informing the learning of the technical and artistic aspects of the work.

In Choreography, students are introduced to making dance with intention. Movement will be creatively explored through strategies that expand dance movement possibilities. Through tasks that imaginatively use components of dance (body parts, space, relationships, dynamics and actions) in diverse ways students will develop their capacity to make dance based on their own movement interests.

Improvisation enables the student to be responsive, imaginative and equipped to produce suitable movement material for a choreographer. Through this strand, students increase self-awareness, develop explore movement qualities and learn to listen through the body. There is no formal assessment for improvisation. However, students will receive a continuous assessment grade and feedback.

In Singing, the student develops their level of comfort in singing. They strengthen their technique of how to breathe well, build vocal stamina and sing with less effort. Students develop their confidence to sing dynamically using intonation and harmony. A repertoire of songs will be practiced which can be used at a later point for auditions. There is no formal assessment for singing. However, student will receive a continuous assessment grade and feedback.

10. Contact Hours

Private Study: 20

Contact Hours: 198

Total: 218

11. Learning and teaching methods

Teaching will mainly be through:

- practical classes, in which there will be group discussion
- occasional short lectures on key aspects of the module
- video material and recorded sound to augment lectures and classes
- individual tutorials

The learning outcomes are largely based on physical understanding and performance skills along with personal organisation and reflective learning to identify strategies for development. Practical sessions supported discussion and lectures are the best ways to deliver these outcomes.

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

Contemporary Dance Technique (Autumn, Spring and Summer)

- 12.1 Demonstrate practical application of the fundamentals of Contemporary Dance technique. (Learning outcome C1)
- 12.2 Evidence a practical understanding of the work of a key practitioner in the contemporary dance field and important stylistic differences features of the technique. (Learning outcome A1, A2 and A3)
- 12.3 Show a range of physical dynamics and musical responsiveness throughout class and in performance of rehearsed materials. (Learning outcome C1, C3 and C4)
- 12.4 Use imagery to inform style and performance showing an ability to communicate with an audience. (Learning outcome C2 and C3)

Spanish Dance (Autumn and Spring)

- 12.5 Evidence co-ordination skills specific to Spanish work. (Learning outcome C1 and C4)
- 12.6 Show recognition of dance rhythms and diverse musical styles. (Learning outcome C4)
- 12.7 Use spatial awareness and performance skills. (Learning outcome C2)

Choreography (Autumn and Spring)

- 12.8 Demonstrate the principles of composition and ability to manipulate movement. (Learning outcome A5)
- 12.9 Articulate ideas and show individual expression and creativity in composition. (Learning outcome A5)
- 12.10 Employ choreographic processes and devices used by a range of professional choreographers. (Learning outcome A1, A3 and C5)

Improvisation (Autumn and Spring)

- 12.11 Explore movement tasks with creative responsiveness to demonstrate range of movement qualities and intentions (Learning outcomes C1, C2, C3 and C5)
- 12.12 Demonstrate foundational understanding of working with a partner, weight sharing and contact work (Learning outcomes C6, D2)
- 12.13 Evidence an ability to learn through personal reflection and broader learning experiences i.e. choreography and drama (Learning outcomes B3, B4, C7, D4)

Singing (Autumn and Spring)

- 12.14 Demonstrate confidence in singing throughout their range (Learning outcome C2)
- 12.15 Evidence fundamental technique of projection, focus, intonation and breath support (Learning outcome C2)
- 12.16 Utilise a functional vocal warm-up which is suitable for the dancers requirements (Learning outcomes C8)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Work with others collaboratively in class, rehearsal and performance. (Learning outcome D2)
- 13.2 Reflect on their own learning, identifying strategies for development and exploring strengths and areas for growth. (Learning outcomes C7 and D4)

- 13.3 Develop personal organisation skills such as time keeping, note taking and self-led practice. (Learning outcome D1)
- 13.4 Apply knowledge from a range of sources in order to develop and maximise performance. (Learning outcome B1, B2, C1 and C7)
- 13.5 Develop and manage creative projects within specified resource constraints of time and space, thereby developing problem solving and numeric skills. (Learning outcome D5)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment in class by tutors: 60%

This will assess generic objectives 13.1-13.5. It will also measure the achievement of subject specific learning outcomes as follows:

12.1-12.4 in Contemporary Dance Technique (40%)

12.8-12.10 in Choreography (10%)

12.11-12.13 in Improvisation (10%)

Formal Assessment (Contemporary Dance Technique) 30%

This will assess the achievement of subject specific learning outcomes 12.1-12.4.

Formal Assessment (Choreography) 10%

This will assess the achievement of subject specific learning outcomes 12.8 and 12.9.

14.2. How the assessment methods outlined above fit with the course assessment strategy?

At Central School of Ballet, assessments enable students to demonstrate their level of attainment and the full range of dance abilities, skills and understanding. All assessments are designed to assess engagement, understanding, knowledge, skill, technique, creativity, artistry and application. Within this course assessments provide stretch and rigour in line with the level of study. Thus, assessments enable students to reach and surpass the pass threshold in all areas of study.

In this module, learning is assessed both continuously (ongoing with the teacher) and formally (prepared event). Formal assessments in Contemporary will be through demonstration of prepared classwork in small group settings. Formal assessment in Choreography will be through presentation of a solo work in response to a stimulus. Each student will be expected to demonstrate their skills in relation to the criteria and will be marked individually by a panel of assessors in relation to the grade descriptors and level of study. is

For details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle).

15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

15.1. Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	12.6	12.7	12.8	12.9	12.10	12.11	12.12	12.13	12.14	12.15	12.16	13.1	13.2	13.3	13.4	13.5	
Studio-based practice	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Private study								X	X	X								X	X	X		

15.2. Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	12.6	12.7	12.8	12.9	12.10	12.11	12.12	12.13	12.14	12.15	12.16	13.1	13.2	13.3	13.4	13.5	
Continuous assessment 60%	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Formal assessment - Contemporary Dance 30%	X	X	X	X																		
Formal assessment – Choreography 10%								X	X													

16. Reading list

Blom, L.A. and Chaplin, L.T. (2000). *The Moment of Movement*. UK ed. Binsted, UK: Dance Books Ltd.

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

Jordan, S. (2000). *Moving music*. London: Dance.

Minton, S. C. (2007). *Choreography*. USA: Human Kinetics.

Smith-Autard, J. M. (2004). *Dance Composition*. London: A & C Black Publishers.

Sofras, P. A. (2006). *Dance Composition Basics*. USA: Human Kinetics.

Tufnell, M. and Crickmay, C. (1993). *Body Space Image: Notes Towards Improvisation*. Binsted, UK: Dance Books Ltd.

17. Inclusive module design

Central 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 Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

18. Partner College/Validated Institution

Central School of Ballet

19. University Division responsible for the course

School of Arts and Architecture

1. KentVision Code and title of the module

CSBA103 Contextual Studies

2. Division and School/Department or partner institution responsible for the module

Central School of Ballet

3. The level of the module

Level 4

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)

Autumn, Spring and Summer

6. Delivery of the module

6.1. Mode of study

In person

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

Central School of Ballet

7. Prerequisite and co-requisite modules and/or any module restrictions

None

8. The course(s) of study to which the module contributes

8.1. The module is compulsory for the following courses

Foundation Degree Professional Dance and Performance

8.2. The module is optional for the following courses

N/A

9. A synopsis of the curriculum

This module has two strands: Dance Studies and Professional Practice.

In Dance Studies, students explore Ballet and Contemporary dance history and stylistic development through practical classes with teaching staff and visiting lecturers, alongside lecture-based classes. Through discussion, physical practice and observation, students develop their knowledge of the heritage, repertoire, key practitioners and current relevance of Ballet and Contemporary dance.

In the Professional Practice strand, students develop study skills such as reflection, analysis, research and writing through setting of bespoke goals to support training, and investigation of Healthy Dancer topics. These topics include goal setting, nutrition, supplementary training and injury prevention, and directly relate to students' studio training and preparation for a professional career.

Complementing this understanding through practice, students will participate in weekly Pilates mat-work, and Strength and Conditioning sessions.

Throughout this module, students examine and synthesise ideas and concepts from across their course to develop critical capabilities to research new information, appreciate diverse perspectives, and develop effective written and verbal communication skills.

10. Contact Hours

Private Study: 80

Contact Hours: 120

Total: 200

11. Learning and teaching methods

Dance Studies:

- group lectures and discussion (with video support)
- practical workshops
- guided individual / group research and presentation tasks
- set written tasks
- individual and small-group tutorials

Professional Practice:

- group lectures and discussion
- guided individual / group research and presentation tasks
- written tasks
- individual and small-group tutorials

Professional Practice (Pilates and Strength & Conditioning):

- practical classes
- individual and small-group sessions

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Evidence understanding of the health requirements of a professional training dancer. (Learning outcomes C7 and C8)
- 12.2 Demonstrate knowledge and understanding of key practitioners, dancers and choreographers within ballet and contemporary dance. (Learning outcome A1 and A6)
- 12.3 Utilise knowledge and understanding of stylistic differences between studied areas. (Learning outcome A3)
- 12.4 Evaluate performance events, articulating views verbally and in writing, considering physical and interpretative skills. (Learning outcome A5 and B4)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Develop personal organisation skills – note-taking, time management, and self-led practice. (Learning outcome D1)
- 13.2 Develop skills in the research and interpretation of information from text, video and practice. (Learning outcome B2 and B6)
- 13.3 Develop skills in verbal presentation to peers. (Learning outcome D3)
- 13.4 Reflect on their own progress, examine strengths and area for development, identify appropriate goals and gain skills towards being an autonomous learner. (Learning outcome D4)
- 13.5 Develop IT skills – internet, email and word processing (Learning outcome D6)
- 13.6 Synthesise information from a range of sources (including dancing experiences) in order to inform and progress own learning. (Learning outcome B1)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment (Dance Studies) 25%

This will assess achievements in subject specific outcomes 12.2, 12.3 and 12.4 and generic outcomes 13.1, 13.2, 13.3 and 13.6.

Continuous Assessment (Professional Practice) 25%

This will assess achievements in subject specific outcomes 12.1, and generic outcomes 13.1-13.6.

Formal Assessment (Dance Studies) 30%

This will assess achievements in subject-specific outcomes 12.2-12.4 and in generic outcomes 13.1, 13.2, 13.5 and 13.6.

Formal Assessment (Professional Practice) 20%

This will assess achievements in subject-specific outcome 12.1 and in generic outcomes 13.1-13.6.

There is no assessment in Pilates mat-work or Strength and Conditioning. However, attendance is compulsory.

14.2. How the assessment methods outlined above fit with the course assessment strategy?

At Central School of Ballet, assessments enable students to demonstrate their level of attainment and the full range of dance abilities, skills and understanding. All assessments are designed to assess engagement, understanding, knowledge, skill, technique, creativity, artistry and application. Within this course assessments provide stretch and rigour in line with the level of study. Thus, assessments enable students to reach and surpass the pass threshold in all areas of study.

In this module, learning is assessed both continuously (ongoing with the teacher) and formally (prepared event). Formal assessments will be through written essay in Dance Studies and group presentation in Professional Practice. Each student will be expected to demonstrate their understanding in relation to the criteria and will be marked individually by a panel of assessors, or first and second markers, in relation to the grade descriptors and level of study.

For further details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

15.1. Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	13.1	13.2	13.3	13.4	13.5	13.6
Private Study	X	X	X	X	X	X	X	X	X	X
Class work (practical workshop)	X	X	X	X		X	X			X
Lecture/ Discussion/ 1:1	X	X	X	X	X	X	X	X	X	X

15.2. Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	13.1	13.2	13.3	13.4	13.5	13.6
Continuous Assessment 50%	X	X	X	X		X	X	X		
Formal Assessment – Dance Studies Essay 30%		X	X	X	X	X			X	X
Formal Assessment – Group Presentation 20%	X				X	X	X	X	X	X

16. Reading list

Anderson, J. (2020) *Ballet & Modern Dance: A Concise History. Third edition*. Chicago: Princeton Book Company.

Au, S. (2002). *Ballet and Modern Dance*. London, UK: Thames & Hudson Ltd.

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

britishballetnowandthen, A. (2025) *British Ballet Now & then, British Ballet Now & Then*. Available at: <https://britishballetnowandthen.com/> (Accessed: 06 August 2025).

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

Challis, J. (2023). *Nutrition for dance and performance*. Oxon, UK: Routledge.

Franklin, E. (1996). *Dance Imagery for Technique and Performance*. Leeds, UK: Human Kinetics.

Haas, J. G. (2018). *Dance Anatomy*. 2nd ed. Champaign, IL: Human Kinetics.

IADMS. (2023). *Research and Publications*. [online] Available at: <https://iadms.org/research-publications/resources-paper/>.

The Turning - Seasons 1, 2 & 3 (no date) *Apple Podcasts*. Available at: <https://podcasts.apple.com/us/podcast/the-turning-seasons-1-2-3/id1566966691> (Accessed: 6 August 2025).

Voices of British Ballet (no date). Available at: <https://voicesofbritishballet.com/podcasts/> (Accessed: 6 August 2025).

Additional resources relevant to this module are provided on Moodle.

17. Inclusive module design

Central 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 Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

18. Partner College/Validated Institution

Central School of Ballet

19. University Division responsible for the course

School of Arts and Architecture

1. KentVision Code and title of the module

CSB104 Performance

2. Division and School/Department or partner institution responsible for the module

Central School of Ballet

3. The level of the module

Level 4

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)

Autumn, Spring and Summer

6. Delivery of the module

6.1. Mode of study

In person

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

Central School of Ballet

7. Prerequisite and co-requisite modules and/or any module restrictions

None

8. The course(s) of study to which the module contributes

8.1. The module is compulsory for the following courses

Foundation Degree Professional Dance and Performance

8.2. The module is optional for the following courses

N/A

9. A synopsis of the curriculum

Through this module the student learns to apply in performance, the skills which have been developed in Classical Ballet and Supplementary Techniques. The module comprises of repertoire classes, rehearsals and live performance on stage, through which students build performance qualities and skills including musicality, interpretation and characterisation.

For Repertoire, students will learn and rehearse solo ballet and/or corps de ballet work with their tutor. This strand of the module will be taught predominantly through the Autumn and Spring terms and is formally assessed.

For the end-of-year performance, students will rehearse and perform at least two different styles of work under the guidance of professional choreographers and tutors. Through these and other performance opportunities, students learn rehearsal technique and performance skills in a progressively demanding environment from rehearsing with and performing to their peers within the studio to public performance in a theatre.

Stage make-up skills, technical stage vocabulary and knowledge of health and safety issues in rehearsal and performance are gained through workshops, lectures and experientially.

Drama for dancers is a short project usually delivered as part of the induction activities. It is designed to support student confidence to assume space and draw attention to themselves by introducing performance skills in playful ways. Students will build upon this experience throughout their studies particularly in this module where they experience the process of preparing, rehearsing and delivering live stage performance.

10. Contact Hours

Private Study: 20

Contact Hours: 160-180

Total: 200

11. Learning and teaching methods

Teaching will be through practical rehearsal and workshops, in which there will be group discussions, video observation, performance analysis, and tutorials. In Repertoire classes technical knowledge in Ballet will be applied to the study of style and artistic interpretation, including character and storytelling. For the end of year show, focused rehearsals are scheduled throughout the Summer term and students will be supported to continue their practice independently. The learning outcomes are largely based on physical and communication skills, complemented by an understanding of performance processes and self-evaluation. Students will draw upon their technical knowledge in Ballet and Supplementary techniques while working collaboratively.

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Demonstrate focussed engagement and collaboration within rehearsal and performance situations. (Learning outcome D2)
- 12.2 Perform with technical assurance and control within the style of the work. (Learning outcome C1)
- 12.3 Show a sense of stage presence and ability to communicate expressively with an audience. (Learning outcome C3 and D3)
- 12.4 Adequately express the choreographic style both technically and emotionally. (Learning outcome C3 and A3)
- 12.5 Utilise knowledge and understanding of personal stage make-up requirements and technical stage vocabulary. (Learning outcome C2)
- 12.6 Employ knowledge and understanding of key health and safety issues in rehearsal and performance (Learning outcome C8)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Develop their ability to work as part of a team. (Learning outcome D2)
- 13.2 Apply knowledge from a range of sources in order to develop and maximise performance. (Learning outcome B1 and B3)
- 13.3 Demonstrate understanding in the processes by which performance is created and received. (Learning outcome A4 and A5)
- 13.4 Critically evaluate their own performance in rehearsal and presentation. (Learning outcome B4)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment in rehearsal by tutor 50%

This will assess achievements in subject specific outcomes 12.1, 12.2, 12.5 and 12.6 and generic outcomes 13.1 – 13.4.

Formal Assessment (Group Performance of two styles) 40%

This will assess achievements in subject specific outcomes 12.1, 12.2, 12.3 and 12.4.

Formal Assessment (Solo Ballet Repertoire) 10%

This will assess achievements in subject specific outcomes 12.2, 12.3 and 12.4.

14.2. How the assessment methods outlined above fit with the course assessment strategy?

At Central School of Ballet, assessments enable students to demonstrate their level of attainment and the full range of dance abilities, skills and understanding. All assessments are designed to assess engagement, understanding, knowledge, skill, technique, creativity, artistry and application. Within this course assessments provide stretch and rigour in line with the level of study. Thus, assessments enable students to reach and surpass the pass threshold in all areas of study.

In this module, learning is assessed both continuously (ongoing with the teacher and/or choreographer) and formally (prepared event). Formal assessment in Performance will usually be in a live show context performed in a theatre setting. Each student will be assessed in their performance in a Ballet work and a second style piece of choreography (i.e. Spanish or Contemporary). The Ballet Repertoire strand is only assessed formally through presentation of solo and/or Corps de Ballet dance work. Each student will be expected to demonstrate their skills in relation to the criteria and will be marked individually by a panel of assessors in relation to the grade descriptors and level of study.

For details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

15.1. Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	12.6	13.1	13.2	13.3	13.4
Private Study		X	X	X	X		X		X	
Rehearsal/ Workshop/ Group discussion	X	X	X	X				X	X	X

Module learning outcome	12.1	12.2	12.3	12.4	12.5	12.6	13.1	13.2	13.3	13.4
One to one/lecture/discussion	X	X	X	X	X	X	X	X	X	X

15.2. Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	12.6	13.1	13.2	13.3	13.4
Continuous Assessment – Performance 50%	X	X		X	X	X	X	X	X	X
Formal Assessment – Performance 40%	X	X	X	X						
Formal Assessment – Repertoire 10%	X	X	X	X						

16. Reading list

- Jans, M. and Landes, W. (1992). *Stage make-up techniques*. Studio City, CA: Players Press.
- Moon, J. A. (1999). *Reflection in Learning & Professional Development*. London: Kogan Page Limited
- Moon, J. A. (2004). *A Handbook of Reflective and Experiential Learning*. Oxon: RoutledgeFalmer.
- Pallin, G. (2003). *Stage Management - The Essential Handbook*. London: Nick Hern Books Limited.
- Schlaich, J., DuPont, B. and Sande, R. (1998). *Dance*. Hightstown, NJ: Princeton Book Co.
- Taylor, J. and Taylor, C. (1995). *Psychology of dance*. Champaign, IL: Human Kinetics.

17. Inclusive module design

Central 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 Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

18. Partner College/Validated Institution

Central School of Ballet

19. University Division responsible for the course

School of Arts and Architecture

Year 2 Foundation Degree

All modules are compulsory

Code	Title	Credits	Strand	Assessment Mode and Weighting		
				Continuous	CA Due	Formal
CSB201	Classical Ballet	60	Ballet Technique	30%	Autumn Mark and Feedback	50%
			Pas de Deux		Spring Mark and Feedback	20%
			Coaching		Summer Feedback	N/A
CSB202	Supplementary Techniques	20	Contemporary	30%	Autumn and Spring Mark and Feedback	30%
			Jazz	10%	Spring Mark and Feedback	N/A
			Choreography	10%	Spring Mark and Feedback	10%
			Improvisation	10%	Spring Mark and Feedback	N/A
			Singing	N/A	Feedback throughout	N/A
CSB203	Contextual Studies	20	Dance Studies	25%	Summer Mark and Feedback	30%
			Professional Practice	25%	Summer Mark and Feedback	20%
CSB204	Performance	20	Ballet Repertoire	N/A	N/A	10%
			Performance (Ballet)	25%	Summer Mark and Feedback	20%
			Performance (2 nd style)	25%	Summer Mark and Feedback	20%

1. KentVision Code and title of the module

CSB201 Classical Ballet

2. Division and School/Department or partner institution responsible for the module

Central School of Ballet

3. The level of the module

Level 5

4. The number of credits and the ECTS value which the module represents

60 credits (30 ECTS)

5. Which term(s) the module is to be taught in (or other teaching pattern)

Autumn, Spring and Summer

6. Delivery of the module

6.1. Mode of study

In person

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

Central School of Ballet

7. Prerequisite and co-requisite modules and/or any module restrictions

None

8. The course(s) of study to which the module contributes

8.1. The module is compulsory for the following courses

Foundation Degree Professional Dance and Performance

8.2. The module is optional for the following courses

N/A

9. A synopsis of the curriculum

This module builds on the knowledge gained in stage one to develop sophisticated levels of technical performance in Classical Ballet including Pas de Deux. Key technical objectives will be sustained throughout class and performance – core stability, turn-out, correct alignment, clean classical form.

Pointe work will begin to be used throughout Ballet class – barre work, centre practice and allegro – leading to complex enchaînements combining pirouettes, allegro and travelling work. Students will extend the level of skill in grands pirouettes, and grands allegros.

Sensitive response to music will be developed in all areas, and interpretative skills will be studied and developed. In Pas de Deux, students will hone their skill in partner work, learning to cooperate effectively in their respective roles. The skills practised in this strand build upon the students' practical knowledge. They are required to demonstrate sensitive performance with a partner while sustaining responsibility for autonomous dancing.

10. Contact Hours

Private Study: 40

Contact Hours: 590

Total: 630

11. Learning and teaching methods

Classical ballet is taught predominantly through practical studio work in small groups with the tutor. Male-identifying and female-identifying students are usually taught separately to focus on the technical requirements of traditional classical ballet vocabulary and roles. This provides the basis upon which virtuosic skills will be developed.

The student takes ballet class six days a week working with a small group of peers and will usually work with their tutor(s) throughout the year. Coaching classes support the refinement of technique through focused work on specific vocabulary or skills. In addition, students are expected to practice these skills and hone their technique independently. Students will work with individually set goals, reflecting on tutor feedback and practical experience to make progress.

Live musical accompaniment enhances the student's musicality and artistic interpretation.

Weekly tutorials provide the cohort opportunities to gather and progress their understanding of the wider topics that inform the technique.

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Demonstrate a sophisticated level of technical performance, and the ability to use this knowledge in both rehearsal and performance. To include sustained use of core stability and turnout throughout class, a sense of expansion in movement and, for female-identifying students, secure use of pointework throughout. (Learning outcome C1 and C5)
- 12.2 Evidence a strong practical understanding of the main concepts in pas de deux work showing an ability to relate sensitively and functionally to a partner, and to communicate clearly both with them and an audience. (Learning outcome C1 and D2)
- 12.3 Show interpretative skills and musical responsiveness. (Learning outcome C1, C3 and C4)
- 12.4 Employ a range of performance skills which are informed by knowledge of style and context of performance. (Learning outcome A3, A5 and C2)
- 12.5 Apply practical knowledge of key practitioners within ballet and important stylistic differences between the work. (Learning outcome A1, A2 and A3)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Work with others collaboratively in class, rehearsal and performance. (Learning outcome D2)
- 13.2 Reflect on their own learning, identifying strategies for development and exploring strengths and areas for growth, showing progressive autonomy in learning. (Learning outcome D4)
- 13.3 Show efficient personal organisation skills – time keeping, note-taking and self-led

practice. (Learning outcome D1)

13.4 Identify and apply appropriate knowledge from a range of sources in order to optimise performance including personal warm-up, cool down and body maintenance requirements. (Learning outcomes B1, C1, C7 and C8)

13.5 Develop a range of communication skills for use in different contexts (including performance). (Learning outcomes C2 and D3)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment in class by tutor: 30%

The tutor(s) will assess achievement through ongoing engagement in training regarding generic learning outcomes 13.1-13.5 and progress in relation to subject specific outcomes 12.1-12.5.

Formal Assessment (Classical Ballet technique): 50%

This will assess the achievement of subject specific learning outcomes 12.1, 12.3, 12.4 and 12.5 and generic learning outcomes 13.4 and 13.5

Formal Assessment (Pas de Deux) : 20%

This will assess the achievement of subject specific learning outcomes 12.1-12.5 and generic learning outcomes 13.1, 13.4 and 13.5.

14.2. How the assessment methods outlined above fit with the course assessment strategy?

At Central School of Ballet, assessments enable students to demonstrate their level of attainment and the full range of dance abilities, skills and understanding. All assessments are designed to assess engagement, understanding, knowledge, skill, technique, creativity, artistry and application. Within this course assessments provide stretch and rigour in line with the level of study. Thus, assessments enable students to reach and surpass the pass threshold in all areas of study.

In this module, learning is assessed both continuously (ongoing with the teacher) and formally (prepared event). Formal assessments in Ballet Technique and Pas de Deux will be through demonstration of prepared classwork in small group settings. Each student will be expected to demonstrate their skills in relation to the criteria and will be marked individually by a panel of assessors in relation to the grade descriptors and level of study.

For details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

15.1. Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4	13.5
Private Study	X	X	X	X	X		X	X	X	
Class work	X	X	X	X	X	X		X	X	X
One to one/tutorial/ discussion			X	X					X	X

15.2. Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4	13.5
Continuous Assessment 30%	X	X	X	X	X	X	X	X	X	X
Formal Assessment – Classical Ballet 50%	X		X	X	X	X			X	X
Formal Assessment – Pas de Deux 20%	X	X	X	X	X	X			X	X

16. Reading list

Franklin, E. (2013). *Dance Imagery for Technique and Performance*. Oxford, 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

Haas, J.G. (2018) *Dance anatomy*. Champaign, IL: Human Kinetics.

Paskevskaja, A. (2005) *Ballet Beyond Tradition*, Abingdon, Oxfordshire, Routledge

Serebrennikov, N. (2000) *Pas de Deux*, Florida, University Press of Florida

Simmel, L. (2017) *Dance medicine in practice anatomy, injury prevention, training*. Johannesburg: MTM.

Vaganova, A. (1969) *Basic Principles of Classical Ballet*, New York, Dover Publications

17. Inclusive module design

Central 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 Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

18. Partner College/Validated Institution

Central School of Ballet

19. University Division responsible for the course

School of Arts and Architecture

1. KentVision Code and title of the module

CSB202 Supplementary Techniques

2. Division and School/Department or partner institution responsible for the module

Central School of Ballet

3. The level of the module

Level 5

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)

Autumn, Spring and Summer

6. Delivery of the module

6.1. Mode of study

In person

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

Central School of Ballet

7. Prerequisite and co-requisite modules and/or any module restrictions

None

8. The course(s) of study to which the module contributes

8.1. The module is compulsory for the following courses

Foundation Degree Professional Dance and Performance

8.2. The module is optional for the following courses

N/A

9. A synopsis of the curriculum

This module has five strands: Contemporary Dance Technique, Jazz Dance, Choreography, Improvisation and Singing. It builds and develops the skills gained in CSB102 Supplementary Techniques while also introducing new technical and creative skills.

In Contemporary Dance Technique the student adapts their technique skills to the taught style. In this way, the student develops their capacity to be adaptable. This strand is taught in the Autumn, Spring and Summer term and is both continuously and formally assessed.

The Jazz Dance strand builds stylistic skills which are consolidated through reproducing combinations in a range of dynamic sequences. This strand is taught in the Autumn and Spring term only and is both continuously and formally assessed.

Choreography will further hone the student's ability to explore movement possibilities and devise new dances with particular focus on group work. Students are taught skills and coached through this strand to make bold choices and extend their range of movement and creative potential. This strand is taught/coached in the Autumn and Spring term and is both continuously and formally assessed.

Improvisation builds the student's ability to be imaginatively responsive and confident movement decision-makers in individual and collaborative tasks. Partner skills will develop through contact improvisation and group interactivity. This strand is taught in the Autumn and Spring term and is continuously assessed.

Singing will continue to develop confidence in the use of voice as part of a group and preparation of suitable songs for audition. This strand is taught in the Autumn and Spring term and is continuously assessed.

10. Contact Hours

Private Study: 20

Contact Hours: 218

Total: 238

11. Learning and teaching methods

In this module, teaching will mainly be through:

- Tutor-led practical studio-based classes,
- Group dialogue in class arising from student questions, teacher information, feedback and topic prompts
- Occasional short lectures on key topics of the module
- Resources such as video material and recorded sound to augment lectures and classes
- Individual tutorials

The student will also be expected to develop their learning through independent practice (i.e. repeating exercises or tasks taught in class) and reflection-on-practice (i.e. thinking through new information and planning how to apply this knowledge).

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

Contemporary Dance Technique

12.1 Demonstrate a high level of technical precision and stylistic performance (Learning outcome C1)

- 12.2 Evidence a practical understanding of the work of a key practitioner/technique style in the contemporary dance field and important stylistic features (Learning outcome A1 and A3)
- 12.3 Show a range of interpretative skills and musical responsiveness throughout class and in performance of rehearsed materials. (Learning outcome C1, C3 and C4)
- 12.4 Employ a range of performance skills which are informed by knowledge of the dance style and context of performance. (Learning outcome A3, A5 and C2)

Jazz Dance

- 12.5 Demonstrate a high level of practical skill and application of stylistic features of Jazz technique (Learning outcome C1)
- 12.6 Utilise strength, balance, co-ordination, flexibility and control as required in this technique. (Learning outcome C1)
- 12.7 Perform with musical responsiveness, rhythmical accuracy and power. (Learning outcome C1 and C4)
- 12.8 Pick-up and accurately reproduce unseen combinations showing appropriate style. (Learning outcome C1, C2, C3 and A3)

Choreography

- 12.9 Utilise skills in movement research to develop original ideas working from a range of stimuli (Learning outcome C6, and B6)
- 12.10 Apply skills in collaborative working (Learning outcome D2)
- 12.11 Evidence detailed understanding of the processes by which performance is created and presented (Learning outcome A4 and A5)
- 12.12 Critically evaluate performance events and creative processes – both self-evaluation and evaluation of others (Learning outcome B4 and B5)

Improvisation

- 12.13 Respond to movement tasks with versatility, sensitivity and imagination (Learning outcomes C1, C2, C3 and D2)
- 12.14 Utilise playfulness and creativity in problem solving and confidence in decision making as an individual in the dancing moment (Learning outcomes C2, C5 and D5)
- 12.15 Demonstrate sensitivity and confidence in 'partner work' including contact improvisation skills (Learning outcomes C1, C2 and D2)

Singing

- 12.16 Demonstrate confidence in singing throughout their range (Learning outcome C2)
- 12.17 Evidence an understanding of projection, focus, intonation and breath support (Learning outcome C2)
- 12.18 Utilise a functional vocal warm-up which is suitable for the dancers requirements (Learning outcomes C7, C8)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Work with others collaboratively in class, rehearsal and performance. (Learning outcome D2)

- 13.2 Research and interpret information from video and professional practitioners to enhance understanding of the profession. (Learning outcome B2)
- 13.3 Synthesise knowledge and information from a range of sources in order to inform and progress own learning (Learning outcome B1)
- 13.4 Develop an ability to understand and employ critical factors contributing to technique preparation, practise and performance. (Learning outcomes B5, C7)
- 13.5 Undertake independent research and reflection (Learning outcomes B6 and D4)
- 13.6 Develop and manage practical and creative projects within specified resource constraints of time and space, thereby developing problem solving skills (Learning outcome D5)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment in class by tutor 60%

This will assess generic objectives 13.1-13.5. It will also measure the achievement of subject specific learning outcomes as follows:

- 12.1-12.4 in Contemporary Dance Technique (30%)
- 12.5-12.8 in Jazz Dance (10%)
- 12.9-12.12 in Choreography (10%)
- 12.13-12.15 in Improvisation (10%)

Formal Assessment (Contemporary Dance Technique) 30%

This will assess the achievement of subject specific learning outcomes 12.1-12.5.

Formal Assessment (Choreography) 10%

This will assess the achievement of subject specific learning outcomes 12.10-12.13.

14.2. How the assessment methods outlined above fit with the course assessment strategy?

At Central School of Ballet, assessments enable students to demonstrate their level of attainment and the full range of dance abilities, skills and understanding. All assessments are designed to assess engagement, understanding, knowledge, skill, technique, creativity, artistry and application. Within this course assessments provide stretch and rigour in line with the level of study. Thus, assessments enable students to reach and surpass the pass threshold in all areas of study.

In this module, learning is assessed both continuously (ongoing with the teacher) and formally (prepared event). Formal assessments in Contemporary and Jazz will be through demonstration of prepared classwork in small group settings. While Choreography will be assessed through presentation of a group work. Each student will be expected to demonstrate their skills in relation to the criteria and will be marked individually by a panel of assessors in relation to the grade descriptors and level of study. The strands of Improvisation and Singing are continuously assessed by the tutor with no formal assessment event.

For details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

15.1. Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	12.6	12.7	12.8	12.9	12.10	12.11	12.12
Studio-based practice	X	X	X	X	X	X	X	X	X	X	X	X
Private study	X	X	X	X		X		X				X

Module learning outcome	12.13	12.14	12.15	12.16	12.17	12.18	13.1	13.2	13.3	13.4	13.5	13.6
Studio-based practice	X	X	X	X	X	X	X			X		
Private study			X			X		X	X	X	X	X

15.2. Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	12.6	12.7	12.8	12.9	12.10	12.11	12.12
Continuous Assessment 60%	X	X	X	X	X	X	X	X	X	X	X	X
Formal Assessment – Contemporary Dance 30%	X	X	X	X								
Formal Assessment – Choreography 10%									X	X	X	X

16. Reading list

- Blom, L. A. (1988). *Moment of Movement*. London: Dance Books Ltd.
- Blum, R. (2004). *The Art of Joining: Dance theatre improvisation*. Germany: Athena-Verlag.
- Bremser, M. (2010). *Fifty Contemporary Choreographers*. New York: Routledge.
- Burrows, J. (2010). *A choreographer's handbook*. Milton Park, Abingdon, Oxon: Routledge.
- Butterworth, J. (2009). *Contemporary Choreography A Critical Reader*. New York: Routledge.
- Carter, A. (2004). *Rethinking Dance History – A Reader*. London: Routledge.
- Minton, S. (1997). *Choreography*. Champaign, IL: Human Kinetics.
- Smith-Autard, J. (2010). *Dance composition*. London: Methuen Drama.
- Tufnell, M. and Crickmay, C. (1993). *Body Space Image: Notes Towards Improvisation*. Binsted, UK: Dance Books Ltd.

17. Inclusive module design

Central 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 Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

18. Partner College/Validated Institution

Central School of Ballet

19. University Division responsible for the course

School of Arts and Architecture

1. KentVision Code and title of the module

CSB203 Contextual Studies

2. Division and School/Department or partner institution responsible for the module

Central School of Ballet

3. The level of the module

Level 5

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)

Autumn, Spring and Summer

6. Delivery of the module

6.1. Mode of study

In person

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

Central School of Ballet

7. Prerequisite and co-requisite modules and/or any module restrictions

None

8. The course(s) of study to which the module contributes

8.1. The module is compulsory for the following courses

Foundation Degree Professional Dance and Performance

8.2. The module is optional for the following courses

N/A

9. A synopsis of the curriculum

This module has two strands: Dance Studies and Professional Practice.

In Dance Studies, students explore characterisation, theme and meaning in ballet and contemporary dance, through practical classes and workshops with teaching staff and visiting lecturers alongside lecture-based group classes. Through discussion, physical practice, observation and inquiry, students develop their knowledge of key practitioners and repertoire, movement analysis, and interpretation of roles in narrative and non-narrative works.

In the Professional Practice strand, students extend their knowledge of study skills through investigation of: Healthy Dancer topics, including individual performance enhancement and injury prevention; setting of bespoke goals to enhance training; and employment preparation, including development of audition/application portfolio and exploration of industry opportunities.

Complementing this understanding in practice, students will participate in weekly Pilates mat-work and Strength and Conditioning sessions.

Throughout this module, students examine and synthesise ideas and concepts from across the course. In doing so, they further develop critical, analytical and reflective capabilities to deepen research, appreciation for diverse aspects of training and industry preparation, and development of effective communication skills.

10. Contact Hours

Private Study: 80

Contact Hours: 120

Total: 200

11. Learning and teaching methods

Dance Studies:

- group lectures and discussion (with video support)
- practical workshops
- guided individual / group research and presentation tasks
- set written tasks
- individual tutorials

Professional Practice

- group lectures and discussion
- guided individual / group research and presentation tasks
- workshop-based sessions
- written tasks
- individual and small-group tutorials

Professional Practice (Pilates and Strength & Conditioning):

- practical classes
- individual and small-group sessions

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Synthesise knowledge and understanding of key practitioners – dancers, choreographers and directors within ballet and contemporary dance and understanding of stylistic, historical and cultural differences between studied practitioners (Learning outcome A1, A2 and A3)
- 12.2 Understand and apply skills in the preparation and development of a character/theme to express meaning and emotion through performance (Learning outcome C3)
- 12.3 Effectively apply skills for an audition and identify the skills required for individual audition situations (Learning outcome C6)
- 12.4 Research a range of employment opportunities including ballet, contemporary dance and musical theatre options both nationally and internationally. (Learning outcome A6 and D6)
- 12.5 Critically evaluate the health requirements of a professional dancer in relation to individual training and performance goals (Learning outcomes C7 and C8)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Reflect on own progress, set appropriate goals and develop autonomy in learning. (Learning outcome D4)
- 13.2 Synthesise information from a range of sources in order to progress and develop an individualised, holistic approach to training and career preparation. (Learning outcomes B1 and C7)
- 13.3 Develop personal organisation skills and ability to work collaboratively to develop and manage a project. (Learning outcomes D1 and D5)
- 13.4 Research, interpret and synthesise information from text, video and practice, and effectively communicate findings verbally and in writing. (Learning outcome B2, B5 and D3)
- 13.5 Demonstrate ability to evaluate and critically articulate views around performance events, of self, peers and professionals (Learning outcomes A5, B4 and B5)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment (Dance Studies) 25%

This will assess achievements in subject specific outcomes 12.1 and 12.2, and generic outcomes 13.4 and 13.5.

Continuous Assessment (Professional Practice) 25%

This will assess achievements in subject specific outcomes 12.3-12.5, and generic outcomes 13.1-13.4.

Formal Assessment (Dance Studies) 30%

This will assess achievements in subject-specific outcomes 12.1 and 12.2 and in generic outcomes 13.3-13.5.

Formal Assessment (Professional Practice) 20%

This will assess achievements in subject-specific outcome 12.5 and in generic outcomes 13.1, 13.2, 13.4 and 13.5.

There is no assessment in Pilates mat-work or Strength and Conditioning. However, attendance is compulsory.

14.2. How the assessment methods outlined above fit with the course assessment strategy?

At Central School of Ballet, assessments enable students to demonstrate their level of attainment and the full range of dance abilities, skills and understanding. All assessments are designed to assess engagement, understanding, knowledge, skill, technique, creativity, artistry and application. Within this course assessments provide stretch and rigour in line with the level of study. Thus, assessments enable students to reach and surpass the pass threshold in all areas of study.

In this module, learning is assessed both continuously (ongoing with the teacher) and formally (prepared event). Formal assessments will be through written essay in Dance Studies and group presentation in Practice Portfolio. Each student will be expected to demonstrate their understanding in relation to the criteria and will be marked individually by a panel of assessors, or first and second assessors, in relation to the grade descriptors and level of study.

For further details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle).

15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

15.1. Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4	13.5
Private Study	X	X	X	X	X	X	X	X	X	X
Class work (practical workshop)	X	X	X		X	X	X		X	X
Lecture/ Discussion/ 1:1	X	X	X	X	X	X		X	X	X

15.2. Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4	13.5
Continuous Assessment 50%	X	X	X	X	X	X	X	X	X	X

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4	13.5
Formal Assessment – Dance Studies Essay 30%	X	X						X	X	X
Formal Assessment – Group Presentation 20%					X	X	X		X	X

16. Reading list

Books:

- Ashley, L. (2008). *Essential Guide to Dance*. 3rd ed. Oxon, UK: Hodder Education.
- Anderson, J. (2020) *Ballet & Modern Dance: A Concise History. Third edition*. Chicago: Princeton Book Company
- Bremser, M. (2010). *Fifty Contemporary Choreographers*. London, UK: Routledge.
- Challis, J. (2023). *Nutrition for dance and performance*. Oxon, UK: Routledge.
- Franklin, E. (2004). *Conditioning for Dance*. Leeds, UK: Human Kinetics.
- Haas, J. G. (2018). *Dance Anatomy*. 2nd ed. Champaign, IL: Human Kinetics.
- IADMS. (2023). *Research and Publications*. [online] Available at: <https://iadms.org/research-publications/resources-paper/>.
- McArdle, W. D., Katch, F. I., and Katch, V. L. (2015). *Exercise Physiology: Nutrition, Energy and Human Performance*. 8th Ed. Baltimore, MD: Wolters-Kluwer.
- Morina, B. (2000). *Mime in Ballet*. Winchester, UK: Woodstock Winchester Press.
- Ross, D. (1999). *High Kicks: The essential guide to working as a dancer*. London, UK : A&C Black Ltd.

Additional resources relevant to this module are also available on Moodle.

17. Inclusive module design

Central 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 Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

18. Partner College/Validated Institution

Central School of Ballet

19. University Division responsible for the course

School of Arts and Architecture

1. KentVision Code and title of the module

CSB204 Performance

2. Division and School/Department or partner institution responsible for the module

Central School of Ballet

3. The level of the module

Level 5

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)

Autumn, Spring and Summer

6. Delivery of the module

6.1. Mode of study

In person

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

Central School of Ballet

7. Prerequisite and co-requisite modules and/or any module restrictions

None

8. The course(s) of study to which the module contributes

8.1. The module is compulsory for the following courses

Foundation Degree Professional Dance and Performance

8.2. The module is optional for the following courses

N/A

9. A synopsis of the curriculum

Through this module the student refines, in rehearsal and performance, learning and application of the skills which have been developed in Classical Ballet and Supplementary Techniques. Students develop performance qualities and skills such as musicality, interpretation, characterisation and artistry through repertoire classes, rehearsal processes and live performance on stage.

For Repertoire, students learn and rehearse solo, duet, and/or corps de ballet work through the year with their Ballet tutor. This strand of the module is formally assessed and will be taught predominantly through the Autumn and Spring terms in small groups and relates directly to what is being taught in Classical Ballet classes and coaching.

For the end-of-year performance, students will rehearse and perform at least two different styles of work under the guidance of professional choreographers and tutors. Through these and other performance opportunities, students learn rehearsal technique and performance skills in a progressively demanding environment from rehearsing with and performing to their peers within the studio to public performance in a theatre.

Stage make-up skills, technical stage vocabulary and knowledge of health and safety issues are gained through practical workshops and lectures.

Building on their foundational experiences in Year 1, students will enhance their creative and collaborative rehearsal skills. Students develop confidence to present varied choreography with a relaxed, expressive and engaging stage presence.

10. Contact Hours

Private Study: 20

Contact Hours: 160-180

Total: 200

11. Learning and teaching methods

Teaching will be through practical rehearsal and workshops, in which there will be group discussions, video observation, performance analysis, and tutorials.

In Repertoire classes, technical knowledge in Ballet will be applied to the study of style and role development in repertoire classes. For the end of year show, focused rehearsals are scheduled throughout the summer term and students will be required to work independently to practice their roles and hone the demonstration of technical and artistic skill. The learning outcomes are largely based on physical and communication skills through performance of dance, underpinned by an understanding of performance processes and self-evaluation.

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Utilise a range of creative skills, as appropriate within rehearsal processes including improvisation, interpretation of recorded material, and participation in choreographic tasks. (Learning outcome B2)
- 12.2 Perform with technical precision and control within the style of the work. (Learning outcome C1)
- 12.3 Present a relaxed and engaging stage presence with the ability to communicate expressively with an audience. (Learning outcomes C3 and D3)
- 12.4 Accurately and artistically reproduce a range of choreographic styles both technically and emotionally. (Learning outcomes C3 and A3)
- 12.5 Demonstrate collaborative skills working both in rehearsal and performance to respond appropriately to a range of performance situations. (Learning outcomes C2 and D2)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Understand the process by which performance is created (performance and production values). (Learning outcome A4)
- 13.2 Understand how performance originates, is constructed, presented and received. (Learning outcome A5)
- 13.3 Critically evaluate performance events and processes to embrace self-evaluation and evaluation of others. (Learning outcome B4)
- 13.4 Make a positive contribution to the work of a team. (Learning outcome D2)
- 13.5 Synthesise information from a range of sources in order to inform and progress own learning and performance. (Learning outcome B1 and B3)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment in rehearsal by tutor 50%

This will assess achievements in subject specific outcomes 12.1, 12.2, 12.4 and 12.5 and generic outcomes 13.1-13.5.

Formal Assessment (Group performance of two styles) 40%

This will assess achievements in subject specific outcomes 12.1-12.5.

Formal Assessment (Solo Ballet Repertoire) 10%

This will assess achievements in subject specific outcomes 12.1-12.5.

14.2. How the assessment methods outlined above fit with the course assessment strategy?

At Central School of Ballet, assessments enable students to demonstrate their level of attainment and the full range of dance abilities, skills and understanding. All assessments are designed to assess engagement, understanding, knowledge, skill, technique, creativity, artistry and application. Within this course assessments provide stretch and rigour in line with the level of study. Thus, assessments enable students to reach and surpass the pass threshold in all areas of study.

In this module, learning is assessed both continuously (ongoing with the teacher and/or choreographer) and formally (prepared event). Formal assessment in Performance will usually be in a live show performed in a theatre setting. Each student will be assessed in their performance in a Ballet work and a second style piece of choreography (i.e. Jazz or Contemporary). The Ballet Repertoire strand is only assessed formally through presentation of a solo, duet and/or corps de ballet dance work. Each student will be expected to demonstrate their skills in relation to the criteria and will be marked individually by a panel of assessors in relation to the grade descriptors and level of study.

For details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

15.1. Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4	13.5
Private Study	X	X	X	X			X	X	X	X

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4	13.5
Rehearsal/ Workshop	X	X	X	X	X	X	X		X	X
One to one/ lecture/ discussion	X			X	X	X	X	X	X	X

15.2. Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4	13.5
Continuous Assessment – Performance 50%	X				X	X	X	X	X	X
Formal Assessment – Performance 40%	X	X	X	X	X					
Formal Assessment – Repertoire 10%	X	X	X	X	X					

16. Reading list

- Cooper, S. (1998). *Staging Dance*. London: A & C Black Publishers.
- Holt, M. (1989). *Costume and make-up*. New York, N.Y.: Schirmer Books.
- 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.
- Morina, B. (2000). *Mime in Ballet*. Winchester, UK: Woodstock Winchester Press.
- Schlaich, J., DuPont, B. and Sande, R. (1998). *Dance*. Hightstown NJ: Princeton Book Co.

17. Inclusive module design

Central 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 Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

18. Partner College/Validated Institution

Central School of Ballet

19. University Division responsible for the course

School of Arts and Architecture

Section 4
Assessment Information

FOUNDATION DEGREE: ASSESSMENT CRITERIA

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

Feedback from all assessments will be in the form of a percentage mark with written or verbal comments. In addition, students receive ongoing feedback from teachers in practical classes. Combined with on-going self-assessment, these sources of feedback allow the student, in consultation with their tutor, to set regular learning targets.

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

Continuous assessment:

1. **Contribution to class and group work** – engages positively with peers, demonstrates collaborative rehearsal skills, and supports the progress of the group.
2. **Application of feedback** – listens actively, responds constructively to corrections, and shows evidence of integrating feedback into subsequent practice.
3. **Consistency in practice** – demonstrates reliable technical work, safe working habits, and commitment to preparation and rehearsal.
4. **Artistic engagement** – shows musicality, stylistic awareness, and expressive intention within movement.
5. **Independent preparation and research** – evidences independent work outside class, including learning, rehearsal, and where appropriate, wider research and analysis of relevant material.
6. **Personal progress and resilience** – demonstrates clear development over time, persistence through challenges, and adaptability in class and rehearsal settings.
7. **Motivation and discipline** – maintains a consistently high level of focus, commitment, and professional behaviour across all learning contexts.
8. **Reflection and personal development** – devises, implements, and evaluates a personal development plan, showing critical awareness of progress and areas for growth.
9. **Achievement** – demonstrates a high level of attainment in both academic and studio-based work relative to starting point.

Single assessment event:

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

Contextual Studies – written assignment or verbal presentation:

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.

Year 1 – Developing Foundation

1. Expresses ideas clearly, with mostly relevant focus.
2. Begins to move beyond description toward analysis, though may rely on descriptive elements.
3. Identifies appropriate supportive material through guided research and makes some productive use of it.
4. Presents a structured discussion or investigation that shows awareness of source material and draws conclusions, though these may be limited or tentative.

Year 2 – Building Independence & Depth

1. Expresses ideas with fluency, precision, and sustained relevance to the topic.
2. Consistently goes beyond description to demonstrate critical analysis, linking points and evaluating perspectives.
3. Selects and integrates appropriate illustrative material from a range of independent research, using it productively to strengthen arguments.
4. Presents a well-constructed, coherent, and critically engaged discussion or investigation, demonstrating a secure grasp of source data and drawing well-reasoned, logical conclusions.

Progression and Outcomes

Students must achieve minimum attendance requirements in order to be assessed.

All modules are compulsory in this qualification, and students must gain a pass mark for each module in Year 1 (FD) and Year 2 (FD) to obtain their Foundation Degree. The pass mark is set at 40%, therefore in order to achieve a pass students must achieve a minimum average of 40% for all assessments required for that module. However, for professional training, and preparation for the BA (Hons) Top-up Degree and the dance profession, Central would expect students to aim to achieve 50% or above in line with industry requirements. If applying to the BA(Hons) Top-up Degree in Professional Dance and Performance, students are usually required to demonstrate Ballet assessment scores, continuous and formal, of 55 and above

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

Year 1 – Contributes 40% to the final mark

Year 2 – Contributes 60% to the final mark

ASSESSMENT MARKING GUIDE: Formal Assessment

Level 4 (Year 1) – Foundation and Emerging Independence

95, 100 Exceptional

As Outstanding, plus: demonstrates mastery far beyond Level 4 expectations, with exceptional originality, depth of understanding, and independence.

82, 85 Outstanding

Consistently outstanding achievement. Demonstrates sophisticated understanding with emerging individuality, showing excellent progress, mature engagement with feedback, and strong early signs of professional qualities.

72, 75, 78 Excellent

Strong and consistent achievement with many very good features, and some outstanding. Demonstrates accuracy and control, applies feedback thoughtfully, and shows clear evidence of developing self-awareness and initiative.

62, 65, 68 Very Good / Good

Achievement is secure and consistent with no major shortcomings. Demonstrates clear understanding, mostly accurate skills, and steady progress. Shows developing self-awareness and begins to apply ideas independently, though not always sustained.

52, 55, 58 Adequate / Meeting Criteria

Achievement meets the minimum Level 4 threshold. Demonstrates some progress, but understanding and analysis are limited. Application of skills is basic and often inconsistent, with work tending to follow examples rather than adapt them.

42, 45, 48 Weak / Some Limitations

Partial achievement with notable inconsistency. Demonstrates limited understanding and weak application of skills. Work often repeats taught material without showing deeper engagement or analysis.

32, 35, 38 Unsatisfactory / Limited

Falls below Level 4 expectations. Very limited evidence of understanding, application, or progress. Work lacks accuracy and shows little independent engagement.

0, 10, 20, 25 No Evidence

Work is poor, highly flawed, or absent. No meaningful achievement demonstrated.

Level 5 (Year 2) – Developing Independence and Critical Application

95, 100 Exceptional

As Outstanding, plus: demonstrates exceptional mastery, creativity, and independence, approaching Level 6 expectations. Work shows readiness for professional practice and original contribution.

82, 85 Outstanding

Consistently outstanding achievement. Demonstrates sophisticated integration of knowledge and skills with sustained independence, originality, and maturity. Shows strong critical judgement and clear preparation for professional practice.

72, 75, 78 Excellent

Strong achievement with many very good features, and some outstanding. Demonstrates confident independence, manages tasks effectively, and applies clear critical analysis. Creative and thoughtful use of ideas is evident.

62, 65, 68 Very Good / Good

Achievement is secure and consistent. Demonstrates sound understanding and growing autonomy. Evidence of critical analysis and self-direction is clear, though not yet consistent across tasks.

52, 55, 58 Adequate / Meeting Criteria

Meets the minimum Level 5 threshold. Demonstrates basic progress and some independence, but analysis remains limited and application is uneven. Work tends to follow taught approaches without significant adaptation.

42, 45, 48 Weak / Some Limitations

Partial achievement with inconsistency. Demonstrates limited autonomy and weak analysis. Work shows some progress but is largely confined to familiar or repeated approaches, with little evidence of extension.

32, 35, 38 Unsatisfactory / Limited

Falls below Level 5 expectations. Minimal evidence of independent engagement, analysis, or creative development. Work lacks progress and coherence.

0, 10, 20, 25 No Evidence

Work is poor, highly flawed, or absent. No meaningful achievement demonstrated.

ASSESSMENT MARKING GUIDE: Continuous Assessment

Level 4 (Year 1) – Foundation and Emerging Independence

95, 100 Exceptional

As Outstanding, plus: exceptional achievement and progress in relation to aims, demonstrating mastery well beyond Level 4 expectations.

82, 85 Outstanding

Outstanding achievement. Demonstrates very high motivation and engagement, sophisticated emerging skills, and individuality. Shows excellent progress through reflection and effective response to feedback.

72, 75, 78 Excellent

Consistently strong achievement with many very good features, some outstanding. Demonstrates motivation, effective use of feedback, secure understanding, and a positive and reliable contribution to group work. Independence is beginning to develop.

62, 65, 68 Very Good / Good

Secure achievement with no major shortcomings. Demonstrates consistent motivation, developing self-awareness, and good contribution to group activity. Begins to make independent choices, though application is not always consistent.

52, 55, 58 Adequate / Meeting Criteria

Work meets the minimum criteria. Demonstrates some progress and occasional application of feedback, but motivation and independence vary. Contribution to group activity is uneven.

42, 45, 48 Weak / Some Limitations

Partial achievement. Work is inconsistent, showing limited engagement, weak contribution, and little evidence of reflection or application of feedback.

32, 35, 38 Unsatisfactory / Limited

Falls below Level 4 expectations. Very limited evidence of engagement, progress, or contribution to learning.

0, 10, 20, 25 No Evidence

Work is poor, highly flawed, or absent. No meaningful achievement demonstrated.

Level 5 (Year 2) – Developing Independence and Critical Application

95, 100 Exceptional

As Outstanding, plus: exceptional achievement and independence. Demonstrates maturity, originality, and readiness for professional practice and Level 6.

82, 85 Outstanding

Outstanding achievement. Demonstrates sophisticated autonomy, critical engagement with feedback, originality, and highly effective collaboration. Progress is mature, sustained, and clearly evidenced.

72, 75, 78 Excellent

Strong achievement with many very good features, some outstanding. Demonstrates confident independence, creative application of feedback, and effective contribution to collaborative work.

62, 65, 68 Very Good / Good

Consistently good achievement. Demonstrates developing autonomy and analysis. Contribution to group learning and evidence of progress are clear, though not always sustained across tasks.

52, 55, 58 Adequate / Meeting Criteria

Meets the minimum Level 5 criteria. Demonstrates some independence and progress, but analysis remains limited, and application is inconsistent. Contribution to learning is variable.

42, 45, 48 Weak / Some Limitations

Partial achievement. Work is inconsistent, showing limited initiative, weak evidence of independent application, and irregular progress.

32, 35, 38 Unsatisfactory / Limited

Falls below Level 5 expectations. Very limited evidence of independence, analysis, or creative development. Contribution is minimal, and progress is weak.

0, 10, 20, 25 No Evidence

Work is poor, highly flawed, or absent. No meaningful achievement demonstrated.