**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 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.

<table>
<thead>
<tr>
<th>1. Awarding Institution/Body</th>
<th>University of Kent</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Teaching Institution</td>
<td>London Contemporary Dance School</td>
</tr>
<tr>
<td>3. School responsible for management of the programme</td>
<td>School of Arts</td>
</tr>
<tr>
<td>4. Teaching Site</td>
<td>London Contemporary Dance School</td>
</tr>
<tr>
<td>5. Mode of Delivery</td>
<td>Full-time, Part-time</td>
</tr>
<tr>
<td>6. Programme accredited by</td>
<td>N.A.</td>
</tr>
<tr>
<td>7. Final Award</td>
<td>MA/PGDip</td>
</tr>
<tr>
<td>8. Programme</td>
<td>Contemporary Dance</td>
</tr>
<tr>
<td>9. UCAS Code (or other code)</td>
<td></td>
</tr>
<tr>
<td>10. Credits/ECTS value</td>
<td>PGDip 120 60 ECTS/MA 180 90 ECTS</td>
</tr>
<tr>
<td>11. Study Level</td>
<td>Level 7</td>
</tr>
<tr>
<td>12. Relevant QAA subject benchmarking group(s)</td>
<td>n.a.</td>
</tr>
<tr>
<td>13. Date of creation/revision (note that dates are necessary for version control)</td>
<td>Feb 2009/revised version Feb 2015/Feb 2016 Date of approval by the School 4th January 2017 (Chair’s Action).</td>
</tr>
<tr>
<td>14. Intended Start Date of Delivery of this Programme</td>
<td>September 2015. This version of the programme from September 2016</td>
</tr>
</tbody>
</table>

**15. Educational Aims of the Programme**
The programme aims to:

- enable students to challenge and develop their own practice through sustained and intensive engagement with contemporary dance performance practice
UNIVERSITY OF KENT

- promote knowledge and understanding of professional contemporary dance practice and the aesthetic, artistic and cultural values informing the way in which dances are made, performed and viewed
- promote significant individual personal and professional development
- enable students to investigate and develop their own distinctive strengths and qualities as professional dance artists
- develop analytical, critical and interpretative skills appropriate to postgraduate work
- enable students to initiate, self-direct and maintain independent approaches to their own learning
- develop students’ ability to undertake and articulate independent research and exploration into their own development as dance artists
- provide an excellent quality of higher education
- meet the lifelong needs of a diversity of students
- provide high quality teaching in supportive environments with appropriately qualified and trained staff

16 Programme Outcomes
The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. The programme outcomes have references to the subject benchmarking statement for Dance, Drama and Performance. This benchmarking statement is for undergraduate degrees only, and has been used here for guidance purposes with adjustments appropriate to M-level study.

A. Knowledge and Understanding of:

1. contemporary dance performance practice and professional competences essential to the discipline
2. how to engage with the processes involved in the physical exploration and development of dance practice
3. a range of processes by which contemporary dance performance is created, realised and presented
4. the diversity of beliefs, values and attitudes that inform contemporary dance performance practice
5. a range of established and emerging dance techniques and movement forms and their application to working at a professional level

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

Tutor led sessions, working with professional choreographers / dance practitioners, directed and independent study, group work, practical workshops, lectures, seminars, rehearsal, performances, placement learning (Postgraduate Apprenticeship) professional performance
schedule (Postgraduate Company AND Apprenticeship), professional practice (simulated and actual) and experiential learning.

In daily studio-based classes, the training is based on a spiral curriculum where the content is progressively developed leading to refined precision, artistry and safe, sophisticated practice. Students who take the 100 credit Professional Performance Practices module work as members of a professional dance company taking company class and participating in the development of the company’s repertory. They have the opportunity to perform with the company in professional settings and to contribute to the company’s educational / community programmes. Alternatively they join the in-house Postgraduate Company (EDge) which provides a simulated professional company experience where students gain a realistic appreciation and understanding of the demands of working in a professional environment. It includes working with leading professional choreographers, fully participating in rehearsal and production processes and company classes which encourage the exploration of a range of movement techniques. The period of devising work and rehearsal is followed by a tour performing across the UK and internationally, during which they experience the challenges of a professional performance schedule and participate in related educational work.

Students who do not take the Professional Performance Practices module choose from a broad range of practical classes underpinned by theoretical study focused towards physical development and the enhancement of performance practice. Additionally, they may choose to follow postgraduate choreography sessions, or participate in studio-based work that is designed to facilitate the development of their teaching practice.

Students interested in Rehearsal Direction are offered a choice of modules providing opportunities to develop the skills required to work in this area and/or to receive mentoring in relation to their work in professional contexts. Those seeking to develop skills in Costume Design and Construction have opportunities to work in the professional Costume Department at LCDS, receiving classes and mentoring.

All students explore contemporary dance performance practice and the aesthetic, artistic and creative values informing the ways in which dances are made and performed and the arising implications for their professional, artistic and creative development. In addition to their studio-based work, they have frequent, guided opportunities to develop both their ability to reflect on their practice and their skills in academic writing.

Students who choose to take only the PG Diploma and who do not want to carry on to the MA may choose a selection of modules which give them a wholly practical course. Those who wish to complete a Masters dissertation must choose the Research Lab module which gives them the necessary skills for undertaking Masters level research.

Assessment Methods
Formative, continuous and summative assessments including assessment of dance technique (observed classes), professional practice and working processes (rehearsals), performance, choreography, teaching practice, portfolios, verbal presentations, lecture demonstrations and formal academic essays.
All work presented for assessment is marked by a minimum of two examiners and moderated by a third. For many assessments, including observed classes, performances and presentation of choreographic work, there is a panel of examiners present alongside the course leader; in these situations students gain from the additional feedback given by a group of professionals although members of faculty are always responsible for grades awarded.
All grades awarded are agreed by consensus, having been arrived at through discussion with the full panel of examiners; they are moderated by the Director of Postgraduate Programmes to ensure parity.

In very rare instances when two examiners cannot reach agreement on a final grade for practice-based work, despite lengthy discussion, the view of the moderator who has witnessed the work of all students in the cohort will influence the final decision. Records of this process are maintained, with the original grade suggestions and the final grade awarded kept on the relevant student’s file.

When two examiners cannot reach agreement on a final grade for written work, despite lengthy discussion, a third examiner is asked to read and comment on the submission. The moderator will then propose a solution which is agreed by the three examiners who have been involved in the marking process. Again, records of this process are carefully maintained and kept on the relevant student’s file.

In extremely rare instances when examiners cannot agree on the final grade for written work, making suggestions which fall either side of an important grade boundary (for example merit/distinction) the work is sent to the External Examiner, appointed by Kent, and her opinion confirms the result.

**Continuous assessment rationale**
Continuous Assessment is utilised where appropriate to measure the students’ aptitude for developing the skills and techniques that inform the process of individualised dance artistry over an extended period of learning. Through the process of Continuous Assessment students will gain an understanding of the foundational importance of embodied practice. Continuous Assessment is designed to assure and evaluate the students’ ongoing engagement with the course and aptitude for embodied knowledge/cognition. Students will receive clear criteria for this assessment at the beginning of the modules concerned. Continuous Assessment is conducted by the class teacher and either double marked (through team teaching or where a course is delivered by two or more teachers) or second marked by a senior member of the teaching team or head of department by way of periodically auditing classes within the module. Students’ attendance records will also form part of the evidence base for the grade they receive at the end of the module. Students will receive formative feedback throughout the module via tutorials and in-class individual or whole-group feedback. Students should use this feedback to enable them to improve the summative mark they will receive for Continuous Assessment at the end of the module.

**Skills and Other Attributes**

**B. Intellectual Skills:** *(i.e. subject-specific intellectual skills)*

1. the ability to adopt flexible and innovative approaches in advancing their knowledge and understanding to support the development of new skills, professional competences and individual strengths and qualities as a dance artist
2. the ability to communicate the outcomes of qualitative and experiential learning through the process of reflective practice
3. the ability to deal with complex issues creatively and systematically and make informed judgements to communicate their conclusions clearly

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

As above
C. Subject-specific Skills: (These will include practise and professional skills)

1. a professional level of technical, creative and interpretative skills used expressively to communicate artistic intention in performance, choreography and/or teaching
2. the ability to analyse, improve and extend individual strengths and qualities as a performer, as a director of performers, or as a studio-based teacher
3. informed, analytical and creative approaches to working within training/professional dance environments
4. the ability to maintain working practices at a level commensurate with the expected norms and standards of the dance profession
5. the capacity to engage imaginatively with creative practice to promote substantial artistic and personal growth

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

As above

D. Transferable Skills: (Non-subject specific key skills)

1. the ability to exercise initiative and to take personal responsibility within training and in professional situations
2. the ability to communicate information, ideas, and creative responses in a variety of ways and to a variety of audiences
3. the ability to make appropriate and effective decisions within complex and/or potentially unpredictable situations
4. the ability to apply reflective thinking to the articulation of personal and professional experience (practice-based research)
5. the ability to sustain concentration and focus for extended periods
6. an understanding of group working and group dynamics and the ability to apply this understanding to practical contexts
7. the ability to make informed critical evaluations of own work and the work of others
8. the ability to undertake research and communicate information, ideas, and creative responses in a formal academic style.

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

As above

For more information on the skills developed by individual modules and on the specific learning outcomes associated with any alternative exit award relating to this programme of study, see the module mapping.

17 Programme Structures and Requirements, Levels, Modules, Credits and Awards

Registration and Completion

Students may be admitted either to the Postgraduate Diploma or to the Master’s degree programme. Both of these programmes of study lead to Level 7 academic awards.
The Postgraduate Diploma in Contemporary Dance is a single stage programme consisting of 120 credits. Students enrolled on this programme who achieve 120 credits by passing the required modules will be awarded the Postgraduate Diploma in Contemporary Dance.

The Master of Arts in Contemporary Dance programme is divided into two stages. Stage 1 comprises a selection of modules to a total of 120 credits, and Stage 2 comprises an additional 60 credits, including a dissertation module for the award of Master of Arts in Contemporary Dance. MA students must achieve 120 credits at Stage 1 in order to progress into Stage 2. To be eligible for the award of a Master’s degree students must obtain 180 credits, of which at least 150 must be Level 7.

Alternative Exit Awards
Students registered on the MA programme who successfully complete Stage 1 of the MA programme (120 credits) but do not choose to undertake, or do not successfully complete Stage 2, will be eligible for the award of PG Diploma in Contemporary Dance. Students who successfully complete at least 60 credits in Stage 1 but fewer than the 120 credits required for the stage in full will under the University’s regulations be eligible for the alternative exit award of a Postgraduate Certificate in Contemporary Dance.

Students registered on the Postgraduate Diploma who successfully complete at least 60 credits but fewer than the 120 credits required for the stage will be eligible for the alternative exit award of a Postgraduate Certificate in Contemporary Dance.

Postgraduate Diploma students who successfully complete the programme for the award of the Postgraduate Diploma in Contemporary Dance may be considered for admission into the second stage of the MA programme at the discretion of the School. Classification of Master’s awards for students admitted via this route will be based on the marks achieved over both the Postgraduate Diploma and the MA degree programmes.

Programme Structures The Postgraduate Diploma programme / Stage 1 of the MA is normally delivered over three terms of full-time study, with Stage 2 as taken by MA students requiring an additional fourth term. In many cases there is the option of undertaking the equivalent amount of study on a part-time basis, subject to negotiation. Part-time students generally complete their studies within a two/three year period. However, there is also the option of extending their course of study over a total number of 6 years.

NB. Students enrolled on the Professional Performance Practices Module, or those from Overseas and therefore needing to adhere to Visa regulations, are required to enter the programme on a full time basis.

Students must successfully complete each module undertaken in order to be awarded the specified number of credits required. One credit corresponds to approximately ten hours of 'learning time' (including all classes and all private study and research). Thus, obtaining 180 credits over four terms of full-time study (or equivalent) requires 1,800 hours of overall learning time. For further information on modules and credits refer to the Credit Framework at http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html

Each module and programme is designed to be at a specific level. For the descriptors of each of these levels, refer to Annex 2 of the Credit Framework at http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex2.html.
Compulsory modules are core to the programme and must be taken by all students studying the programme. Optional modules provide a choice of subject areas, from which students will select a stated number of modules. Research Lab is a compulsory module for students wishing to complete the MA Programme; it includes a range of lectures and seminars where contextual and theoretical issues are discussed in depth, alongside taught sessions on study skills, academic writing, referencing and so on. Completion of this module, which is assessed through a formal, academic essay, ensures that students have the confidence and skills to embark on their MA dissertation Modules. Following successful completion of the Research Lab module, students may proceed to Stage 2 Modules.

Compensation and Condonement
Where a student fails a module(s) due to illness or other mitigating circumstances, such failure may be condoned and credit awarded, subject to the requirements of the Credit Framework and provided that the student has achieved the programme learning outcomes. For further information refer to the Credit Framework at http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html.

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 compensate such failure and award the credits for the module(s) subject to the requirements of the Credit Framework, provided that the student has an average mark for the stage which is at or above the pass mark and there is evidence to show that programme learning outcomes have been achieved.

The application of condonement, compensation or trailing provisions is limited to a maximum cumulative total of 25% of the credit available for any stage. The 100 credit Professional Performance practices module cannot be condoned or compensated as it is worth more than 25% of the credits for the stage of the programme and therefore is not permitted to be compensated or condoned under the regulations of the university.

Other Requirements
Students who are accepted through audition into the in-house dance company, EDge or gain an apprenticeship place with a professional dance company partner will be enrolled on the 100 credit Professional Performance Practices module. If they want to proceed to the MA they will also enrol on the 20 credit Research Lab module. If they want to graduate with a postgraduate diploma they choose other modules to a total of 20 credits, alongside the Professional Performance Practices module subject to logistics and availability.

All other students will be guided to select a range of module options up to 120 credits for the postgraduate diploma subject to minimum student numbers and availability. The early stages of this process are imbedded within the admission interview process, whereby students are carefully selected based on not only their experience but also their particular areas of interest. Once accepted, further discussions will be initiated in order to guide students appropriately with their choices. Below are examples of particular Routes that students may follow within Stage 1, whether their desire is to specialise in a particular area of study, or build a wider portfolio of modules:

Choreography Route example (120 credits):
Choreography: Workshop (20), Choreography: Solo (20), Choreography: Group (30), Choreography: Extended Project (30), Research lab (20)
Teaching Route example (120 credits):
Teaching Practice 3 (30), Somatics (20), Aikido (20), Studio-based Techniques (10), Yoga (20), Research Lab (20)

Portfolio Route example (120 credits):
Studio-based Techniques (10), Somatics (20), Choreography: Solo (20), Screendance (20), Performance (30), Research Lab (20)

NB. The Research Lab module is a pre-requisite for any Dissertation module and students who wish to take Performance 1, 2 or 3 must also take at least one studio-based practice module as a co-requisite. Students not wishing to continue to Stage 2 may take alternative modules to the value of 20 credits.

Stage 2 modules are also selected through negotiation, depending on the needs and interests of the student. Students who choose the 60 credit fully written dissertation will have already demonstrated a high level of confidence and skill in academic writing.

Students who choose the 30 credit Dissertation: Reflections on Practice Module will take additional modules to a total of 30 credits, making 60 credits overall. These might be chosen from Performance 3, Choreography: Group, Choreography: Extended Project or Teaching practice 3. Alternatively they might reflect on a range of work explored in smaller 10 or 20 credit modules, drawing together strands of learning from, for example, different studio-based practices. The 30 credit Dissertation will always reflect upon the work in the practice-based module(s) undertaken.

Please note that the Module List below groups the modules according to the general area of study. All the modules have an emphasis on research whether this is studio-based or academic; whether considering the broad context or the individual’s personal understanding, research is at the heart of this programme. We encourage students to search for connections between areas of study; the separation of modules under these headings simply aims at clarity in terms of students’ choices.

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Level</th>
<th>Credits</th>
<th>Term(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>LCDSPG20</td>
<td>Research Lab (This module is Compulsory for students wishing to progress to Stage 2 of the programme)</td>
<td>7</td>
<td>20</td>
<td>1, 2 or 3</td>
</tr>
</tbody>
</table>

Optional Modules Students must select 120 Credits from the following:

Contextual and academic (pre-requisite for Stage 2 modules)
<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
<th>Hours</th>
<th>Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>LCDSPG15</td>
<td>Performance 1</td>
<td>7</td>
<td>10</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG16</td>
<td>Performance 2</td>
<td>7</td>
<td>20</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG17</td>
<td>Performance 3</td>
<td>7</td>
<td>30</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG18</td>
<td>Professional Performance Practices</td>
<td>7</td>
<td>100</td>
<td>1, 2 and 3</td>
</tr>
<tr>
<td>LCDSPG35</td>
<td>Performance Lab</td>
<td>7</td>
<td>20</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td></td>
<td><strong>Choreography</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LCDSPG10</td>
<td>Choreography: Workshop</td>
<td>7</td>
<td>20</td>
<td>1</td>
</tr>
<tr>
<td>LCDSPG8</td>
<td>Choreography: Group</td>
<td>7</td>
<td>30</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG9</td>
<td>Choreography: Solo</td>
<td>7</td>
<td>20</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG7</td>
<td>Choreography: Extended Project</td>
<td>7</td>
<td>30</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td></td>
<td><strong>Studio-based Practices</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LCDSPG22</td>
<td>Somatics</td>
<td>7</td>
<td>20</td>
<td>1 and 2</td>
</tr>
<tr>
<td>LCDSPG33</td>
<td>Yoga</td>
<td>7</td>
<td>20</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG14</td>
<td>Improvisation into Performance</td>
<td>7</td>
<td>20</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG34</td>
<td>Aikido</td>
<td>7</td>
<td>20</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG27</td>
<td>Studio-based Techniques: Doublework</td>
<td>7</td>
<td>10</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG24</td>
<td>Studio-based Techniques: Ballet</td>
<td>7</td>
<td>10</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG25</td>
<td>Studio-based Techniques: Cunningham-based</td>
<td>7</td>
<td>10</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG26</td>
<td>Studio-based Techniques: Limon-based</td>
<td>7</td>
<td>10</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG28</td>
<td>Studio-based Techniques: Floor-based</td>
<td>7</td>
<td>10</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG29</td>
<td>Studio-based Techniques: Release-based</td>
<td>7</td>
<td>10</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td></td>
<td><strong>Dance and Technology</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LCDSPG19</td>
<td>Projection in Performance</td>
<td>7</td>
<td>20</td>
<td>1 or 2</td>
</tr>
<tr>
<td>LCDSPG21</td>
<td>Screendance</td>
<td>7</td>
<td>20</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG23</td>
<td>Sound and Music Technology</td>
<td>7</td>
<td>20</td>
<td>1 or 2</td>
</tr>
<tr>
<td></td>
<td><strong>Teaching and Rehearsal Direction</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LCDSPG30</td>
<td>Teaching Practice 1</td>
<td>7</td>
<td>10</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG31</td>
<td>Teaching Practice 2</td>
<td>7</td>
<td>20</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG32</td>
<td>Teaching Practice 3</td>
<td>7</td>
<td>30</td>
<td>1, 2 or 3</td>
</tr>
</tbody>
</table>
UNIVERSITY OF KENT

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Credits</th>
<th>ECTS</th>
<th>Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>LCDSPG36</td>
<td>Rehearsal Direction - Portfolio</td>
<td>7</td>
<td>20</td>
<td>1, 2 or 3</td>
</tr>
<tr>
<td>LCDSPG37</td>
<td>Rehearsal Direction – Professional Practice</td>
<td>7</td>
<td>30</td>
<td>1, 2 or 3</td>
</tr>
</tbody>
</table>

Costume Design

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Credits</th>
<th>ECTS</th>
<th>Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>LCDSPG38</td>
<td>Costume Design and Construction 1</td>
<td>7</td>
<td>10</td>
<td>3</td>
</tr>
<tr>
<td>LCDSPG39</td>
<td>Costume Design and Construction 2</td>
<td>7</td>
<td>20</td>
<td>3</td>
</tr>
<tr>
<td>LCDSPG40</td>
<td>Costume Design and Construction 3</td>
<td>7</td>
<td>30</td>
<td>1 or 2</td>
</tr>
<tr>
<td>LCDSPG41</td>
<td>Costume Supervision</td>
<td>7</td>
<td>10</td>
<td>1 or 2</td>
</tr>
</tbody>
</table>

Stage 2

Optional Modules Students must select 60 credits from the following, OR the 30 credit module plus 30 credits from the first stage:

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Credits</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>LCDSPG13</td>
<td>Dissertation: Written</td>
<td>7</td>
<td>60</td>
</tr>
<tr>
<td>LCDSPG12</td>
<td>Dissertation: Reflections on Practice</td>
<td>7</td>
<td>30</td>
</tr>
<tr>
<td>LCDSPG11</td>
<td>Dissertation: Practice as Research</td>
<td>7</td>
<td>60</td>
</tr>
</tbody>
</table>

18 Work-Based Learning

Disability Statement: Where disabled students are due to undertake a work placement as part of this programme of study, a representative of the University will meet with the work placement provider in advance to ensure the provision of anticipatory and reasonable adjustments in line with legal requirements.

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.

Professional Performance Practices module

Company (EDge)

Most of the work during the first half of the year takes place as an in-house simulated professional company experience before students undertake a tour performing in professional venues throughout the UK and in Europe. During this time, they are in contact with professional practitioners at the venues and are expected to work at a level commensurate with the expectations of those with whom they come into contact. The Company Administrator arranges accommodation and travel for the tour, the Artistic Director accompanies students on tour and has a professional role as Rehearsal Director with responsibility for pastoral support and monitoring student progress. Other support is provided as necessary from the Director of Postgraduate Programmes and other tutors via email and phone calls. Feedback and grades for EDge students are provided by LCDS faculty with external assessors being invited to join panels for the assessment of Performance and Observed Classes. The Director of Postgraduate Programmes ensures that all grades are moderated.

Postgraduate Apprenticeship

Each student placed with a professional 'host' dance company, is supported by a member of that company who acts as a mentor, and by the company Rehearsal Director. The Director of Postgraduate Programmes, who also has overall responsibility for monitoring the progress of
each student, visits students at least twice and is in regular contact via email and/or telephone, both with the students and with the Artistic and Rehearsal directors of the companies involved. Further support is provided as necessary by the Director of Student Support at LCDS and other tutors via email and phone calls.

A contract between LCDS and the host companies lays out expectations in terms of level of participation and performance opportunities afforded the student placed there, as well as the number of student reports to be provided by the company. All students, regardless of the setting they are in, will have their assessments for the Professional Performance Practices module marked by LCDS faculty. The marking practice for Apprentices placed with host companies is that LCDS faculty see performances, classes and rehearsals and all work is moderated by the Director of Postgraduate Programmes. Reports are supplied by the company and grades are agreed following extensive discussion between the company’s Artistic and rehearsal directors and LCDS faculty. Host companies therefore contribute in a vital way to formative feedback for students, but LCDS faculty award summative grades.

19 Support for Students and their Learning

- Induction programme
- Student handbook
- Programme handbook
- Well-stocked library and library/skills package
- Small group intensive teaching
- Professional artists
- High quality specialist learning resources including a theatre equipped to professional standards, industry standard dance studios and equipment, technical support from professional practitioners.

Academic support

- Module tutors
- A personal tutor
- One to one feedback
- Personal progress interviews
- Individual and group tutorials
- Academic support system
- Central support services
- Support for students with a disability or a specific learning difficulty including a specialist learner support tutor
- Injury treatment and rehabilitation including individual injury management support and osteopathy and physiotherapy referrals
- Counselling service
- Careers advice and guidance

20 Entry Profile
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.

20.1 Entry Route
For fuller information, please refer to the University prospectus

- Candidates for the programme must be graduates of three year dance training programmes delivered in the University or Conservatoire sector at level 6 (in the case of universities) or professional level (in the case of conservatoires).
- Candidates not holding one of these entry qualifications may apply for accreditation of prior experiential learning (APEL).
- Candidates must attend an audition in order to be considered for entry onto the programme.
- Additionally candidates for the Postgraduate Apprenticeship Route must audition successfully for a placement with a professional dance company. Representatives of the dance companies work in collaboration with the Director of Postgraduate Programmes, and other members of LCDS faculty as necessary, and share responsibility for the selection of Postgraduate Apprentices.
- Candidates for whom English is not the first language must have proven English Language scores of IELTS Level 6.5 (academic) or TOEFL 580
- The exception to this is candidates who wish to enrol on the practice-based PGDip route ONLY. These candidates will be required to demonstrate a good level of spoken English appropriate to the requirements of learning on the practice-based route on the PGDip only at interview.

20.2 What does this programme have to offer?

The programme is designed to support students in making the transition from vocational training to professional practice, through the enhancement and deeper investigation of technical, creative and professional skills required for working as professional dance artists. Additionally, it is designed to support professionals as they develop their knowledge and expand on their practice, either to deepen their confidence in existing spheres or to enable them to make transitions into new areas of work.

The Postgraduate Company and Postgraduate Apprenticeships (Professional Performance Practices module) are a direct response to an identified lack within the industry of young dancers with company experience, a mature professional attitude and an informed view of the role and responsibilities of a professional dancer. With its emphasis on professional practice, the course aims not only to function as a framework in which graduates can further develop as professional dance artists but also increases their employability and career opportunities within the dance profession.

Alternative routes within the Postgraduate Programme allow students to create a bespoke programme which is tailored to their particular area(s) of interest and expertise. They may choose to specialise in either performance, teaching or choreography, or alternatively they may choose to explore a wider breadth of study, aligning with the predominance of portfolio-based careers within the arts. This allows students to continue to develop their own research practice within a framework which provides both support and rigorous challenge.

All students will have the opportunity to develop their ability to articulate, contextualise and communicate their artistic understanding through practice, as well as through traditional academic activities.

Professional Performance Practices module
In-house Dance Company - EDge
The distinctiveness of this module lies in the experience students’ gain through working as a member of a touring dance company through which they gain a realistic appreciation and full understanding of the demands of working in a professional environment. This includes the experience of collaborating with leading choreographers, fully participating in rehearsal and production processes and meeting the challenges of a professional performance schedule. The module also facilitates the development of the interpersonal skills required for company members to work successfully with other dance artists, directors, composers, musicians and designers. The company performs in a diverse range of venues both nationally and internationally, providing exposure to UK and European dance audiences, professional directors, agents and dance commentators and the practicalities of middle scale touring. These include on-going rehearsal and adaptation of the performance programme to new spaces, maintaining health and fitness whilst on tour and contributing to related educational activities such as company workshops. This invaluable introduction to the professional context may also be useful as a model for those who aspire to create their own companies in the future. In addition to the development of work for performance, the students take part in a rigorous in-house programme, with a daily company class in contemporary or ballet technique. Throughout the creative process and preparation for the tour, emphasis is placed on nurturing confident and versatile dance artists with an intelligent and knowledgeable physicality (advanced level technical competence) and a high level of artistry. On completion, students will have gained a critical awareness of the contemporary dance profession and have recognised the particular transferable skills developed through the experience of professional touring. Furthermore they will have substantially increased their ability to work successfully in a professional context.

Apprenticeship
The distinctiveness of this placement lies in the opportunity for professional development through an extended work placement of at least six months with a professional dance company, as a Postgraduate Apprentice, offering an invaluable first-hand experience of the working life of a professional dance company. Through both observation and participation, students experience the processes involved in creating, rehearsing, producing and touring a performance programme, along with any related education and community outreach work. The host companies make a commitment to involve postgraduate students in all aspects of company life and all students perform with the companies in professional settings, providing invaluable experience. In past years a great many of the students who have joined LCDS on the Apprenticeship route have subsequently secured full-time professional contracts as dancers.

Host companies participating in this scheme have included: Richard Alston Dance Company; National Dance Company Wales; Phoenix Dance Theatre; Scottish Dance Theatre; Jasmin Vardimon Dance Company; Henri Oguibe Dance Company; Hofesh Shechter; Random Dance Company; Bern Ballet, Tavaziva Dance, Maresa von Stockert: Tilted Productions, Ballet Lorent and Danish Dance Theatre.

On completion of the module, students will have gained a critical awareness of the specific ethos and artistic direction of their host company and will understand how this relates to the contemporary dance profession as a whole. They will have developed their technical and rehearsal skills and other transferable skills developed through engagement with a company’s day-to-day working practices. Furthermore, through invaluable performance experience, they will have substantially increased their ability to work successfully as dancers in a professional context.

Postgraduate Diploma Options
Postgraduate students who do not take the Professional Performance Practices module choose from a wide range of modules to create their own route through the diploma in Dance Studies (subject to availability and minimum student numbers). This is designed to offer
professional-level experience for graduates from vocational dance training programmes.  

Students benefit from being able to construct a tailor-made programme to suit individual needs, guided in their choices by course leaders who are amongst the most experienced professionals in their respective fields of expertise.  

For students who have recently graduated from vocational schools, the programme provides a further year (full-time) of intensive technical training in a range of studio-based disciplines and the opportunities to develop their performance, choreographic, teaching and academic writing skills. Through this programme, professional dancers and choreographers also have the opportunity to develop skills beyond the scope of their present practice, as they seek to take their professional work into new areas of activity. For example, professional dancers who wish to make transitions into teaching careers will benefit from work which focuses on pedagogy, Somatics and Anatomy as well as frequent opportunities for feedback on their teaching practice, whilst also being able to maintain their studio-based training. Others wishing to develop their choreographic practice will benefit from the taught courses in Choreography, whilst also being able to take practice-based courses such as Improvisation in Performance or Doublework that will inform their ongoing exploration of new dance vocabulary. Students can also extend their creative skills in music, dance for screen and the use of projection in performance.  

The programme is designed to support all students through the enhancement and deeper investigation of the technical, creative and professional skills required for working as a professional dance artist. With its emphasis on the breadth of professional practice, the programme aims not only to function as a framework in which graduates can further develop as professional dance artists but also one that increases their employability and career opportunities within the dance profession – specifically emphasising the need to engage with the developing trend for portfolio-based careers.  

On completion, students will have gained a broader critical awareness of the contemporary dance profession and have recognised their particular transferable skills developed through the rich variety of experiences on offer. They will have substantially increased their independent learning skills and their ability to work successfully in a professional context.  

MA  

The Dissertation Modules available include a wholly written Dissertation of 18,000 words (60 credits) and two options that are mixed-mode. Students may choose the Reflections on Practice written Dissertation of 9,000 words (30 credits) which relates to a further 30 credits of practice-based work; alternatively they may choose the Practice as Research module (60 credits) for which practice and writing are fully interwoven. In the latter case, modes of presentation may include film, portfolio submissions, blogs and more traditional academic writing. The form of these Dissertations must be discussed and planned in advance with the proposals clearly setting out the agreed format of delivery.  

All MA dissertation modules include elements of reflection, research, analysis and written work.  

Students who wish to undertake a piece of independent research, and thereby progress to the MA, must pass modules to a total of 120 credits including the Research Lab module. Students who do not wish to submit an independent dissertation or project, OR who have not taken the required Research Lab module that is a pre-requisite of taking any of the Masters level modules will be awarded a Postgraduate Diploma, in acknowledgment of their satisfactory completion 120 credits.  

Internationalisation
The student body at LCDS is an international community; through celebrating the diversity this brings to the postgraduate department and sharing experiences from all over the globe, we aim to harness the benefits of cultural understanding and empathy.

Graduates from LCDS work in a wide range of situations internationally. To retain our focus on employability we acknowledge that we need to continue developing the skills and attributes which will enable students to compete for employment world-wide. Therefore we ensure that the curriculum content reflects relevant international or global concerns and we celebrate the positive aspects of learning through international perspectives.

Curriculum content is informed by theoretical and philosophical concerns from around the world. For example, the series of lectures which forms the basis of Research Lab (the compulsory module for any student taking the MA route) has contributors from many different countries representing a wide range of views. Weekly seminars are led by a lecturer with a particular interest in European Dance; an historical perspective is given by an expert in the development in contemporary dance across continents, with a particular focus on the US alongside the UK.

All students benefit from seeing the work of visiting artists in a variety of settings across London and at The Place Theatre, where the programming is known and respected for its international focus. Further, these artists are invited to give workshops and talks to postgraduate students, thereby increasing their understanding and critical thinking in relation to different cultural perspectives. Students on the Performance Modules benefit enormously from working with choreographers from around the world who are commissioned by EDge and the companies who host Apprentices to make work which will then be performed internationally; this brings the additional benefit of engagement with diverse communities beyond the UK, through the touring schedules.

The benefits of online Library resources now available to students cannot be underestimated; further, students at LCDS enjoy the additional benefit of studying opposite the British Library which gives them unparalleled access to reading material.

In these ways, internationalisation is embedded in the postgraduate programmes and all students benefit from developing an individual voice which is informed by listening to others from all around the world.

20.3 Personal Profile

On entry the student will be able to demonstrate:

- the potential to further refine their high level technical skills and deepen their artistic awareness
- the potential to further develop their skills, knowledge and understanding and to apply them to a professional contemporary dance context
- the capacity to gain the maximum benefit from the programme of study through an imaginative and intelligent involvement with all aspects of the learning experience
- the ability to critically reflect upon, appraise and respond to professional contemporary dance practice
- an approach to working professionally that is typically creative, reflective and evaluative.

21 Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning
21.1 Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards

- Periodic Programme Review [http://www.kent.ac.uk/teaching/qa/codes/taught/annexf.html](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](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](http://www.kent.ac.uk/teaching/qa/codes/taught/annexe.html)
- QAA Higher Education Review, see [http://www.qaa.ac.uk/InstitutionReports/types-of-review/higher-education-review/Pages/default.aspx](http://www.qaa.ac.uk/InstitutionReports/types-of-review/higher-education-review/Pages/default.aspx)
- Student module evaluations
- Annual staff appraisal
- Peer observation

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

- Student evaluations and feedback
- Annual programme monitoring reports (APMR)
- Affiliate Annual Report to the Academic Board of the Conservatoire for Dance and Drama
- External examiners’ reports and responses to reports
- Periodic programme review (PPR)
- Annual staff appraisal including observation, analysis and approval of teaching
- Induction programme for new staff
- Internal moderation of assessed work
- Staff feedback
- Employer feedback
- Collection and evaluation of recruitment and retention data, progression and achievement data, graduate destination data, data relating to student support
- Fixed agenda items relating to quality assurance at meetings of the Academic Board and the Learning and Teaching Committee
- Monitoring and evaluation of equality and disability provision
- Committees with responsibility for monitoring and evaluating quality and standards
  - Academic Board
  - Board of Examiners
  - Learning and Teaching Committee
  - Programme team meetings
  - Student Review Committee
  - Conservatoire of Dance and Drama Academic Board
  - Conservatoire of Dance and Drama Learning and Teaching Committee
  - Conservatoire of Dance and Drama Quality Assurance Committee

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

- Student module surveys, programme surveys, exit surveys and exit interviews
- Senior Management Team/Staff Student Liaison Committee (SSLC)
- Student representation on other School and Conservatoire committees

21.2 Committees with responsibility for monitoring and evaluating quality and standards

- Kent
  - Board of Examiners
21.3 **Mechanisms for gaining student feedback on the quality of teaching and their learning experience**

- Staff-Student Liaison Committee
- Postgraduate Taught Experience Survey (PTES)
- Student module evaluations

21.4 **Staff Development priorities include:**

- Annual Appraisals
- Support for Continuing Professional Development
- Academic Practice Provision (PGCHE, ATAP and other development opportunities)
- HEA (associate) fellowship membership
- Programme team meetings
- Research seminars

**22 Indicators of Quality and Standards**

- Annual External Examiner reports and responses
- Results of periodic programme review 2016
- Annual programme and module monitoring reports
- Graduate Destinations Survey
- Postgraduate Taught Experience Survey (PTES) results
- QAA Higher Education Review 2015

22.1 The following reference points were used in creating these specifications:
UNIVERSITY OF KENT

- QAA UK Quality Code for Higher Education
- QAA Benchmarking *statement/s for Dance, Drama and Performance*
- Learning and Teaching Action Plan (LCDS and CDD)
- LCDS and CDD Business Plan, mission statement and Strategic Plans
- Staff research activities and areas of expertise