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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.

BA (Hons) in Ballet & Contemporary Dance

1. Awarding Institution/Body	University of Kent
2. Teaching Institution	Rambert School
3. School responsible for management of the programme	School of the Arts/Humanities
4. Teaching Site	Rambert School
5. Mode of Delivery	Full-time
6. Programme accredited by	
7. Final Award	BA (Hons)
8. Programme	Ballet & Contemporary Dance
9. UCAS Code (or other code)	N/A
10. Credits/ECTS Value	120 Credits/ 60 ECTS
11. Study Level	Level 6
12. Relevant QAA subject benchmarking group(s)	Dance Drama & Performance (2007)
13. Date of creation/revision (<i>note that dates are necessary for version control</i>)	2005/Revised 2013
14. Intended Start Date of Delivery of this Programme	September 2005

15. Educational Aims of the Programme

The aims of the BA (Hons) Programme align with the distinctive features of the Foundation Degree which normally precedes it. The programme provides students with the knowledge, understanding and skills that employers need, and is delivered and monitored through employer involvement and partnership.

The programme aims to:

1. Provide an education and training in the technical execution of Ballet and Contemporary Dance to a level of professional excellence. On completion of this BA (Hons) Degree, dance technical expertise will have increased over and above the standard reached at the end of the associated Foundation Degree. Characteristic of such excellence will be that dance technique becomes in itself a vehicle of personal expressivity.
2. Enable students to realise their individual potential as professional performers and/or dance-makers to the level of professional excellence through the development of their capacity for generating experience and expression in dance. This will be achieved through the exploration of dance technique, musicality and expressivity in communication with an audience.
3. Enable students to attain a level of professional excellence in developing:
 - their individual choreographic voices, and/or
 - their capacity to contribute to choreography through improvisation or building dance material from tasks provided by a choreographer, and/or
 - their capacity to productively inform their work as dance performers through knowledge and understanding of choreographic structures, styles and methods.
4. Enable students to engage creatively and critically with technical and stylistic aspects of Ballet and Contemporary Dance, so that they may contribute to the advancement of these genres during their subsequent careers.
5. Provide students with a systematic body of knowledge and understanding of the key aspects of their subject areas, including a coherent, detailed and sensitive engagement with some of their specialised aspects.
6. Equip students with the skills to use established academic analytical techniques, to encourage a creative and critical engagement with abstract data and concepts, and to allow them to identify and solve problems. This capacity will be developed through the use of critical thinking, discussion and debate, reflection, writing, presentation, and analysis.
7. Enable students to develop as reflective practitioners to equip them to continue and advance in learning and research through further and higher educational opportunities and/or to take significant responsibility within organisations.
8. Provide a holistic educational experience through teaching and learning methods that support students throughout their development, allowing them to achieve their unique potential as people and as artists.
9. Through all the above to provide students with opportunities to move forward in their vision, self-awareness, knowledge and insight into their world and their selves.

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 & Performance (2007)

A. Knowledge and Understanding of:

1. The key aspects, components and processes through which Ballet and Contemporary Dance performance are created and realised, including detailed knowledge of specialised aspects of these genres **(SB 4.2.6)**
2. How to nurture a critical, sensitive and intelligent engagement within group and collective processes in the production and performance of Ballet and Contemporary Dance at a professional level. **(SB 4.3.6)**
3. An individual use of movement quality, musicality, presence, commitment, empathy and co-operation, and dance technical ability, thus allowing dance to become a vehicle of expressivity **(SB 4.2.7)**
4. A creative use of the interplay between the performer's conscious and subconscious resources in the act of dance itself, in dance-making and in the realisation of performance **(SB 4.3.7)**
5. The limits of the knowledge possessed by the student and the limits of knowledge itself
6. The interplay between practice and theory, including traditional and contemporary critical perspectives on performance, and of relevant theories issues and debates relating to the subject **(SB 4.2.5)**

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

Teaching and learning concerning knowledge and understanding, intellectual skills, subject specific skills and transferable skills are interwoven. There are three principal categories of study. Dance Technical Studies and Choreographic Studies are most obviously taught in sessions associated with dance studios and performance spaces. Critical Studies are mostly taught in sessions associated with class and seminar rooms. Nonetheless, it is a tenet of the programme that the teaching and learning of these three categories of study should be deeply integrated.

- Dance technical classes, performance of solos (A1, A3)
- Group learning in choreographic/creative workshops, performances of student work and/or professionally generated work, study of existing repertory (A2)
- Independent practice, individual reflection (A1, A3, A4)
- Lectures, tutorials, independent research (A5, A6)

Assessment methods:

- Continuous assessment in daily classes (A1, A3)
- Observed (test) classes (A1, A3)
- Assessment in performance (solos, public and internal performances) (A1, A3)

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- Continuous assessment of choreography & performance practice (including rehearsals): assessment of contribution to creative processes (A2, A4)
- Reflective writing, written assignments (A5, A6)

B. Intellectual Skills

1. The ability to deploy established analytical techniques accurately through the cognitive skills of critical thinking, discussion and debate, reflection, writing, presentation, analysis, interpretation, evaluation and research **(SB 5.2.10)**
2. The ability to devise and sustain arguments and/or solve problems and communicate these using a variety of techniques, some of which will be at the forefront of the discipline **(SB 5.2.8)**
3. The ability to apply methods, techniques and modes of practice learned to abstract data, to identify solutions to problems and to extend understanding and knowledge **(SB 5.2.2)**
4. The ability to initiate and sustain projects, based on individual initiative and/or research, and present findings in a variety of ways **(SB 5.1.13)**.

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

- Lectures (B1)
- Choreographic workshops (B3)
- Tutorials (B1, B4)
- Independent research (B1, B4)
- Independent study/writing (B2, B3)
- Preparation of oral presentation (B2, B4)

Assessment methods:

- Written dissertation (B1, B2, B4)
- Oral Presentation (B2, B4)
- Reflective writing (B1, B3)
- Continuous assessment (choreography & performance practice: process) (B4)

C. Subject-specific Skills

1. Performance of Ballet to a level of professional excellence **(SB 5.1.8)**
2. Performance of Contemporary Dance to a level of professional excellence **(SB 5.1.8)**.
3. The application of critical and independent research in attainment of a professional level of choreographic skill and/or in the related skills of improvisation or building movement based on tasks provided by a choreographer or director **(SB 5.1.6)**
4. The ability to use established academic skills accurately, and to apply theoretical subject knowledge within the practical skills of Ballet, Contemporary Dance and dance making **(SB 4.3.2)**

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5. The skills to engage creatively and critically in the process of creation, rehearsal and production of performance through an understanding of appropriate performance vocabularies, techniques and working methods, in order to fully explore individual potential within the choreographic material **(SB 5.1.5)**
6. The ability to engage, independently or within a team, through appropriate independent research as part of the process of creating new performance **(SB 5.1.6)**

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

- Daily technique classes in Ballet & Contemporary Dance (C1, C2)
- Learning, practise and performance of solos (C1, C2, C5)
- Independent practice (C4, C5)
- Choreography classes/choreographic workshops (C3)
- Improvisation classes (C3)
- Lectures (C4)
- Independent research (C5)

Assessment methods:

- Continuous assessment in Ballet & Contemporary Dance techniques (C1, C2, C4)
- Observed 'test' classes each term (C1, C2, C4)
- Performance of solos (C1, C2, C5)
- Continuous assessment in choreography/ improvisation classes, in rehearsal and performance (C3, C5, C6)

D. Transferable Skills:

1. Critical, analytical and physical skills in relation to theoretical and practical applications **(SB 5.2.1)**
2. Applied creative and imaginative skills **(SB 5.2.2)**
3. Communication in a variety of oral, written, visual and performance media **(SB 5.2.4)**
4. Reflective and independent thinking **(SB 5.2.5)**
5. Sustaining concentration and focus for extended periods **(SB 5.2.6)**
6. Awareness of inter-disciplinary approaches to study **(SB 5.2.7)**
7. Developing ideas and constructing arguments and the capacity to present them in appropriate ways **(SB 5.2.8)**
8. Understanding of group dynamics and an ability to implement it in practical contexts **(SB 5.2.12)**
9. Handling creative, personal and interpersonal issues **(SB 5.2.13)**

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10. Negotiation and pursuing goals; dealing with success and failure with others **(SB 5.2.14)**
11. Managing personal workloads; the staging of timing within projects; meeting deadlines **(SB 5.2.15)**
12. Producing written work with appropriate scholarly conventions **(SB 5.2.9)**
13. Information retrieval skills, involving the ability to gather, sift, synthesise and organise material independently and critically evaluate its significance **(SB 5.2.10)**
14. Information and communications technology skills **(SB 5.2.11)**

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

- Daily technique classes in Ballet & Contemporary Dance (D5)
- Learning, practise and performance of solos (D1, D11)
- Independent practice (D4, D9)
- Choreography classes/choreographic workshops (D2, D6, D8, D10)
- Improvisation classes (D2 D9)
- Lectures (D3, D6, D7)
- Independent research (D12, D13, D14)

Assessment methods

- Continuous assessment in Ballet & Contemporary Dance techniques (D1, D5)
- Observed 'test' classes each term (D1, D5)
- Performance of solos (D1, D11)
- Performance of student generated choreography and/or professionally generated work and/or repertory (D8, D9, D10)
- Continuous assessment in choreography and in improvisation classes (D2, D6, D8, D10)
- Reflective writing (D3, D4)
- Written essays (D7, D12, D13, D14)

For information on which modules provide which skills, see the module mapping

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

This programme is studied over one year full-time.

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. 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 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>. To be eligible for the award of a BA (Hons) degree students must obtain 120 credits.

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 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 award the credits for the module(s), 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.

In the case where a student completes Stage One of the Foundation Degree but will not be progressing into Stage Two, a Certificate of Higher Education may be awarded.

Required Modules		Level	Credits	Semester
RA 3001	Special Project	6	40	ONE AND TWO
RA 3002	Professional Ballet	6	20	ONE
RA 3003	Professional Contemporary Dance	6	20	ONE
RA 3004	Accomplished Professional Ballet	6	20	TWO
RA 3005	Accomplished Professional Contemporary Dance	6	20	TWO

Work Based Learning

Work based learning is not normally a part of the programme.

19 Support for Students and their Learning

General pastoral care and academic guidance

Rambert School has worked with many foreign students, and it deals with a wide age range (from sixteen to the mid-twenties and occasionally older). Processes of pastoral care have become efficient and effective in taking into account the differing ages, characters and needs of students. A caring culture is cultivated. Each group (male and female) within each year group has a personal tutor who has pastoral and academic responsibilities towards each student in their care. The

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personal tutor meets with each student of their tutorial group formally once a term on pastoral grounds. Informal interviews may take place much more often.

In addition to the school's system of personal tutors it provides an open door policy which makes pastoral care as well as academic monitoring easier. Students are encouraged to seek advice and general help with problems from any member of staff with whom they feel comfortable. They can speak to the Principal at any time, an appointment not being necessary.

Language support

An ESOL teacher gives weekly classes for students with English as a second language. Students are grouped according to ability for ESOL classes, not necessarily by year group. The ESOL teacher also provides 1-1 tutorials and corrects drafts of written work to help students with assignments.

Care of younger students

All students of the school must phone in on any day on which they do not attend classes. Calls are logged on the main staff notice board in the staff common room. (Classes, of course, take place for all students five days a week.) In addition on returning to school a student who has been absent must fill out and hand in an absence form before any more classes can be taken. The form specifies the reason for absence and what classes have been missed. These forms are kept in the student's file which is held in the school office and can be consulted by any member of staff. These methods of monitoring are particularly useful in keeping track, and understanding the situation of, younger students. Where absence is prolonged or frequent medical notes or reports are required. Such documentation and absence forms are also kept in the student's personal file. Since registers are taken of all classes, in effect the student 'clocks in' for each class of every day. The attendance requirement is 100%. Thus absence is noticed immediately.

Specialist consultancy

The School's 'Screening, Treatment and Rehabilitation Unit' (STRU) is made up of an osteopath, a Pilates teacher and a ballet teacher dealing in remedial coaching work which follows injury. Students with specific problems are referred to these staff members by their teachers, personal tutors or the Principal. They are, as necessary referred on by these support staff (or other staff) to consultants. and experts outside the School as necessary.

The School also employs a Student Support Officer and a Counsellor.

20 Entry Profile

20.1 Entry Route

The central objective of the degree is to develop and enhance the students' ability to perform in Ballet and Contemporary Dance at a professional level. Therefore, irrespective of academic qualifications or prior learning experience, entry is subject to audition.

Audition will take the form of;

1. A Ballet class,
2. Contemporary Dance sequences,
3. Performance of a solo
4. An interview.
5. A physical assessment

Overseas students are required to achieve Level B2 in one of the English testing systems recognised by the UKBA.

20.2 What does this programme have to offer?

Professional experience within the School is pervasive, integrated and diverse. A professional environment, at a high and exacting level, is provided.

- Students have the opportunity to rehearse towards and/or take part in public performance through three seasons of student works (two seasons of a week each and one season of two evenings), two seasons of student and professional work (both a week each), one or two showcase performances at the Linbury Theatre (in the Royal Opera House), and three performances of solos in the Rambert School Theatre.
- Some students (five to twenty each year) take part in a professionally based Research Project involving summer performances in cathedrals for a two to three-week period and performances in churches during the rest of the year.
- It is unlikely that so much performance, so often at a pervasively professional level, and open to all three year groups, is matched by any other professional school in the world.
- Given this performance schedule, all students are working consistently with visiting and resident professional artists in both classes and in the production of performance material.
- The School's teaching staff have all performed professionally at a high level. Many continue to do so. Some continue to choreograph and teach for professional companies.
- The Director of Rambert Dance Company sometimes choreographs on the School.
- The School's Artistic Director does so every year.
- Professional choreographers and teachers, with no connection with Rambert School of Rambert Dance Company are engaged throughout the year, every year.
- Dance companies give residencies and workshops at the School. Examples are; Scottish Dance Theatre, DV8, Mark Morris, Rambert Dance Company, and Ballet Boyz.
- Career Development Planning Seminars guide students through the preparation for and process of auditioning.

20.3 Personal Profile

On entry the student will be able to demonstrate:

- Mental and physical stamina combined with a high level of motivation towards entry into the dance profession as a dancer or choreographer or both;
- The potential to engage in Ballet and or Contemporary Dance at a professional level. The student will thus possess aptitudes for dance movement quality, musicality, dance physicality, stage presence and dance technical ability;
- The potential to develop the academic skills of critical thinking, discussion and debate, reflection, presentation, analysis, interpretation and evaluation at a graduate level.
- An aptitude for group or corporate creative artistic work.

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

- Student module evaluations
- Annual programme and module monitoring reports, see <http://www.kent.ac.uk/teaching/qa/codes/taught/annexe.html>

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- External Examiners system, see <http://www.kent.ac.uk/teaching/qa/codes/taught/annexk.html>
- Periodic programme review, <http://www.kent.ac.uk/teaching/qa/codes/taught/annexf.html>
- Annual staff appraisal
- Peer observation
- Quality Assurance Framework, <http://www.kent.ac.uk/teaching/qa/codes/index.html>
- QAA Institutional Review, see <http://www.qaa.ac.uk/InstitutionReports/types-of-review/IRENI/Pages/default.aspx>

21.2 Committees with responsibility for monitoring and evaluating quality and standards

- Academic Board (meets termly)
- Teaching Steering Committee (meets weekly)
- Staff Student Consultative Committee (meets termly)
- Learning and Teaching Committee of the Faculty of Humanities
- University of Kent Learning and Teaching Board
- Board of Examiners

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

- Student module evaluations
- Staff/Student Liaison Committee
- Student rep system
- National Student Survey
- Student representation on the Academic Board.

21.4 Staff Development priorities include:

Individual development as teachers;

- through support in teaching experiences with other internationally recognised centres of excellence inside and outside the UK,
- through support in attending conferences, international competitions and symposiums and long and short courses.

Individual and collective development in Research;

- through the support of individuals in attending conferences, international competitions and symposiums and courses,
- through the support of individual and collective Research projects.

22 Indicators of Quality and Standards

- Results of Periodic Programme Review (Last PPR May 2012)
- QAA Institutional Audit 2008
- Annual External Examiner reports
- Annual Programme Monitoring Report

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

- QAA UK Quality Code for Higher Education
- QAA Benchmarking statement/s for Dance Drama and Performance
- Rambert School Strategic Plan
- Rambert School Learning and Teaching Strategy

Module Mapping

Module	Title	Skills Provided
RA 3001	Special Project	A2, A5, B1, B2, B3, B4, C3, C5, C6, D1, D2, D3, D4, D6, D7, D8, D11, D12, D13, D14
RA 3002	Professional Ballet	A1, A3, A4, C1, C4, D5, D9, D10
RA 3003	Professional Contemporary Dance	A1, A3, A4, C2, C4, D5, D9, D10
RA 3004	Advanced Professional Ballet	A1, A3, A4, C1, C4, D5, D9, D10
RA 3005	Advanced Professional Contemporary Dance	A1, A3, A4, C2, C4, D5, D9, D10