

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
BA (Hons) Professional Dance and Performance

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

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

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

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

10. Able to analyse strengths and match these to the needs of companies and organisations within the profession	
11. Identify Health and Safety issues within training, rehearsal and public performance.	
D. Transferable Skills:	
1. Ability to interact effectively as part of a team [SB]	<p>Taught and assessed through all methods cited above since these skills are interwoven into the 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, in <i>viva voce</i> assessment and in one-to-one interview.</p>
2. Ability to take responsibility for and to evaluate own work	
3. Research, gather, sift and collate information to a given brief, critically evaluate its significance and present findings verbally, in writing and performance. [SB]	
4. Develop a range of communication skills for use in different context including interview and presentation. [SB]	
5. Reflect on own learning, identifying strategies for development, exploring strengths and weaknesses, seeking & using feedback, and developing progressive autonomy in learning as the programme unfolds. [SB]	

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

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:
<ul style="list-style-type: none"> All students are allocated a personal tutor who oversees the student's work across the course, offers direct support and guidance or, where necessary, guides the student to the appropriate source of support.

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

16. Entry Profile
Entry Route For fuller information, please refer to the School prospectus
For entry into the course, the normal requirement will be the successful completion of a Foundation Degree, or 240 credits on a directly comparable course (or equivalent), or the completion of a required entrance task (a piece of reflective writing and a research task) and an audition
What does this programme have to offer?
<ul style="list-style-type: none"> • Training to professional standard in ballet, contemporary dance and jazz dance • Close industry links throughout training and excellent vocational preparation, including master classes from guest teachers and working with professional choreographers • Focus on individual care, personal development and progression • Full programme of related academic studies • Extensive experience in professional performance in a range of environments through membership of Ballet Central • Opportunity to develop individual talent and unique performance skills • Full preparation for professional life, including audition technique • Excellent employment record for graduates
Personal Profile
<ul style="list-style-type: none"> • 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
<ul style="list-style-type: none"> • Annual report for stakeholders including Board of Governors, Council for Dance Education and Training [CDET], DFES, University of Kent, CDD • Assessments each term by Trinity (Until July 04) • External Examiners reports

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

Committees with responsibility for monitoring and evaluating quality and standards

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

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

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

Staff Development priorities include:

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

18. Indicators of Quality and Standards

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