

UNIVERSITY OF KENT

Course Specification

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 the course handbook. The accuracy of the information contained in this specification is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

Foundation Degree in Professional Dance and Performance

1. Awarding Institution/Body	University of Kent
2. Teaching Institution	Central School of Ballet
3. School/Division responsible for management of the course	<i>Arts and Humanities</i>
4. Teaching Site	Central School of Ballet
5. Mode of Delivery	Full-time
6. KentVision Academic Model	<i>To be completed in due course, once approved by the University</i>
7. Course accredited by	<i>N/A</i>
8. a) Final Award	Foundation Degree
8. b) Alternative Exit Awards	Cert HE in Professional Dance and Performance
9. Course	Foundation Degree in Professional Dance and Performance
10. UCAS Code (or other code)	
11. Credits/ECTS Value	<i>240 credits/120 ECTS</i>
12. Study Level	<i>Level 4 and 5</i>
13. Relevant QAA subject benchmarking group(s)	Dance, Drama and Performance 2019
14. Date of creation/revision (<i>note that dates are necessary for version control</i>)	<i>Created September 2003 Revision February 2021</i>
15. Intended Start Date of Delivery of this Course	September 2021

16. Educational Aims of the Course

The 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) in Professional Dance and Performance through a 3rd year of study and performance experience.
9. To ensure that students are informed of and equipped for appropriate employment in the dance community through the use of the knowledge and expertise of the international teaching faculty and visiting professionals.
10. To enhance the learning experience of the students through the opportunity to develop individual strengths within the range of dance disciplines and supporting subjects studied.

17 Course Outcomes

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

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

A. Knowledge and Understanding of:

1. Key practitioners (dancers, directors and choreographers) within the dance profession.
2. A practical understanding of historical and contemporary contexts of performance within ballet and contemporary dance.
3. Stylistic and interpretative differences within the studied fields.
4. The processes by which performance is created (performance and production values)
5. Performance, how it originates, is constructed, presented and received
6. Key aspects of the national and international professional dance community

Skills and Other Attributes

B. Intellectual Skills:

1. Synthesise information from a range of sources in order to inform and progress own learning.
2. Research and interpret information from text, video, performance and professional practitioners to enhance understanding of the profession.
3. To develop a creative and multi-disciplinary approach in a given area through understanding its relationship to the broader context.
4. Critical evaluation of performance events and processes – to embrace self-evaluation and evaluation of others.
5. Ability to understand and articulate critical factors contributing to practice and performance.
6. Undertake independent research

C. Subject-specific Skills:

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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
2. respond appropriately to a range of performance situations.
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.
6. research and identify employment opportunities and demonstrate appropriate performance skills at audition
7. identify and evaluate personal requirements in the practice of a holistic approach to training including warming up, cool down and exercise programme.
8. Identify key Health and Safety issues within training, rehearsal and public performance.

D. Transferable Skills:

1. Personal organisation skills – time keeping, note taking, self-led practice, prioritising.
2. Ability to work as part of a team
3. Develop a range of communication skills for use in different context including interview and presentation.
4. Reflect on own learning, identifying strategies for development, exploring strengths and weaknesses, and developing progressive autonomy in learning as the course unfolds.
5. Develop and manage practical and creative projects within specified resource constraints of time and space, thereby developing problem solving and numeracy skills.
6. Use information technology such as the Internet, email and word processing

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

Subject Specific Skills are taught and assessed in the following ways:

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 improvisation, 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.

Knowledge and Understanding is taught and assessed in the following ways:

The work of key practitioners in Ballet and Contemporary dance (from the 19th century to the present day) is woven throughout the course in both practical and theoretical modules and is used to inform stylistic and interpretative differences. A range of teaching methods is employed for different learning outcomes and contexts and the knowledge is acquired through a number of routes. The following methods are used:

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- Practical workshops (Repertoire and choreography)
- Seminar focused on prescribed reading or learning assignment
- Video screenings and analysis
- Visits to theatre or other performance events
- Rehearsal and performance with professional practitioners
- Professional placements
- Independent research and presentation on set projects (small group or individual)

Learning is assessed by:

- Submission of written work: essays, research projects, performance reviews,
- Professional Development Portfolio.
- Oral presentation, can be supported by visual material
- Contributions in practical sessions – oral, practical and creative
- Presentation of practical work in performance (internal and public)

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

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

This course is studied over two years full-time.

Each stage comprises modules to a total of 120 credits. Students must successfully complete each module in order 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.

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 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.

Upon completion, students of the Foundation Degree may go on to study the top-up BA (Hons) Degree course. To continue to the BA top-up, a student must normally have successfully completed the Foundation Degree or have gained 240 credits on a directly comparable course (or equivalent), or have completed a required entrance task (a piece of reflective writing and a research task) and an audition.

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

KV Code	SDS Code	Title	Level	Credits	Term(s)
Stage 1					

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Compulsory Modules					
CSB101		Ballet & Contemporary Dance (1)	4	60	1,2,3
CSB102		Supplementary Studies	4	30	1,2,3
CSB103		PDP	4	10	1,2,3
CSB104		Annual Performance	4	20	3
Stage 2					
Compulsory Modules					
CSB201		Ballet & Contemporary Dance (2)	5	60	1,2,3
CSB202		Supplementary Studies	5	20	1,2
CSB203		PDP	5	20	1,2,3
CSB204		Annual Performance	5	20	3

19 Work-Based Learning N/A
N/A

20 Support for Students and their Learning
<p>As course providers we are open to and conscious of individual needs and able to respond through a range of systems and procedures:</p> <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, 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 and the medical team. • 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.

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- 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

21 Entry Profile

21.1 Entry Route The minimum age to study a degree programme at the university is normally at least 17 years old by 20 September in the year the programme begins. There is no upper age limit. The school has been given the University's agreement exceptionally to admit students at age 16 to this programme. CSB 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.

- 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 overseas students where English is not their first language, applicants 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).

- 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 see:

<https://www.kent.ac.uk/teaching/qa/codes/taught/documents/copt2020-annexr-rpl-v2.pdf>

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

21.2 What does this course have to offer?

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

21.3 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

22 Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning

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

- Quality Assurance Framework <http://www.kent.ac.uk/teaching/qa/codes/index.html>
 - Periodic Programme Review <http://www.kent.ac.uk/teaching/qa/codes/taught/annexf.html>
 - External Examiners system <http://www.kent.ac.uk/teaching/qa/codes/taught/annexk.html>
 - Annual programme and module monitoring reports
 - <http://www.kent.ac.uk/teaching/qa/codes/taught/annexe.html>
 - QAA Higher Education Review
 - Student evaluations and feedback
 - Annual Programme Monitoring Report, University of Kent template
 - Annual report for stakeholders including Board of Governors and the Conservatoire for Dance and Drama (CDD)
- 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
 - 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 Staff conferences

22.2 Committees with responsibility for monitoring and evaluating quality and standards

- Student Voice Committee
- CSB Academic Board (Full staff meeting) – the committee responsible for the courses, which includes relevant members of staff and, for unreserved agendas, student representatives.
- CSB Planning Committee
- University of Kent Board of Examiners (including the external examiners)

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

- Student Voice Committee
- 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

22.4 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

23 Indicators of Quality and Standards

- Annual External Examiner reports
- Graduate Destinations Survey

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- University of Kent QAA Higher Education Review 2015
- Annual Programme Monitoring Reports, which draws upon:
- Report of the QAA Institutional Audit of the CDD in 2010
- University of Kent Periodic Review visit and report 2017

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

- QAA UK Quality Code for Higher Education
- QAA Benchmarking statement for *Dance Drama and Performance Arts 2019*
- Staff research activities
- CSB Mission Statement/Plan and Undertakings to Students and Parents
- CSB Learning and Teaching Strategy
- CSB Assessment Procedures

24 Inclusive Course Design

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

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Module mapping table to be amended as appropriate to the course specification. Where the course includes optional modules, only compulsory modules should be included in the table. The course learning outcomes will normally all be addressed by the compulsory modules.

Module Mapping: *Foundation Degree in Professional Dance and Performance*

	Module CSB 101 Ballet and Contemporary	Module CSB 102 Supplementary Studies	Module CSB 103 PDP	Module CSB 104 Performance	Module CSB 201 Ballet and Contemporary	Module CSB 202 Supplementary Studies	Module CSB 203 PDP	Module CSB 204Performance
A1	X	X	X		X		X	
A2	X				X		X	
A3	X	X	X	X	X	X	X	X
A4	X			X	X	X		X
A5	X	X		X	X		X	X
A6							X	
B1	X		X	X	X	X	X	X
B2			X			X		X
B3		X						
B4			X	X		X	X	X
B5						X		
B6			X			X		
C1	X	X			X	X		X
C2	X	X		X	X	X		X
C3	X	X		X	X	X	X	X

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C4	X	X			X	X		
C5		X			X	X		
C6		X				X	X	
C7		X				X		
C8	X	X	X	X	X	X	X	
D1		X	X		X		X	
D2	X	X		X	X	X		X
D3		X	X	X	X	X	X	X
D4	X	X	X		X	X	X	
D5		X				X	X	
D6			X					