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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.

Foundation Degree 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	Foundation Degree
8. Programme	Ballet & Contemporary Dance
9. UCAS Code (or other code)	N/A
10. Credits/ECTS Value	240 Credits/ 120 ECTS
11. Study Level	Level 5
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 programme aims to:

1. Provide an education and training in the technical execution of Ballet and Contemporary Dance to a professional level.
2. Enable students to realise their individual potential as professional performers through the development of their capacity for experience and expression in dance.
3. Enable students to find, at a professional level, their individual choreographic voices and/or knowledge and understanding of choreographic structures, styles and methods as performers.
4. Develop students' understanding of the technical and stylistic development of Ballet and Contemporary Dance to allow them to enhance their capacity as dance artists.
5. Enable students to contribute to the advancement of the genres of Ballet and Contemporary Dance during their subsequent careers.
6. Provide students with a secure body of knowledge, understanding and skills through the study of the underlying concepts and principles of their study area.
7. Enable students to develop lines of argument, make critical judgements and solve problems in accordance with the basic theories and concepts of their subject areas through the development of skills in the use of academic methodologies: critical thinking, discussion and debate, reflection, writing, presentation, analysis, interpretation and evaluation.
8. Through all of the above to enable students to undertake further training and develop new skills within a structured and managed environment.

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

A. Knowledge and Understanding of:

1. The components of, and the processes by which, Ballet and Contemporary Dance performances are created and realised **(SB 4.2.6)**
2. Group and collective processes as these relate to the production and performance of Ballet and Contemporary Dance **(SB 4.3.6)**
3. The potential for interplay between the performers' conscious and subconscious resources in the act of dance itself, in dance-making and in the realisation of performance **(SB 4.3.7)**
4. The interrelationship between practice and theory within the fields of Ballet, Contemporary Dance and dance making **(SB 4.4.3.2)**

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

Teaching and learning as concerns 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 most obviously taught in sessions associated with class and seminar rooms. 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 (A)

Assessment methods:

- Continuous assessment in daily classes (A1)
- Observed (test) classes (A1)
- Assessment in performance (solos, public and internal performances) (A1, A3)
- Continuous assessment of choreography & performance practice (including rehearsals): assessment of contribution to creative processes (A2)
- Reflective writing, written assignments (A3, A4)

Skills and Other Attributes

B. Intellectual Skills:

1. The ability to consider and investigate concepts and principles associated with the areas of study in question through the cognitive skills of critical thinking, discussion and debate, reflection, writing, presentation, analysis, interpretation, evaluation (SB 5.1.1)
2. The ability to evaluate the appropriateness of different approaches to solving problems and making sound judgements (SB 5.2.3)
3. The ability to intellectually process qualitative and quantitative data and to identify relationships within this using defined techniques (SB 5.1.1)
4. The ability to communicate the results of study accurately and reliably through structured and coherent arguments (SB 5.1.13)

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

- Lectures (B1)
- Viewing performances (B2)
- Choreographic workshops (B2)
- Tutorials (small group and individual) (B4)
- Sessions on academic writing (B1, B3)
- Independent research (B3, B4)

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Assessment methods:

- Written essays (B1, B3, B4)
- Performance reviews (B2)
- Reflective writing (B1, B3)
- Continuous assessment (choreography & performance practice: process) (B2)

C. Subject-specific Skills:

1. Performance of Ballet to a level of professional competence (SB 5.1.4)
2. Performance of Contemporary Dance to a level of professional competence (SB 5.1.4)
3. Choreographic skills and/or the related skills of improvisation and building movement based on material or tasks provided by a choreographer or director (SB 5.1.6)
4. The use of cognitive skills in relation to theoretical subject knowledge and the application of this to the practical skills of Ballet, Contemporary Dance and dance-making (SB 5.1.4)
5. The application of cognitive skills within the physical process of training in Ballet and Contemporary Dance, specifically as regards movement quality, musicality, stage presence, commitment, helpfulness and co-operation and dance technical capacity (SB 5.1.8)

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)
- 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, C5)
- Observed 'test' classes each term (C1, C2, C5)
- Performance of solos (C1, C2)
- Continuous assessment in choreography and improvisation classes (C3)
- Reflective writing (C4)

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)

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4. Reflective and independent thinking (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)
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)

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

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

This programme is studied over two years full-time.

The programme is divided into two stages, each stage comprising 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. 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 Foundation Degree students must obtain 240 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.

Code	Title	Level	Credits	Semester
Stage 1				
Compulsory Modules				
RA 1001	Introductory Ballet	4	20	One
RA 1002	Introductory Contemporary Dance	4	20	One
RA 1003	Critical Studies (One)	4	10	One
RA 1005	Elementary Ballet	4	20	Two
RA 1006	Elementary Contemporary Dance	4	20	Two
RA 1007	Critical Studies (Two)	4	10	Two
RA 1008	Choreography & Performance Practice One	4	20	One & Two
Stage 2				
Compulsory Modules				
RA 2001	Pre-Advanced Ballet	5	20	One
RA 2002	Pre-Advanced Contemporary Dance	5	20	One
RA 2003	The Technical and Stylistic Development of Ballet	5	10	One

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RA 2005	Pre-Advanced Ballet	5	20	Two
RA 2006	Pre-Advanced Contemporary Dance	5	20	Two
RA 2007	The Technical and Stylistic Development of Ballet	5	10	Two
RA 2008	Choreography & Performance Practice Two	5	20	One & 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). Therefore 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 personal tutor interviews 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.

IT support

IT learning support is provided principally during the first year of training. Groups are of no more than ten students.

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 B1 in one of the English testing systems recognised by the UKBA.

20.2 What does this programme have to offer?

Professionalism

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

- By the first year, 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, by the second year and often before, 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.

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- 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.
- Seminars are conducted towards finding a job, audition tours and the process of auditioning.

Quality companies working within this area do not, except in very exceptional and very limited cases, possess vacancies for work placements of the kind usually associated with Foundation Degrees: they are invariably companies of soloists working under highly pressurised circumstances. Therefore professionalism is acquired through in-house work, delivered by resident staff and visiting professionals, rather than through a system of work placements.

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>
- 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

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<ul style="list-style-type: none"> • Board of Examiners
21.3 Mechanisms for gaining student feedback on the quality of teaching and their learning experience
<ul style="list-style-type: none"> • 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:
<p>Individual development as teachers;</p> <ul style="list-style-type: none"> - 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. <p>Individual and collective development in Research;</p> <ul style="list-style-type: none"> - 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
<ul style="list-style-type: none"> • Results of Periodic Programme Review (Last PPR May 2012) • QAA Institutional Audit 2008 • Annual External Examiner reports • Annual Programme Monitoring Report
22.1 The following reference points were used in creating these specifications:
<ul style="list-style-type: none"> • QAA UK Quality Code for Higher Education • QAA Benchmarking statement/s for Dance Drama and Performance, and for Foundation Degrees • Rambert School Strategic Plan • Rambert School Learning and Teaching Strategy

Module Mapping

Module	Title	Skills Provided
RA 1001	Introductory Ballet	A1, C1, D1, D5
RA 1002	Introductory Contemporary Dance	A1, C2, D1, D5

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RA 1003	Critical Studies (One)	A4, B1, B2, C4, D3, D4, D7
RA 1004	Introductory Choreography	A2, A3, B2, C3, D2, D8, D9, D10
RA 1005	Elementary Ballet	A1, C1, C5, D1, D5
RA 1006	Elementary Contemporary Dance	A1, C2, C5, D1, D5
RA 1007	Critical Studies (Two)	A4, B1, B3, C4, D3, D4, D7
RA 1008	Elementary Choreography	A2, A3, B2, C3, D2, D8, D9, D10
RA 2001	Pre-Advanced Ballet	A1,C1, C5, D1, D5
RA 2002	Pre-Advanced Contemporary Dance	A1, C2, C5, D1, D5
RA 2003	The Technical and Stylistic Development of Ballet	A4, C4, B4, D3, D4, D6, D12, D13, D14
RA 2004	Choreography and Performance Practice (1)	A2, A3, B2, C3, D2, D8, D9, D10, D11
RA 2005	Advanced Ballet	A1,C1, C5, D1, D5
RA 2006	Advanced Contemporary Dance	A1, C2, C5, D1, D5
RA 2007	The Technical and Stylistic Development of Contemporary Dance	A4, C4, B4, D3, D4, D6, D12, D13, D14
Ra 2008	Choreography and Performance Practice (2)	A2, A3, B2, C3, D2, D8, D9, D10, D11