

## UNIVERSITY OF KENT

### Programme Specification

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

**Degree and Programme Title**  
**Foundation Degree: Professional Dance and Performance**

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

**11. Educational Aims of the Programme**

The programme 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) in Professional Dance and Performance through a 3<sup>rd</sup> year of study and performance experience.
9. To ensure that students are informed of and equipped for appropriate employment in the dance

community through the use of the knowledge and expertise of the international teaching faculty and visiting professionals.

10. To enhance the learning experience of the students through the opportunity to develop individual strengths within the range of dance disciplines and supporting subjects studied.

**12. Programme Outcomes**

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. These outcomes are informed by the outcomes listed in the government's Quality Assurance Agency subject benchmark statement for dance and performance (<http://www.qaa.ac.uk/cmntwork/benchmark/phase2/dance.pdf>)

| <b>Knowledge and Understanding</b>   | <b>Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated</b>  |
|--|---|
| <b>A. Knowledge and Understanding of:</b>  |   |
| <ol style="list-style-type: none"> <li>1. Key practitioners (dancers, directors and choreographers) within the dance profession.</li> <li>2. A practical understanding of historical and contemporary contexts of performance within ballet and contemporary dance.</li> <li>3. Stylistic and interpretative differences within the studied fields.</li> </ol> | <ul style="list-style-type: none"> <li>* The work of key practitioners in Ballet and Contemporary dance (from the 19<sup>th</sup> century to the present day) is woven throughout the course in both practical and theoretical modules and is used to inform stylistic and interpretative differences. A range of teaching methods is employed for different learning outcomes and contexts and the knowledge is acquired through a number of routes.</li> </ul> <p>The following methods are used:</p> <ul style="list-style-type: none"> <li>* Practical workshops (Repertoire and choreography)</li> <li>* Seminar focused on prescribed reading or learning assignment</li> <li>* Video screenings and analysis</li> <li>* Visits to theatre or other performance events</li> <li>* Rehearsal and performance with professional practitioners</li> <li>* Professional placements</li> <li>* Independent research and presentation on set projects (small group or individual)</li> </ul> <p>Learning is assessed by:</p> <ul style="list-style-type: none"> <li>* Submission of written work: essays, research projects, performance reviews, Professional Development Portfolio.</li> <li>* Oral presentation, can be supported by visual material</li> <li>* Contributions in practical sessions – oral, practical and creative</li> <li>* Presentation of practical work in performance (internal and public)</li> </ul> |

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| <p>4. The processes by which performance is created (performance and production values)</p> <p>5. Performance, how it originates, is constructed, presented and received</p>   | <p>Performance is studied both theoretically and in practice at all stages in the course. All students participate in the preparation and presentation of the annual performance at a professional venue. In stage two the Design for Dance project, collaboration with Central Saint Martins College Theatre Design degree course, provides opportunity to work on an original dance piece from conception, through rehearsal and design, to performance. Teaching methods are as above with the addition of video performance analysis; learning is assessed by the methods cited previously.</p>   |
| <p>6. Key aspects of the national and international professional dance community</p>   | <p>In stage two, the national and international professional dance community is examined in relation to employment opportunities. Teaching methods include:</p> <ul style="list-style-type: none"> <li>* Independent research and presentation (individually or in groups)</li> <li>* Lectures</li> <li>* Video screening and analysis</li> </ul> <p>Assessment through the Professional Development Portfolio and oral presentation.</p>   |
| <p><b>Skills and Other Attributes</b></p> <p><b>B. Intellectual Skills:</b></p>  |   |
| <p>1. Synthesise information from a range of sources in order to inform and progress own learning.</p> <p>2. Research and interpret information from text, video, performance and professional practitioners to enhance understanding of the profession.</p> <p>3. To develop a creative and multi-disciplinary approach in a given area through understanding its relationship to the broader context.</p> <p>4. Critical evaluation of performance events and processes – to embrace self-evaluation and evaluation of others.</p> <p>5. Ability to understand and articulate critical factors contributing to practice and performance.</p> <p>6. Undertake independent research.</p> | <p>These skills are integral to all classes and learning activities: they are delivered through teaching strategies previously listed; developed through a full range of learning opportunities (specific examples below) and consolidated by the particular focus on an integrated approach to the course. The variety of teaching methods and assignments encourages engagement through different modes of learning, appropriate to the context of work.</p> <p>Teaching style aims continuously to encourage a learning environment that stimulates experimentation and evaluation to inform further development and test oral, written and performance presentation.</p> <p>Tutorials (group and individual) based on cross-curricular themes and personal research and experience will provide opportunities to debate and synthesise arguments and theories. Guest lecturers, prescribed viewing (live performance and video recordings) and reading will further inform the debate and develop further understanding. Performance experience in a variety of settings (site specific and theatrical) demands the integrated use of skills and a creative approach.</p> <p>The Professional Development Portfolio requires and provides evidence of the use of all the resources and strategies listed above.</p> |
| <p><b>C. Subject-specific Skills able to:</b></p>  |   |
| <p>1. attain a professional level of technical performance in Ballet and Contemporary Dance – in class, rehearsal and performance including corps de ballet work and pas de deux, and will have an understanding of the use of jazz technique within a professional context.</p>   | <p>Stage one provides a practical understanding of the fundamentals of Ballet technique and of Graham (Contemporary Dance) technique. Stage two provides a practical understanding of the technical skills and artistry required by the profession in Ballet, Cunningham (Contemporary Dance) and jazz techniques. Additionally, stage one provides studies in Dalcroze</p>   |

|   |   |
|---|---|
| 2. respond appropriately to a range of performance situations.  | Eurhythmics, singing, character dance, drama and choreography. Stage two progresses these studies in all areas, except for character dance. In both stages knowledge is used in creative situations working with teachers and external professional practitioners leading to public performance opportunities in a range of contexts. Skills are taught through a range of methods: daily class, group and one-to-one coaching, recreation of existing repertoire, creation of original work, rehearsal and performance and video-analysis. Learning is assessed through a range of the following: class observation, video analysis, verbal presentation and interview, formal practical assessment and public performance, Self-assessment and peer assessment are used on a regular basis within the course. |
| 3. express meaning and emotion through performance.   |   |
| 4. to present solo work in ballet.  |   |
| 5. devise original creative choreographic work from a range of stimuli.   | The choreography course in stages one and two requires students to work from a range of stimuli including text, visual arts, music and rhythm. Teaching is in groups and students choreograph for their peers. Assessment is in performance.  |
| 6. research and identify employment opportunities and demonstrate appropriate performance skills at audition  | These skills are taught in practical workshop based activities, though the Professional Development Portfolio set tasks and in one-to-one interviews and tutorials.   |
| 7. identify and evaluate personal requirements in the practice of a holistic approach to training including warming up, cool down and exercise programme.                         | Specific training is given in audition technique, in key health and safety issues, and exercise programmes. These areas are assessed through mock audition with visiting professional practitioners, interview, and oral contribution in class and in the Professional Development Portfolio.   |
| 8. Identify key Health and Safety issues within training, rehearsal and public performance.   |   |
| <b>D. Transferable Skills:</b>  |   |
| 1. Personal organisation skills – time keeping, note taking, self-led practice, prioritising.   | Taught and assessed through all methods cited above since these skills are interwoven into the programme. However, the majority will be featured in individual or group project work, and will be taught/introduced through workshops, demonstrations and assigned tasks. Some of these skill areas are delivered in non-assessed workshops/tutorial/training sessions. Transferable skills will be evidenced in the Professional Development Portfolio, in rehearsal, and in one-to-one interview. Team working is developed both through work in the studio, Corps de Ballet and pas de deux and through group projects.  |
| 2. Ability to work as part of a team  |   |
| 3. Develop a range of communication skills for use in different context including interview and presentation.   |   |
| 4. Reflect on own learning, identifying strategies for development, exploring strengths and weaknesses, and developing progressive autonomy in learning as the programme unfolds. |   |
| 5. Develop and manage practical and creative projects within specified resource constraints of time and space, thereby developing problem solving and numeracy skills.            |   |
| 6. Use information technology such as the Internet, email and word processing.  |   |

### 13. Programme Structures and Requirements, Levels, Modules, Credits and Awards

| Code                                   | Title | Level | Credits | Term(s) |
|--|-------|-------|---------|---------|
| <b>Year 1</b>                          |       |       |         |         |
| <b>Required Modules. You will take</b> |       |       |         |         |

|                         |                                 |   |    |             |
|-------------------------|---------------------------------|---|----|-------------|
| CSB101                  | Ballet & Contemporary Dance (1) | 4 | 60 | 1, 2, and 3 |
| CSB102                  | Supplementary Studies           | 4 | 30 | 1, 2 and 3  |
| CSB103                  | PDP                             | 4 | 10 | 1, 2, and 3 |
| CSB104                  | Performance                     | 4 | 20 | 3           |
| <b>Year 2</b>           |                                 |   |    |             |
| <b>Required Modules</b> |                                 |   |    |             |
| CSB201                  | Ballet & Contemporary Dance (2) | 5 | 60 | 1, 2, and 3 |
| CSB202                  | Supplementary Studies           | 5 | 20 | 1 and 2     |
| CSB 203                 | PDP                             | 5 | 20 | 1, 2, and 3 |
| CSB204                  | Performance                     | 5 | 20 | 3           |

#### 14. Work-Based Learning

Where relevant to the programme of study, provide details of any work-based learning element, inclusive of employer details, delivery, assessment and support for students.

N.A.

#### 15. Support for Students and their Learning

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

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

#### 16. Entry Profile

##### Entry Route

For fuller information, please refer to the School prospectus

- For entry at the beginning of year 1, the normal requirement will be: aged 16 on entry; adequate

physical, technical & artistic aptitude and previous training (tested at audition and by physical examination); five passes (9 – 1 or A-G) predicted at GCSE including English Language (desirable) or equivalent; or satisfactory completion of required entrance tasks; and interest in and aptitude for further academic study

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

#### **What does this programme have to offer?**

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

#### **Personal Profile**

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

### **17. Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning**

#### **Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards**

- Annual report for stakeholders including Board of Governors, Council for Dance Education and Training [CDET], DFES, University of Kent, The Conservatoire for Dance and Drama (CDD)
- External examiners report
- Assessments by Trinity each term (Until July 04)
- Internal assessments each term leading to review and action plan, annual course review and development plan
- Reports and evaluation from visiting professionals and artistic advisors
- Accreditation inspections by CDET
- OFSTED inspection and development plans (Until July 04)
- Teaching staff studying for Cert Ed and Masters in Teaching based on reflective profile
- Staff appraisal and development plans
- Termly student interviews, feedback, goal setting and review
- Termly teachers' review by peers with verbal feedback
- Mock audition programme
- Staff conferences

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

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

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

- Student representatives' meeting
- Student course review –end of year questionnaires
- Tutorials and student presentations

- Reflective writing in professional development portfolio
- Regular one to one meetings between students and staff

**Staff Development priorities include:**

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

**18. Indicators of Quality and Standards**

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

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

- Report from the Inspectorate, The Further Education Funding Council (1999-2000), March 2000
- Inspection Report, Office for Standards in Education, April 2002
- Self-Assessment Report in Connection with the above, March 2002
- Council for Dance Education and Training Accreditation Visit Report
- The School Mission Statement and Undertakings to Students and Parents
- Report on Visit to Moderate Assessments by Trinity College London
- Council for Dance Education and Training Accreditation Visit
- Subject Benchmark Statements, Qualifications and Assessment Agency for Higher Education, 2002
- University of Kent at Canterbury, Programme Specification Guidance