

**BA (HONS) TOP-UP DEGREE
PROFESSIONAL DANCE AND PERFORMANCE**



2024-2025 COURSE HANDBOOK

BA (Hons) Top-up Degree Professional Dance and Performance

2024-2025 Course Handbook

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BA (Hons) Top-up Degree Professional Dance and Performance

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INTRODUCTION

This handbook gives an outline of the BA (Hons) Top-up Degree in Performance and Professional Dance Course, how students are assessed, and information regarding the key policies and procedures which apply to students studying the course.

The information included does not replace the individual class aims given to students by teachers. It demonstrates how the many different facets of the course come together to provide a training for aspiring professional dancers.

Central School of Ballet

When Central School of Ballet was founded in 1982 by the late Christopher Gable, CBE and Ann Stannard, it was designed to offer students a very different experience of ballet training: one that would value artistic expression alongside technique. Gable and Stannard had a very strong sense of the value of the individual in performance, believing in a personal approach to working, and this ethos continues to be valued at Central today.

The degree courses offer both quality and breadth of learning, producing creative artists of the highest calibre who understand tradition, and are also equipped to create new work and respond to changes in the professional world.

Central School of Ballet's three-year dance training programme is validated by the University of Kent.

Section 1
Policies and Procedures

CENTRAL SCHOOL OF BALLET HIGHER EDUCATION POLICIES

Central School of Ballet has a set of Higher Education Policies and Procedures which outline the approach and expectations regarding areas that affect or impact students. These policies can be found on the Central School of Ballet [website](#):

- Admissions Appeals and Complaints Policy
- Admissions Policy
- Assessment Policy
- Attendance and Engagement Policy
- Fees Policy
- Casting for Performance Policy
- Code of Behaviour
- Course Deposit Policy
- Criminal Records Policy
- Data Processing Statement
- Emergency Powers of Exclusion and Suspension Policy
- Freedom of Speech Policy
- Health and Safety Policy
- Higher Education Refunds and Compensation Policy
- Intermission of Studies Policy
- Non-Academic Misconduct Policy
- Policy for the use of AI, Translation and Assistive Technologies
- Policy on Sexual Misconduct, Harassment and Related Behaviours
- Policy on Students Accepting Work
- Privacy Policy
- Safeguarding and Prevent Policy
- Student Complaints Procedure
- Student Protection Plan
- Student Transfer Arrangements Statement
- Student Visa Compliance Policy
- Support Through Studies Policy
- Terms and Conditions
- Whistleblowing Policy

The University of Kent also has regulations governing academic procedures, in particular academic appeals, academic misconduct and disciplinary procedures. Full policy details can be found on the relevant University of Kent website pages, as listed below:

- Academic Appeals (University of Kent Regulations)
<https://www.kent.ac.uk/education/academic-appeals>
- Academic Misconduct (University of Kent Regulations)
<https://www.kent.ac.uk/education/academic-integrity>

ATTENDANCE AND ENGAGEMENT

Central School of Ballet ('the School') is committed to excellence in education, and to supporting progression and achievement of students. We therefore expect all our students to maintain a high and consistent level of attendance and engagement in all aspects of their training and studies. Our higher education courses are designed to create highly skilled, versatile artists equipped for entry to the profession.

Regular and consistent attendance in class is essential for effective learning and is a key factor in being successful as a dancer. In addition, it is necessary for ensuring that the course learning objectives are met and it can be preventative of injury.

The School firmly believes that if students are to get the best from the course and fulfil their potential as dance artists, they should develop the self-discipline required for prompt and regular attendance at all scheduled classes, engagement with the learning process, and effective use of private study time. Therefore, the Attendance and Engagement Policy aims to promote a professional approach to learning.

For International students sponsored on a Student Visa, academic engagement is monitored in compliance with UKVI requirements (see Student Visa Sponsorship later). We therefore monitor attendance to ensure we comply with our responsibilities and maintain our status as a Student Sponsor.

In addition to the above reasons, attendance and engagement are monitored as an early indicator of student wellbeing issues and opportunities to provide suitable support / guidance to students who do not engage with their studies consistently.

Full details of the School's Attendance and Engagement Policy can be found on the website: [Higher Education Policies and Procedures - Central School of Ballet](#)

ASSESSMENT

Assessment is used to test student's skills and knowledge in the different areas of the course and offers a formal opportunity to provide feedback on your progress. Most course subjects are assessed, and details of assessment are given in this Handbook.

There are two modes of assessment used in undergraduate study: Continuous Assessment and Formal Assessment. In Continuous Assessment, all your work in class is taken into consideration when forming a judgement; Formal Assessments take a variety of forms, but are concerned with testing you at a given time, that allows you to prepare in advance. Modes of formal assessment include: showings of work (such as a dance class); performances; and mock auditions. In addition, your Contextual Studies assignments and Dissertation written work are submitted for assessment.

Assessments differ for each course and are conceived as the best way to test abilities in each subject area. Overall, each assessment is designed to complement the learning aims and outcomes of each course. This in turn provides information on the ability and progress of each student in fulfilling the aims of the course.

Full details of the School's Assessment Policy can be found on the website: [Higher Education Policies and Procedures - Central School of Ballet](#)

BOARD OF EXAMINERS AND EXTERNAL EXAMINERS

All assessment marks are provisional until finally approved by the Board of Examiners. The Board of Examiners usually takes place in July with representatives from the University of Kent and the External Examiners. Leading up to this meeting all marks are subject to a range of moderation processes.

The Central staff who sit on the Board of Examiners are approved by the University of Kent, currently: Dr Jamieson Dryburgh, Director of Higher Education, Kate Coyne, Artistic Director and Natasha King, Head of Studies.

The External Examiners are appointed by the University of Kent, and are expected to make an informed, independent assessment of the course. They ensure that all students are treated fairly and that our standards are in line with other degree courses in the country.

Important:
**Under no circumstances should students contact the
External Examiners directly.**

MITIGATION OF EXTENUATING CIRCUMSTANCES

See the University of Kent website for details regarding the management of extenuating circumstances:

<https://www.kent.ac.uk/teaching/qa/credit-framework/documents/cf2020-annex9-mitigation.pdf>

On occasion it may be necessary for a student to repeat modules in attendance (for example if half or more of the credit required to successfully complete the course has not been obtained).

Where a repeat of a year is required due to injury or illness and extenuating circumstances apply, any repeat year is recommended by the Mitigation Committee and must be approved by Board of Examiners.

STUDENT LEARNING SUPPORT

Academic Support for Students

As course providers Central School of Ballet is open to and conscious of individual needs, and is able to respond through a range of systems and procedures including:

- A full Induction giving clarity on course aims, content, assessment methods, systems for support, resources, facilities and library provision.
- A copy of the Student Handbook with information about the school, staff, and facilities.
- A Course Handbook with details of course content and Policies and Procedures.
- Industry relevant tutorials and tutor support which has a holistic approach, combining practical and theoretical elements
- A well-stocked library, including extensive DVD materials, library induction / skills booklet and information on research methods.
- Virtual Learning Environment (Moodle) with course resources, and research / video databases
- Personal tutorials and feedback sessions.
- A system for academic support, and access to study skill support for written work and research
- Access to the school's support services: physiotherapist, Pilates instructor / body conditioning equipment, Injury Prevention and Recovery teacher with a specialisation in Ballet, Strength & Conditioning coaches, and mental health support services.
- Support for students with a disability or a specific learning difficulty, including access to a specialist learning disability support tutor and/or specialist mentor.
- Support for students whose first language is not English.
- Careers advice and links to the profession.

The modules for the course of study will be delivered in accordance with the School's published Equality and Diversity policies and procedures. As far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities.

Central provides effective academic learning support for all students to achieve successful learning outcomes, including in the contextual studies modules. In order to meet the academic learning needs of the students, the Academic Learning Support team specifically provide:

- Individualised academic support such as writing and research support, proof reading, draft feedback, guidance with study skills, etc.
- Guidance for study skills, self-organisation skills and independent study programmes
- Additional bespoke weekly classes for Direct Entry and incoming international students as appropriate
- Regular supported study sessions to assist with assignments and facilitate effective independent work practice
- Screening for Specific Learning Differences (all students upon entry to course)
- Enhanced Learning Agreements (ELA), planning and coordination with in-house and external providers
- Support in applying for DSA funding; coordination and management of weekly DSA-approved support for each student throughout their course; coordination of receiving learning equipment

As and when necessary, the School utilises the University of Kent regulations to make reasonable adjustments to assessments, based on evidence of mitigating circumstances. This enables all students to fairly demonstrate their capabilities across the course.

We have confidence in our approach to Academic Learning support because students continue to succeed in Contextual Studies. They consistently report in the NSS and End-of-Year Feedback that the Academic Learning Support they receive is of high quality. Many students choose to access additional 1:1 tutorial and/or small group support and those students with SpLDs have external specialist 1:1 provision that is tailored to their needs.

Information about other forms of support can be found in the School's Guide to Student Support: [240605-Guide-to-Student-Support.pdf](#)

PROGRESS AND PROGRESSION

Student progress is monitored through daily observation by the course tutors and Heads of Year, regular feedback sessions and the Assessment process.

If there is concern about a student's progress this will be raised with the Senior Management Team (SMT) and a course of action determined. All student progress is discussed at least termly by the teaching team, headed up by the Artistic Director and is further considered by the Academic Board. If a student's progress is a cause for concern a meeting will be arranged between the student and members of the Senior Management Team using the [Support Through Studies policy](#) as appropriate.

It is important to note that the Foundation Degree and the BA (Hons) Top-up Degree are two separate courses. Completion of the Foundation Degree does not guarantee automatic progression to the BA (Hons) Top-up degree. In addition to successful completion of the Foundation Degree in Professional Dance and Performance and submission of the application form, students will need to demonstrate the personal profile outlined on pg. 13.

Section 2
Course Specification

UNIVERSITY OF KENT COURSE SPECIFICATIONS

Please note: This specification provides a concise summary of the main features of the course and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they pass the course. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in Section 3 Module Specifications. The accuracy of the information contained in this specification is reviewed by the University of Kent, and may be checked by the Quality Assurance Agency for Higher Education.

Information about the Course

Required Information	Data
1. Awarding Institution/Body	University of Kent
2. Teaching Institution	Central School of Ballet
3. Division responsible for management of the course	Arts and Humanities
4. Name of Owning Department	Arts and Humanities
5. Course	BA (Hons) Top-up Degree in Professional Dance and Performance
6. Teaching Site	Central School of Ballet
7.1. Study Mode	Full-time
7.2. Delivery Mode	In person
8. Course accredited by	N/A
9.1. Final Award	BA (Hons) Top-up Degree in Professional Dance and Performance
9.2. Alternative Exit Awards	N/A
10. UCAS Code (or other code)	
11. Credits/ECTS Value	120 credits (60 ECTS)
12. Study Level	Level 6
13. Intended Start Date of Delivery of this Course Specification	from September 2024

Course Entry Requirements

The minimum age to study a degree course at the university is normally at least 17 years old by 1 September in the year the course begins. There is no upper age limit.

For entry into the course, the normal requirement will be the successful completion of a Foundation Degree, or 240 credits on a directly comparable course (or equivalent), or the completion of a required entrance task (a piece of reflective writing and a research task) and an audition. Students who continue directly from the CSB Foundation Degree are required to submit an application for the BA (Hons) Top-up Degree.

Completion of the Central School of Ballet Foundation Degree does not guarantee direct entry to the BA (Hons) Top-up Degree.

Students who seek entry to the BA (Hons) Top-up Degree year having completed a Foundation Degree or equivalent in another institution will need to submit an application form. Entry will be determined by audition and a written task.

Specific Entry Requirements

The entry requirements for admission to the BA (Hons) Top-up Degree course are as follows:

- a. completion of an application form, successful completion of Central School of Ballet's Foundation Degree (240 credits) and appropriate learner profile.

OR

- b. successful completion of 240 credits on a directly comparable course (or equivalent), plus a required entrance task (a piece of reflective writing and a research task) and an audition.

Personal Profile

To gain a place on this course you will need to demonstrate the following learner profile:

- A commitment to and aptitude for intensive professional dance training
- A wide interest in all aspects of dance and related studies, practical and academic
- An enthusiasm for group work and performance, and the ability to work long hours
- Motivation to attain high standards of technical accomplishment achieved through healthy working practices; to work creatively; and to develop personally & intellectually
- High technical accomplishment in Ballet (For applicants from the Foundation Degree in Performance and Professional Dance this is usually demonstrated by Ballet assessment scores, continuous and formal, of 55 and above).

Acceptance onto the BA (Hons) Top-up Degree course is at the discretion of the Artistic Director.

English Language Requirements

International applicants may be required to achieve a minimum B2 Level, reaching a 5.5 score in each module band, in an approved English language examination such as International English Language Testing System (IELTS for UKVI), in time to commence their visa application in advance of the course.

Recognition of Prior Learning (RPL)

Students may be admitted to the programme with advanced standing in line with the University's standard RPL requirements. Such cases are subject to prior approval by the University of Kent according to its RPL process.

For Direct Entry onto the course, the normal requirement will be:

- The successful completion of a Foundation Degree, or 240 credits on a directly comparable course.
- The completion of a required entrance task (a piece of reflective writing and a research task).
- Adequate physical, technical & artistic aptitude (see audition criteria).
- Previous training (tested at audition).
- Interest in and aptitude for further academic study (tested at audition and interview).

Additional Costs Associated with the Course

For all students:

- It is compulsory for students to have private medical insurance. Students are encouraged to register with our school private medical scheme (currently provided by AXA PPP Healthcare) which is charged at cost by Central. Estimated annual cost in the region of £1490.00.
- Compulsory school uniform: For female students: approximately £600 annually. For male students: approximately £400 annually. In addition to this, students may go through several pairs of ballet and pointe shoes per year. Female students will also be required to purchase a classical practice tutu Estimated cost of £150.00.
- Audition photographs are approximately £140.00 and Ballet Central hoodies are approximately £30.00.
- Students on the BA (Hons) Top-up are also required to purchase a pair of steel toe capped shoes for the purpose of the Ballet Central Tour. Price varies; roughly £30.00.
- Resources fee which covers the cost of costume and castanet loan, locker hire and library resources over the duration of the course: £130.00. Please note, should a student lose their locker key or need a replacement, there will be an additional charge of £20.00.
- Students will require access to a personal device i.e a laptop or computer and access to sufficient Wi-Fi to allow them to carry out the written or online elements of the course.
- Students are required to purchase a notebook / journal.

Direct Entry Students

- For Direct Entry students only, a one-off acceptance fee of £100 will be due when you accept your place on the course.
- Home fee paying students (who are not eligible for the Assisted Application Scheme) will be required to pay a £650.00 deposit, to secure their place. This deposit will then be deducted from further additional costs, such as the private medical insurance.
- Direct Entry students are required to complete the Central School of Ballet 'Health Certificate', which needs to be completed by the student's local GP. Please note, not all GPs are able to complete such a document, so it may be necessary for students to have this completed by a private Doctor. Prices may vary.

International Students

- For Direct Entry students, a deposit of £3,000.00 will be required to secure your place on the course.
- International students who will require a Student Visa will be required to cover the cost of the visa which is £363 (at date of publication) if applying from outside of the UK or £490 if applying from in the UK
- In addition to the cost of the visa itself, the student will be expected to cover any other costs that form part of the visa process, including but not limited to, the IELTS Academic for UKVI Exam (English Language Exam) and the health surcharge. For more information on the Student Visa and costs, please visit <https://www.gov.uk/student-visa>
- International students whose first language is not English, are required to attend English as a Foreign Language (EFL) classes. Estimated annual cost in the region of £440.

Educational Aims of the Course

This course aims to:

1. Offer students the opportunity to progress from a Foundation Degree to a BA (Hons) Top-up Degree in Professional Dance and Performance Studies, and to enhance the range of employment opportunities open to them, by providing the opportunity for the elements of their training to be brought together in a creative and performance context, and through facilitating the development of original talent.
2. Nurture students' creative, artistic and intellectual capacities, enabling them to develop their individual strengths and to realise their unique qualities as performers.
3. Produce graduates who demonstrate technical excellence, originality, insight, and a professional level of virtuosity in performance.
4. Produce motivated graduates who have a comprehensive and detailed knowledge of their art form, with an understanding of relevant historical, cultural and artistic conventions.
5. Equip students with the ability to make informed critical judgements, and to exercise a professional level of self-discipline, and who demonstrate highly developed personal organisational skills.
6. Produce independent, self-reliant learners, prepared for employment, with the ability to further their own learning and professional development.
7. Develop a sound understanding of the diverse range of beliefs, values and attitudes informing contemporary professional practice.
8. Equip students with the ability to make informed choices regarding employment in the national and international dance community.
9. Produce graduates who can contribute at the highest level to the profession

Course Outcomes

The course provides opportunities for students to develop and demonstrate knowledge and understanding, cognitive and practical skills, transferable skills and professional competences in the following areas.

Where the course outcomes have references to the subject benchmarking statement, the subject benchmarking statement used was for Dance, Drama and Performance (2019).

A. Knowledge and Understanding

On completion of the course students will be able to demonstrate:

1. Key practitioners (dancers, directors and choreographers) within the dance profession. [SBS 4.2i]
2. A practical understanding of historical and contemporary contexts of performance within ballet and contemporary dance. [SBS 4.2v]
3. Stylistic and interpretative differences within the studied fields. [SBS 4.2iii]
4. The processes by which performance is created (performance and production values). [SBS 4.2vii]
5. Performance, how it originates, is constructed, presented and received. [SBS 4.2vi]
6. The national and international professional dance community. [SBS 4.2ii]
7. The different beliefs, values and attitudes informing contemporary professional practice. [SBS 4.2ii, 4.3ii]
8. A diverse range of employment opportunities [SBS 4.2x]

B. Intellectual Skills

On completion of the course students will be able to:

1. Synthesise information from a range of sources in order to inform and progress own learning. [SBS 4.3i, 5.3ii]
2. Research and interpret information from text, video, performance and professional practitioners to enhance understanding of the profession. [SBS 4.2ix, 5.3]
3. To be able to apply a creative and multi-disciplinary approach in a given area through understanding its relationship to the broader context. [SBS 4.3viii, 4.3ix]
4. Critical evaluation of performance events and processes – to embrace self-evaluation and evaluation of others. [SBS 5.6iv]
5. Ability to understand and articulate critical factors contributing to practice and performance. [SBS 4.3iv]
6. Undertake extended independent research. [SBS 5.7ii]
7. Understand the relationship of performance to the context of its production and reception. [SBS 4.2vi, 5.2iii]

C. Subject-specific Skills

On completion of the course students will be able to:

1. Attain a professional level of performance in Ballet and Contemporary Dance – in class, rehearsal and performance and will have an understanding of the use of jazz technique within a professional context. [SBS 5.2i, 4.2iii]
2. Respond appropriately to a range of performance situations. [SBS 4.3i, 5.2i]
3. Respond flexibly to wide range of creative and artistic demands within a rehearsal and performance situation. [SBS 4.2v, 4.3viii, 5.6iv]
4. Express meaning and emotion through performance. [SBS 4.3v, 5.2ii]
5. Present solo work in dance (Ballet and Contemporary), text and song. [SBS 5.2i, 5.2iii]
6. Demonstrate distinctive and unique qualities as a performer. [SBS 5.2ii, 4.3v]
7. Realise a performance from a documentary source. [SBS 4.2vii, 4.3iii]
8. Research, identify and respond to employment opportunities including the ability to demonstrate appropriate performance skills at audition. [SBS 5.2viii]
9. Identify and evaluate personal requirements in the practice of a holistic approach to the needs of a professional dancer, including warming up, cool down and exercise programme. [SBS 5.6iii]
10. Analyse strengths and match these to the needs of companies and organisations within the profession. [SBS 5.6v]
11. Identify Health and Safety issues within training, rehearsal and public performance. [SBS 5.4iii]

D. Transferrable Skills

On completion of the course students will be able to:

1. Ability to interact effectively as part of a team. [SBS 4.3vii, 5.8i]
2. Ability to take responsibility for and to evaluate own work. [SBS 5.7i, 5.2vii]
3. Research, gather, sift and collate information to a given brief, critically evaluate its significance and present findings verbally, in writing and performance. [SBS 5.7ii, 5.10i]
4. Develop a range of communication skills for use in different context including interview and presentation. [SBS 5.9i]
6. Reflect on own learning, identifying strategies for development, exploring strengths and weaknesses, seeking & using feedback, and developing progressive autonomy in learning as the course unfolds. [SBS 5.7i, 5.6v]

Education and Assessment Strategy

At Central School of Ballet, assessments enable students to demonstrate their level of attainment and the full range of dance abilities, skills and understanding. A diverse range of inclusive practical and academic assessment modes is used to facilitate more equitable and accessible 'assessment for learning' experiences. Clearly structured curriculum design ensures that students are well supported in their preparation for assessments and, where appropriate, actively engaged in the choice of the specifics of assessment such as repertoire selection, creative tasks and topics of research.

All assessments are designed to assess engagement, understanding, knowledge, skill and creativity in application to enhancing individual training progress and performance. Within this course assessments provide stretch and rigour to develop key knowledge, understanding and skills in line with the level of study. Thus, assessments are designed to support and enable students to reach and surpass the pass threshold in all areas of study

In all modules, learning is assessed both continuously (ongoing with the teacher) and formally (prepared event).

Formal assessments events can include:

- practical activities (group) e.g. corps de ballet performance, prepared and/or unseen classwork
- practical activities (individual) e.g. solo repertoire performance.
- verbal presentation / lecture-demonstration
- written essay
- reflective account or critical evaluation
- digital outputs e.g. video journals ('vlogs')
- portfolios e.g. employment preparation documents
- research-led dissertation

The process of assessment is recognised as an integral part of the learning experience. Expert teachers, alongside the learning support teams, work with students to develop the relevant practical dance and academic skills and understanding to be assessed, to underpin students' development of a learning-focused approach to assessment. Therefore, assessments provide students the opportunity to demonstrate meaningful engagement with and achievement of the intended learning outcomes.

Equity of opportunity for students to succeed is facilitated through provision of inclusive and diverse forms of assessment, including negotiated, adapted assessment for learners with specific additional needs. Additionally, it may be necessary at times to make individualised reasonable adjustments to assessment design for students dancing with injury or other mitigating factors.

Assessment outcomes are mapped against the Grade Descriptors, criteria of assessment and learning outcomes as appropriate to the level of study. This ensures that the assessors, with the support of the Chair of assessment, are equipped with reliable and fair frameworks within which to base their decisions. Where appropriate external assessors who are industry professionals contribute as part of an assessment panel. This ensures that standards of assessment are aligned with the current expectations of the dance profession.

Careful consideration around the scheduling of assessments allows for the students to consolidate their learning and engage in supported preparatory activities, so that they are well prepared and clear regarding assessment criteria. Additionally, assessment scheduling allows for students to receive and apply feedback on their performance. Assessors are supported to deliver feedback through constructive, dialogic formats to enhance students' learning through the assessment process. Students are guided to reflect on further development of skills, understanding and application of knowledge gained from this learning and feedback.

While the substantive use of assessments is through practice, students are expected to communicate their thinking and understanding effectively both through verbal presentations and in written assessments. Through these assessments, the standard of students' technical proficiency in English is effectively tested.

Teaching of academic good practice is embedded in the contextual studies curriculum delivery, and students are provided a range of support opportunities and resources to develop rigorous approaches to their academic work and preparation for assessment. Assessments are designed to stimulate critical engagement with key criteria in relation to individual progress, while effectively minimising the opportunities for academic misconduct.

The courses at Central School of Ballet are designed to be challenging, for students to maximise their potential through training, performance in preparedness for a professional career. Personal commitment is required to achieve this potential, which may involve directly engaging in unfamiliar ways of working and complex areas of new knowledge.

By studying this course, students are agreeing to:

- develop personal responsibility to actively engage with their learning, assessment and performance opportunities.
- effectively manage, and thrive, by seeking out additional help or support whenever required.
- support peers to create positive, constructive and safe learning environments.

Internationalisation

Central School of Ballet is recognised as world-class with respect to its specialist provision of undergraduate courses in Professional Dance and Performance. Through our training, Classical Ballet is studied in the context of diverse and global perspectives. Our students come from around the world to study at the school and our many of our faculty have had international careers and lived-experience of different cultures, all contributing to a global approach to dance education. Many of our graduates go on to have international careers as dance artists based in companies across the world sharing their understanding and experience with others in the settings they find themselves. Internationalisation is therefore embedded in much of the school ethos and pedagogical approach.

Course Design

Course design information sets out processes and methods of learning and provides details of any requirements that students need to achieve in order to successfully pass the course.

Course Duration and Structure

The BA (Hons) Top-up Degree in Professional Dance and Performance is a full-time, one-year course. The course is comprised of five modules of study with a total of 120 credits.

Students must successfully complete each module 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. The intensive 'Conservatoire style' training of the curriculum means that learning is delivered through high levels of contact hours with teachers in small groups.

All modules are compulsory and must be taken by all students studying the course. Where a student fails a module(s) due to illness or other mitigating circumstances, such failure may be condoned, subject to the requirements of the Credit Framework and provided that the student has achieved the course learning outcomes. For further information refer to the Credit Framework.

Where a student fails a module(s) but has marks for such modules within 10 percentage points of the pass mark, the Board of Examiners may nevertheless award the credits for the module(s), subject to the requirements of the Credit Framework and provided that the student has achieved the course learning outcomes. For further information refer to the Credit Framework.

Where a student fails a module(s) but has marks for such modules within 10 percentage points of the pass mark, the Board of Examiners may nevertheless award the credits for the module(s), subject to the requirements of the Credit Framework and provided that the student has achieved the course learning outcomes. For further information refer to the Credit Framework.

Classification of the degree

BA (Hons) Top-up Degree in Professional Dance and Performance:

Stage 1 – 100%

Alternative Exit Awards

N/A

Course Structure Outline and Compulsory Modules

A Compulsory module is a module which, due to the relevance of its content and learning outcomes to the course of study, must be taken and for which credit must be awarded in order for a student to remain in good standing on the course. All modules are compulsory.

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Compulsory Modules (120 credits)				
Module Code	Title	Level	Credits	Term(s)
CSB301	Classical Ballet	6	30	1,2 and 3
CSBA302	Supplementary Techniques	6	15	1 and 2
CSBA303	Professional Practice	6	15	1, 2 and 3
CSB304	Ballet Central	6	30	1, 2 and 3
CSB305	Independent Solo Project	6	30	1, 2 and 3

Inclusive Course Design

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

Additional Information Associated with the Course

Student Support and Guidance

Key features of the support for students include:

- Induction Programme Activities
- Student Handbook
- Guide to Student Support
- Student Voice Forum
- Support Through Studies
- Medical and Wellbeing Support
- Academic Learning Support
- Financial Support and Bursary Scheme
- Artistic Staff Meetings (weekly)
- Attendance and Engagement Review Meetings (twice termly)
- Moodle Student Hub Resources

Quality Evaluation and Enhancement

The policies, partnerships (where applicable) and quality assurance mechanisms applicable for the courses are defined in the following key documents:

- [Academic Regulations for Taught Courses of Study](#)
- [The Credit Framework](#)
- [The Codes of Practice for Taught Courses of Study](#)

Awards Standards

All University of Kent qualifications align with the Framework for Higher Education Qualifications (FHEQ) and Classification Descriptors for Level 6 Bachelors' Degrees (Part B of Condition B5 of the Office for Students Conditions of Registration) to assure appropriate standards for each qualification.

Proportionate and robust approval procedures, including external scrutiny and student engagement are in place for all courses. Learning materials are written and all assessments are set and marked by academic staff who are required to apply the University's academic standards.

Review and Evaluation Mechanisms

Some of the key mechanisms in place to assure the standards of all University of Kent qualifications and the quality of the student experience, include:

- Continuous monitoring: produced for all courses to review and enhance the provision and to plan ahead.
- Independent external examiners: submit reports every year to confirm that a course has been assessed properly and meets the appropriate academic standards.
- Periodic course reviews: carried out every five years to review how a course has developed over time and to make sure that it remains current and up-to-date. Improvements are made as necessary to ensure that systems remain effective and rigorous.

Student Feedback and Engagement

- Students have an opportunity to raise issues via their Student Voice Forum and the feedback is considered by the School's Executive Management Team. Students can also express their feedback via student module evaluations, end-of year feedback surveys and an anonymous '*Tell us about it*' link on Moodle.
- Student also have opportunities to get involved in governance. Student representatives are appointed on a yearly basis to represent the student voice and give feedback in respect of their course of study and their School. Student representatives and their appointment are managed by the School.

Staff Development

Central continuously invests in talented and engaging educational staff, with a clear focus on staff development and embedding teaching excellence into staff performance and development reviews, reward and recognition; and develops staff to ensure that their practice is informed by developments in research, scholarship and industry, and ensuring that their own research is disseminated back into the relevant area.

Some of the staff development priorities include:

- Staff training activities
- HEA fellowship application support
- Annual appraisals
- Course team meetings
- Research seminars
- Conferences
- Study leave
- Equality, Diversity and Inclusivity (EDI) awareness

Module Mapping Table

All modules are compulsory.

Table A: Knowledge and Understanding

	CSB301	CSBA302	CSBA303	CSB304	CSB305
A1	X	X			X
A2	X				X
A3	X	X			X
A4			X	X	X
A5	X	X		X	
A6	X		X		X
A7	X		X	X	
A8	X	X	X		

Table B: Intellectual Skills

	CSB301	CSBA302	CSBA303	CSB304	CSB305
B1	X	X	X		X
B2			X		X
B3				X	X
B4			X	X	X
B5	X		X		X
B6			X		X
B7				X	X

Table C: Subject-specific Skills

	CSB301	CSBA302	CSBA303	CSB304	CSB305
C1	X	X		X	
C2	X	X		X	
C3	X	X		X	
C4	X	X			
C5	X	X			X
C6				X	X
C7				X	X
C8	X	X	X		
C9	X		X	X	
C10			X		X
C11			X	X	X

Table D: Transferrable Skills

	CSB301	CSBA302	CSBA303	CSB304	CSB305
D1	X			X	
D2	X	X	X	X	X
D3		X	X		X
D4		X	X		
D5	X	X		X	X

Section 3
Module Specifications

Year 3 BA (Hons) Top-up Degree

All modules are compulsory

Code	Module	Credits	Pass required for progression	Strand	Assessment Mode and Weighting	
					Continuous	Formal
CSB301	Classical Ballet	30	YES	Ballet Technique	20%	60%
				Pas de Deux		20%
				Coaching		N/A
CSBA302	Supplementary Techniques	15	YES	Contemporary	10%	50%
				Musical Theatre		
				<ul style="list-style-type: none"> • Jazz • Singing • MT project 	5%	20%
CSBA303	Professional Practice	15	YES	<ul style="list-style-type: none"> • Employment Prep • Healthy Dancer Topics • Academic Skills 	50%	50%
				<ul style="list-style-type: none"> • Pilates • S&C 	N/A	N/A
CSB304	Ballet Central	30	YES	Dancer in Rehearsal	25%	N/A
				Dancer on Tour	15%	60%
CSB305	Independent Solo Project	30	YES	Dissertation	10%	40%
				Performance	N/A	50%

1. KentVision Code and title of the module

CSB301 Classical Ballet

2. Division and School/Department or partner institution responsible for the module

Central School of Ballet

3. The level of the module

Level 6

4. The number of credits and the ECTS value which the module represents

30 credits (15 ECTS)

5. Which term(s) the module is to be taught in (or other teaching pattern)

Autumn and Spring

6. Delivery of the module

6.1. Mode of study

In person

6.2. Campus(es) or centre(s) where module will be delivered

Central School of Ballet

7. Prerequisite and co-requisite modules and/or any module restrictions

None

8. The course(s) of study to which the module contributes

8.1. The module is compulsory for the following courses

BA (Hons) Top-up Degree in Professional Dance and Performance

8.2. The module is optional for the following courses

N/A

9. A synopsis of the curriculum

This module builds on the knowledge and skills gained through the foundation degree refining the performance of those skills and increasing the level of virtuosic performance. Sophisticated interpretation and empathetic response to music is developed.

In Pas de Deux, Ballet technique is applied to increasingly complex partner work. Students build upon their ability to relate sensitively and functionally to a partner. Through advanced skills the student practises how to dance in relation to another to communicate clearly with an audience.

Artistry, musicality and story-telling are all important skills developed through this module and the student will be expected to hone precision whilst simultaneously developing unique performance qualities.

This module is taught until the mid-year point (Spring half-term) at which point, following assessment, technique training continues as part of the Ballet Central dancer-in-rehearsal module. Emulating a professional dancer context, the student is able to continue to practise Ballet technique and progress their training through company-class style learning.

10. Contact Hours

Private Study: 20

Contact Hours: 292

Total: 312

11. Learning and teaching methods

This module will be delivered practical teaching of Classical Ballet (technique class and coaching) and Pas de Deux technique in the studio. The student will be led by the tutor to hone dance skills and develop precision of classical technique. Classes will usually be taught through daily separate gender-identifying classes for Classical Ballet and coaching, and twice weekly mixed gender groups for Pas de Deux.

Continuous assessment (20%) will be marked by the tutors through their observation of each student's ongoing work and application of learning throughout the module. Formal assessment will take place as an assessment of prepared and/or unseen classwork by a panel of assessors for both Classical Ballet technique (60%) and Pas de Deux (20%).

Coaching classes support the refinement of technique, and students are expected to set individual goals and practice skills independently to facilitate progress.

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Demonstrate a sophisticated level of virtuosic performance in class and presentation (Learning outcome C1, C4 and C5)
- 12.2 Show a sophisticated level of performance in Pas de Deux work showing an ability to relate sensitively and functionally to a partner, and to communicate clearly with an audience. (Learning outcome C1 and D1)
- 12.3 Show a broad range of interpretative skills and sensitive musical responsiveness. (Learning outcome C1, C3 and C4)
- 12.4 Employ a range of performance skills which are informed by knowledge of style and context of performance. (Learning outcome A3, A5, A6, A8 C2 and C3)
- 12.5 Utilise performance skills appropriate for audition. (Learning outcome A7, C8)
- 12.6 Integrate practical understanding of key practitioners within ballet and the important stylistic features of the work (Learning outcomes A1, A2 and A3)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Demonstrate a professional, responsible attitude including thorough preparation and positive team work. (Learning outcome C9, D1)
- 13.2 Reflect on their own learning, identifying strategies for development, exploring individual strengths and showing autonomy in learning. (Learning outcome D5)
- 13.3 Synthesise information from a range of sources in order to inform and progress own learning and development of personal artistry. (Learning outcome B1)
- 13.4 Understand and be able to articulate critical factors contributing to practise and performance. (Learning outcome B5)
- 13.5 Take responsibility for and evaluate own work. (Learning outcome D2)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment (in class by tutor)

20%

This assesses achievements in subject specific learning outcomes 12.1, 12.2 and 12.3 and generic outcomes 13.1 – 13.5.

Formal Assessment (Ballet technique)

60%

This will assess the achievement of subject specific learning outcomes 12.1, 12.3, 12.4, 12.5 and 12.6 and generic outcome 13.4.

Formal Assessment (Pas de Deux)

20%

This will assess the achievement of subject specific learning outcomes 12.1-12.6 and generic outcome 13.4.

14.2. How the assessment methods outlined above fit with the course assessment strategy?

At Central School of Ballet, assessments enable students to demonstrate their level of attainment and the full range of dance abilities, skills and understanding. All assessments are designed to assess engagement, understanding, knowledge, skill, technique, creativity, artistry and application. Within this course assessments provide stretch and rigour in line with the level of study. Thus, assessments enable students to reach and surpass the pass threshold in all areas of study.

In this module, learning is assessed both continuously (ongoing with the teacher) and formally (prepared event). Formal assessments in Ballet Technique and Pas de Deux will be through demonstration of prepared classwork in small group settings or with a partner. Each student will be expected to demonstrate their skills in relation to the criteria and will be marked individually by a panel of assessors in relation to the grade descriptors and level of study.

For details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

15.1. Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	12.6	13.1	13.2	13.3	13.4	13.5	13.6
Private Study			X			X		X		X	X	
Class work	X	X	X	X	X	X	X		X	X		X

15.2. Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	12.6	13.1	13.2	13.3	13.4	13.5	13.6
Continuous Assessment 20%	X	X	X	X		X	X	X	X	X	X	X
Formal Assessment – Ballet technique 60%	X		X	X	X	X				X		
Formal Assessment – Pas de deux 20%	X	X	X	X	X	X				X		

16. Reading list

Glasstone, R. (2001). *Classical Ballet Terms – An Illustrated Dictionary*. Plymouth, Devon: Dance Books Ltd.

Grieg, V. (1994). *Inside Ballet Technique*. New Jersey: Princeton Book Company, Publishers.

Franklin, E. (2004). *Conditioning for Dance*. Leeds, UK: Human Kinetics.

Morina, B. (2000). *Mime in Ballet*. Winchester: Woodstock Winchester Press.

Paskevskaja, A. (2005). *Ballet Beyond Tradition*. Abingdon, Oxfordshire: Routledge.
 Serebrennikov, N. (2000). *Pas de Deux*. Florida: University Press of Florida.
 Taylor, J. (2015). *Dance Psychology for Artistic and Performance Excellence*. Champaign, USA: Human Kinetics.
 Vaganova, A. (1969). *Basic Principles of Classical Ballet: Russian Ballet Technique*. United Kingdom: Dover Publications Inc.

17. Inclusive module design

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

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

- a) Accessible resources and curriculum
- b) Learning, teaching and assessment methods

18. Partner College/Validated Institution

Central School of Ballet

19. University Division responsible for the course

School of the Arts and Humanities

MODULE RECORD

All revisions for this module are recorded in the table below for student and staff information.

Date approved	New/ Material/ Major/ Minor revision	Start date of delivery of this version	Applies to new cohorts and/ or existing students	Sections revised (if applicable)

1. KentVision Code and title of the module

CSBA302 Supplementary Techniques

2. Division and School/Department or partner institution responsible for the module

Central School of Ballet

3. The level of the module

Level 6

4. The number of credits and the ECTS value which the module represents

15 credits (7.5 ECTS)

5. Which term(s) the module is to be taught in (or other teaching pattern)

Autumn and Spring

6. Delivery of the module

6.1. Mode of study

In person

6.2. Campus(es) or centre(s) where module will be delivered

Central School of Ballet

7. Prerequisite and co-requisite modules and/or any module restrictions

None

8. The course(s) of study to which the module contributes

8.1. The module is compulsory for the following courses

BA (Hons) Top-up Degree Professional Dance and Performance

8.2. The module is optional for the following courses

N/A

9. A synopsis of the curriculum

This module is comprised of two strands: Contemporary Technique and Musical Theatre.

Through Contemporary Technique students deepen kinaesthetic awareness, stylistic nuance and enhancement of their virtuosic capabilities. The studied style(s) allow an expansion of technique in order that the individual's artistry becomes more sophisticated and personalised. Performance and artistry are developed while retaining strong technical assurance and capabilities.

The Musical Theatre strand consists of regular Jazz dance classes (autumn term) focusing on diverse stylistic features of performance in this genre. Singing classes (group and individual) develop students' ability to deliver a range of songs suitable for their vocal range. Students utilise their vocal techniques to sing with more comfort and interpretation. Breathing techniques and vocal exercises will hone singing skills and use of harmony. Students will be continuously assessed as part of a group. However, following assessment they will have the opportunity to develop their singing individually.

In the Musical Theatre project, students work on audition skills that will help them to stand out and present themselves confidently. Through this strand, students hone the skills needed in Musical Theatre as appropriate for roles as dancers who can sing.

10. Contact Hours

Private Study: 32

Contact Hours: 118

Total: 150

11. Learning and teaching methods

This module develops technical dance skills in various genres through studio-based learning in small groups. Expert teachers and external artists from industry guide students through a process of learning within which students will be expected to be active learners, fully engaged in the application of their skills in diverse techniques and stylistic approaches to performance.

In addition to prepared material, the assessment of technique may include unseen sequences. The mock-audition will comprise of previously unseen material and consequently allow the student to demonstrate their ability to pick-up movement sequences, demonstrate details and show individual artistry in performance.

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

Contemporary Dance Technique

- 12.1 Demonstrate an assured and sophisticated level of technical ability in class and presentation (Learning outcome C1, C4 and C5)
- 12.2 Show interpretative skills, artistry and sensitive musical responsiveness (Learning outcome C1, C3 and C4)
- 12.3 Employ a range of performance skills which are informed by knowledge of style and context of performance (Learning outcome A1, A3, A5, A8, C2 and C3)
- 12.4 Demonstrate a daring yet controlled use of technique in performance (Learning outcome C1)

Jazz

- 12.5 Present accurate practical knowledge and understanding of Jazz technique (Learning outcome C1, C2 and C3)
- 12.6 Demonstrate appropriate style, musical responsiveness and performance skills (Learning outcome A1, A3, C1 and C3)
- 12.7 Show an understanding of stylistic and interpretative differences within a given context (Learning outcome A3)

Musical Theatre

- 12.8 Demonstrate performance skills required in audition for Musical Theatre (Learning outcome C8)
- 12.9 Pick up unseen movement sequences accurately and reproduce them showing appropriate style, musical responsiveness and performance skills (Learning outcome A3, C1 and C3)
- 12.10 Show an understanding of stylistic and interpretative differences within a given context (Learning outcome A3)

Singing

- 12.11 Sing prepared songs with confidence, ease and vocal control (Learning outcome C2)
- 12.12 Demonstrate a range of vocal dynamics and harmony (Learning outcome C2)
- 12.13 Utilise a functional vocal warm-up which is suitable for the dancer's requirements (Learning outcomes C8)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Demonstrate communication skills as appropriate to the performance of the dance style (Learning outcome D4)
- 13.2 Reflect on own learning, identifying strategies for development and sustain and active approach to learning (Learning outcome D2, D3 and D5)
- 13.3 Synthesis information from a range of diverse dance styles and performance sources in order to inform and progress versatility (Learning outcome B1)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment (Contemporary)

10%

This assesses achievements in subject specific learning outcomes, 12.1 - 12.4 and generic outcomes 13.1 - 13.3.

Continuous Assessment (Jazz)

5%

This assesses achievements in subject specific learning outcomes, 12.5, 12.6 and 12.7 and generic outcomes 13.1 - 13.3

Continuous Assessment (Singing)

5%

This assesses achievements in subject specific learning outcomes, 12.11, 12.12 and 12.3 and generic outcomes 13.1 - 13.3.

Formal Assessment (Contemporary)

50%

This will assess the achievement of subject specific learning outcomes 12.1, 12.2, 12.3 and 12.4 and generic outcome 13.3.

Formal Assessment (Jazz)

20%

This will assess achievements in subject specific learning outcomes 12.5, 12.6 and 12.7

Formal Assessment (Musical Theatre Project)

10%

This will assess achievements in subject specific learning outcomes 12.8, 12.9 and 12.10.

14.2. How the assessment methods outlined above fit with the course assessment strategy?

At Central School of Ballet, assessments enable students to demonstrate their level of attainment and the full range of dance abilities, skills and understanding. All assessments are designed to assess engagement, understanding, knowledge, skill, technique, creativity, artistry and application. Within this course assessments provide stretch and rigour in line with the level of study. Thus, assessments enable students to reach and surpass the pass threshold in all areas of study.

In this module, learning is assessed both continuously (ongoing with the teacher) and formally (prepared event). Formal assessments in Contemporary and Jazz will be through demonstration of prepared classwork in small group settings. In addition, for the Musical Theatre strand the assessment will usually be comprised of a mock audition. Each student will be expected to demonstrate their skills in relation to the criteria and will be marked individually by a panel of assessors in relation to the grade descriptors and level of study.

For further details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

15.1. Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	12.6	12.7	12.8
Private Study								
Class work	X	X	X	X	X	X	X	X

Module learning outcome	12.9	12.10	12.11	12.12	12.13	13.1	13.2	13.3
Private Study							X	X
Class work	X	X	X	X	X	X	X	X

15.2. Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	12.6	12.7	12.8
Continuous Assessment 20%	X	X	X	X	X	X	X	X
Formal Assessment – Contemporary 50%	X	X	X	X				
Formal Assessment – Jazz 20%					X	X	X	
Formal Assessment – Musical Theatre 10%								X

Module learning outcome	12.9	12.10	12.11	12.12	12.13	13.1	13.2	13.3
Continuous Assessment	X	X	X	X	X	X	X	X
Formal Assessment – Contemporary 50%								
Formal Assessment – Jazz 20%								
Formal Assessment – Musical Theatre 10%	X	X						

16. Reading list

Books:

- Cowling, S. (2004). *Performance in Profile*. London: British Council.
- Gottfried, M. (1990). *All His Jazz, The Life and Death of Bob Fosse*. New York: Da Capo Press.
- Jowitt, D. (2004). *Jerome Robbins, His Life, His Theater, His Dance*. New York: Simon & Schuster Paperbacks.
- Luigi., Kriegel, L. and Roach, F. (1997). *Luigi's jazz warm up*. Pennington, N.J.: Princeton Book Co.
- McGuire, B. (2003). *Student Handbook for Drama*. Cambridge: Pearson Publishing.
- White, M. (1999). *Staging a Musical*. London: A & C Black Limited.

DVDs:

- Fosse, B. (2001). *Fosse*. New York

17. Inclusive module design

The Collaborative Partner recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional

alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

- a) Accessible resources and curriculum
- b) Learning, teaching and assessment methods

18. Partner College/Validated Institution

Central School of Ballet

19. University Division responsible for the course

School of the Arts and Humanities

MODULE RECORD

All revisions for this module are recorded in the table below for student and staff information.

Date approved	New/ Material/ Major/ Minor revision	Start date of delivery of this version	Applies to new cohorts and/ or existing students	Sections revised (if applicable)

1. KentVision Code and title of the module

CSBA303 Professional Practice

2. Division and School/Department or partner institution responsible for the module

Central School of Ballet

3. The level of the module

Level 6

4. The number of credits and the ECTS value which the module represents

15 credits (7.5 ECTS)

5. Which term(s) the module is to be taught in (or other teaching pattern)

Autumn and Spring

6. Delivery of the module

6.1. Mode of study

In person

6.2. Campus(es) or centre(s) where module will be delivered

Central School of Ballet

7. Prerequisite and co-requisite modules and/or any module restrictions

None

8. The course(s) of study to which the module contributes

8.1. The module is compulsory for the following courses

BA (Hons) Top-up Degree Professional Dance and Performance

8.2. The module is optional for the following courses

N/A

9. A synopsis of the curriculum

In this module students will enhance their exploration of maintaining health and optimum fitness, to include supporting wellbeing through rehearsal, performance, tour and career. Students will develop skills in preparation for employment as a professional dancer including enhancing understanding of industry requirements for audition and exploring industry opportunities. Students will refine their employment portfolio, and conduct individual and collaborative research to critically reflect on preparation for the industry. Students will develop bespoke goals to support their final year of training and steps towards auditions and applications.

The formal assessment is a collaborative peer presentation, synthesising understanding of professional practice from interviews conducted with artists in the dance industry.

Simultaneously, students will deepen their practical healthy dancer knowledge, through continued strength and conditioning training and autonomous Pilates practice.

10. Contact Hours

Private Study: 90

Contact Hours: 60

Total: 150

11. Learning and teaching methods

This module will be delivered through a variety of learning and teaching methods including:

- group lectures and discussion
- guided individual / group research and presentation tasks
- written tasks
- collaborative peer research
- individual and small-group tutorials
- independent study

Professional Practice (Pilates and Strength & Conditioning):

- individual and small-group sessions
- independent practice – following study at levels 4 and 5 the use of Pilates programmes is student-led. Each student will be expected to continue their practice of Pilates as part of their practice as emergent dance professionals.

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Demonstrate the knowledge and understanding of the skills required to begin and maintain a career as a professional dancer (Learning outcome C8, C9)
- 12.2 Evidence knowledge of the national and international dance community (Learning outcome A6, B2)
- 12.3 Research, develop and respond to appropriate employment opportunities (Learning outcome A8, C8, C10)
- 12.4 Identify and evaluate personal needs in relation to a holistic approach as a professional dancer- including warm up, cool down, exercise programme and nutrition (Learning outcomes C9 and C11)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Understand and articulate critical factors contributing to dance practice, production and performance (Learning outcomes B1 and B5)
- 13.2 Research, gather, sift and collate information to a given brief, evaluate its significance and present findings verbally and in writing (Learning outcomes A7, B1, B6 and D3)
- 13.3 Utilise a range of communication skills in interview and presentation (Learning outcome D4)
- 13.4 Reflect on own learning, identifying strategies for development through examination of strengths, areas for development and long-term aims (Learning outcomes B4, B5, B6 and D2)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment by tutor

50%

This will assess achievements in subject specific outcomes 12.1-12.4 and generic outcomes 13.1-13.4.

Formal Assessment

50%

This will assess achievements in subject specific outcomes 12.1, 12.2 and 12.4 and generic outcomes 13.1-13.4.

There is no assessment in Strength and Conditioning or Pilates.

14.2. How the assessment methods outlined above fit with the course assessment strategy?

At Central School of Ballet, assessments enable students to demonstrate their level of attainment and the full range of dance abilities, skills and understanding. All assessments are designed to assess engagement, understanding, knowledge, skill, technique, creativity, artistry and application. Within this course assessments provide stretch and rigour in line with the level of study. Thus, assessments enable students to reach and surpass the pass threshold in all areas of study.

In this module, learning is assessed both continuously (ongoing with the teacher) and formally (prepared event). Formal assessments will be through group presentation. Each student will be expected to demonstrate their understanding in relation to the criteria and will be marked individually by a panel of assessors, or first and second assessors, in relation to the grade descriptors and level of study.

For further details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

15.1. Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	13.1	13.2	13.3	13.4
Private Study	X	X	X	X	X	X	X	X
Class Work / Lecture / 1:1	X	X	X	X	X	X	X	X

15.2. Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	13.1	13.2	13.3	13.4
Continuous Assessment 50%	X	X	X	X	X	X	X	X
Formal Assessment 50%	X	X		X	X	X	X	X

16. Reading list

Books:

Challis, J. (2023). *Nutrition for dance and performance*. Oxon, UK: Routledge.

Clippinger, K. (2007). *Dance Anatomy and Kinesiology*. Leeds: Human Kinetics.

Cottrell, S. (2003). *Skills for Success, The Personal Development Planning Handbook*. Hampshire: Palgrave Macmillan.

McArdle, W. D., Katch, F. I., and Katch, V. L. (2015). *Exercise Physiology: Nutrition, Energy and Human Performance*. 8th Ed. Baltimore, MD: Wolters-Kluwer.

Moon, J. A. (2006). *Learning Journals, A Handbook for Reflective Practice and Professional Development*. Oxon: Routledge

Ross, D. (1999). *High Kicks: The essential guide to working as a dancer*. London, UK: A&C Black Ltd.

Wilmerding, M. and Krasnow, D. (2014). *Dancer Wellness*. Champaign: Human Kinetics.

Internet Sources:

IADMS. (2023). *Research and Publications*. [online] Available at: <https://iadms.org/research-publications/resources-paper/>.

Additional resources relevant to this module are provided on Moodle.

17. Inclusive module design

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

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

- a) Accessible resources and curriculum
- b) Learning, teaching and assessment methods

18. Partner College/Validated Institution

Central School of Ballet

19. University Division responsible for the course

School of the Arts and Humanities

MODULE RECORD

All revisions for this module are recorded in the table below for student and staff information.

Date approved	New/ Material/ Major/ Minor revision	Start date of delivery of this version	Applies to new cohorts and/ or existing students	Sections revised (if applicable)

1. KentVision Code and title of the module

CSB304 Ballet Central

2. Division and School/Department or partner institution responsible for the module

Central School of Ballet

3. The level of the module

Level 6

4. The number of credits and the ECTS value which the module represents

30 credits (15 ECTS)

5. Which term(s) the module is to be taught in (or other teaching pattern)

Autumn, Spring and Summer

6. Delivery of the module

6.1. Mode of study

In person

6.2. Campus(es) or centre(s) where module will be delivered

Central School of Ballet

7. Prerequisite and co-requisite modules and/or any module restrictions

None

8. The course(s) of study to which the module contributes

8.1. The module is compulsory for the following courses

BA (Hons) Top-up Degree Professional Dance and Performance

8.2. The module is optional for the following courses

N/A

9. A synopsis of the curriculum

In this module the student learns how to be a member of a dance company. They synthesise their technical and artistic skills through two strands: Dancer-in-rehearsal and Dancer-on-tour. Through these processes the student gains in-depth experience of how to develop a dance show that will be performed to live audiences.

The Dancer-in-rehearsal strand of this experience includes working with choreographers, répétiteurs and other creative artists. Students learn through ensemble processes that may include devising, re-creating, re-staging and rehearsing classical ballet and contemporary dance works. During this creation process, technique classes may have a more 'company class' focus as the learning experience prioritises the understanding of technique through its applications in performance. In addition, students are guided in creative tasks that further hone their collaborative skills and the practices required in a professional dance company.

The Dancer-on-tour strand allows each student to present their dancing on stage in various venues. The students develop understanding of how to adapt the work to new settings; expanding their performance skills and artistry. Students will be expected to understudy various roles and be prepared to perform in works in which they were not originally cast. In addition to performing, students gain practical understanding of technical aspects of theatre working and will support areas of production such as get-in/get-out, light & sound, wardrobe, community engagement, marketing and Front of House roles as appropriate.

10. Contact Hours

Private Study: 39

Contact Hours: 281

Total: 320

11. Learning and teaching methods

This module will be delivered via studio practice and performance in various venues. The students will work with the Ballet Central Lead and creative artists, such as choreographers and répétiteurs to create and rehearse either as a whole company or in small groups. Students will learn through adapting to the various requirements of the creative processes through which they will be guided by the teaching and learning support team. The learning experience will be directed by the aim to provide a diverse creative experience for each learner and equity of opportunity among students will be prioritised. This is likely to be realised through students rehearsing distinct roles assigned to them or generated through the creation process whilst simultaneously having multiple casts for some dance works.

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Understand the processes by which performance is created (performance and production values) in a range of contexts. (Learning outcomes A4 and C7)
- 12.2 Demonstrate practical understanding of performance, how it originates, is constructed, presented and received. (Learning outcome A5)
- 12.3 Develop and maintain a professional level of performance in ballet and contemporary dance responding appropriately to a range of rehearsal and performance situations. (Learning outcomes C1 and C2)
- 12.4 Respond flexibly to a wide range of creative and artistic demands within a rehearsal and performance situation. (Learning outcomes A7 and C3)
- 12.5 Show individual and unique qualities as a performer. (Learning outcome C6)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Work effectively as part of a team. (Learning outcome D1)
- 13.2 Reflect on their own performance, identifying strategies for development, exploring strengths and developing autonomy in learning. (Learning outcomes B4, D2 and D5)
- 13.3 Adapt performance skills according to the context of the performance event (Learning outcome B7)
- 13.4 Apply skills from a range of disciplines in order to achieve a high standard of performance (Learning outcome B3)
- 13.5 Understand the importance of key personal management issues in relation to the needs of a touring, professional dancer. (Learning outcomes C9 and C11)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment (Dancer in Rehearsal)

25%

This will assess achievements in subject-specific learning outcomes 12.1 - 12.4 and in generic outcomes 13.1, 13.2, 13.3 and 13.5.

Continuous Assessment (Dancer on Tour)

15%

This will assess achievements in subject-specific learning outcomes 12.1, 12.2, and 12.4 and in generic outcomes 13.1, 13.2, 13.3 and 13.5.

Formal Assessment (Dancer on Tour: performance)

60%

This will assess achievements in subject specific outcomes 12.3 - 12.5 and generic outcomes 13.3 and 13.5.

14.2. How the assessment methods outlined above fit with the course assessment strategy?

At Central School of Ballet, assessments enable students to demonstrate their level of attainment and the full range of dance abilities, skills and understanding. All assessments are designed to assess engagement, understanding, knowledge, skill, technique, creativity, artistry and application. Within this course assessments provide stretch and rigour in line with the level of study. Thus, assessments enable students to reach and surpass the pass threshold in all areas of study.

In this module, learning is assessed both continuously (in rehearsals and in tour by tutors and production team) and formally (prepared event). Continuous assessment will be overseen by the Course Lead who will liaise with the various artists and production staff involved in the delivery of the module.

Alongside rehearsal and participation in the development of choreography and/or understudying various roles within the repertoire continuous assessment may include engagement with wardrobe and production. Formal assessments in performance will be undertaken during live performance on stage whilst on tour. Each student will be expected to demonstrate their skills in relation to the criteria and will be marked individually by a panel of assessors in relation to the grade descriptors and level of study.

For details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

15.1. Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4	13.5
Private Study		X	X		X		X		X	X
Class Work / Workshop / on tour	X	X	X	X	X	X		X	X	X

15.2. Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4	13.5
Continuous Assessment 40%	X	X	X	X		X	X	X		X
Formal assessment – Performance 60%			X	X	X			X	X	X

16. Reading list

Jans, M. and Landes, W. (1992). *Stage make-up techniques*. Studio City, CA: Players Press.
Moon, J. A. (1999). *Reflection in Learning & Professional Development*. London: Kogan Page Limited.
Moon, J. A. (2004). *A Handbook of Reflective and Experiential Learning*. Oxon: Routledge Falmer.
Moon, J. A. (2006). *Learning Journals, A Handbook for Reflective Practice and Professional Development*. Oxon: Routledge.

17. Inclusive module design

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

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

- a) Accessible resources and curriculum
- b) Learning, teaching and assessment methods

18. Partner College/Validated Institution

Central School of Ballet

19. University Division responsible for the course

School of the Arts and Humanities

MODULE RECORD

All revisions for this module are recorded in the table below for student and staff information.

Date approved	New/ Material/ Major/ Minor revision	Start date of delivery of this version	Applies to new cohorts and/ or existing students	Sections revised (if applicable)

1. KentVision Code and title of the module

CSB305 Independent Solo Project

2. Division and School/Department or partner institution responsible for the module

Central School of Ballet

3. The level of the module

Level 6

4. The number of credits and the ECTS value which the module represents

30 credits (15 ECTS)

5. Which term(s) the module is to be taught in (or other teaching pattern)

Autumn, Spring and Summer

6. Delivery of the module

6.1. Mode of study

In person

6.2. Campus(es) or centre(s) where module will be delivered

Central School of Ballet

7. Prerequisite and co-requisite modules and/or any module restrictions

None

8. The course(s) of study to which the module contributes

8.1. The module is compulsory for the following courses

BA (Hons) Top-up Professional Dance and Performance

8.2. The module is optional for the following courses

N/A

9. A synopsis of the curriculum

This module requires the synthesis of information from across the whole course and is based around extensive research, selection, development and performance of an appropriate solo from existing dance repertoire, usually in ballet, including neoclassical, or contemporary. The selection of the solo requires personal exploration of strengths, weaknesses and targets, consideration of relevance to desired industry opportunities, review of current knowledge e.g. solos previously studied, research of new areas through video or live performance, and consultation with appropriate tutors and professional practitioners.

Following selection of their solo, students undertake extensive research to select a focused dissertation topic, to support the development of appropriate stylistic performance of the solo to a high standard. This will include analysis of historical and contemporary context, appropriate costuming, interview with relevant professionals, and research of critical text sources. The student builds on personal skills to plan the rehearsal process, and critically reflects on their development and interpretation of the role through their research, rehearsal process and coaching by expert practitioners. The student then prepares for submission of a written dissertation to critically reflect on and evaluate their interpretive process, and a final performance of the solo.

10. Contact Hours

Private Study: 264

Contact Hours: 36

Total: 300

11. Learning and teaching methods

This module is an independent project meaning that the student is expected to utilise their skills and understanding to progress their learning in their chosen area of research. Students will be guided by tutors in this process through lectures, tutorials, coaching, supervised study and individualised learning support as appropriate. Dissertation studies will be taught to support student's understanding of communicating research in/of practice and studio-based rehearsal sessions will be scheduled to facilitate the student's independent project.

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Demonstrate in-depth knowledge and understanding of a choreographic work in its context, including the stylistic and interpretative qualities of the choreographer's work and as appropriate the historical, cultural and artistically critical factors of the performance. (Learning outcome A1, A2, A3 and A6)
- 12.2 Effectively navigate processes for the development of a performance role including extensive relevant research, movement quality, precision and character development, and rehearsal and performance preparation (physical and psychological) (Learning outcome A4, B6, C7 and D3)
- 12.3 Independently realise and critically evaluate solo performance and processes from video and text (Learning outcome B2, B4, C5 and C7)
- 12.4 Reflectively use knowledge and understanding of own strengths and distinctive qualities as a performer to select appropriate performance material (Learning outcome C6, C10 and D5)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Synthesise information from a range of sources to inform and progress performance (Learning outcomes B1 and B3)
- 13.2 Undertake extended independent research (Learning outcome B6)
- 13.3 Research, gather, sift and collate information to a given brief, critically evaluate its significance and present findings in writing and performance. (Learning outcome D3)
- 13.4 Develop and manage a rehearsal scheme appropriate to the chosen brief, with adherence to relevant health and safety considerations. (Learning outcomes B7, C11 and D2)
- 13.5 Understand and articulate critical factors contributing to a successful performance event (Learning outcome B5)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment (Dissertation Studies)

10%

This will assess achievements of learning outcomes in specialist skills 12.1-12.4 and in generic outcomes 13.1, 13.2, 13.4 and 13.5.

Formal Assessment (Dissertation)

40%

This will assess achievements of learning outcomes in specialist skills 12.1,12.2 and 12.4 and in generic outcomes 13.1, 13.2, 13.3 and 13.5.

Formal Assessment (Performance)

50%

This will assess achievements of learning outcomes in specialist skills 12.1,12.3, and 12.4, and in generic outcomes 13.1 and 13.3.

14.2. How the assessment methods outlined above fit with the course assessment strategy?

At Central School of Ballet, assessments enable students to demonstrate their level of attainment and the full range of dance abilities, skills and understanding. All assessments are designed to assess engagement, understanding, knowledge, skill, technique, creativity, artistry and application. Within this course assessments provide stretch and rigour in line with the level of study. Thus, assessments enable students to reach and surpass the pass threshold in all areas of study.

In this module, learning is assessed both continuously (ongoing with the teacher) and formally (prepared event). Continuous assessment considers the individual student's engagement with the delivery of dissertation studies, including use of tutorials, supported study sessions and preparatory written work as appropriate. Formal assessments will be through solo performance of the chosen solo and submission of a dissertation that critically discusses an area of research that supports understanding and performative interpretation of that solo. Each student will be expected to demonstrate their understanding in relation to the criteria and will be marked individually by a panel of assessors, or first and second assessors, in relation to the grade descriptors and level of study.

For further details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

15.1. Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	13.1	13.2	13.3	13.4	13.5
Private Study	X	X	X	X	X	X	X	X	X
Lecture/ Tutorial/ Coaching	X	X		X		X	X		X

15.2. Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	13.1	13.2	13.3	13.4	13.5
Continuous assessment – Dissertation 10%		X	X	X	X	X		X	X
Formal assessment – Dissertation 40%	X	X		X	X	X	X	X	X
Formal assessment – Performance 50%	X		X	X	X		X		

16. Reading list

- Burns, T. and Sinfield, S. (2003). *Essential study skills*. London: SAGE Publications.
 Johns, C. (2004). *Becoming a Reflective Practitioner*. 2nd ed. London: Blackwell Publishing Ltd.
 Swetnam, D. (2004). *How to Write Your Dissertation*. Oxford: How To Books Ltd.
 White, B. (2003). *Dissertation skills*. London: Continuum.

Students are supported to access reading and resource materials tailored to their chosen dissertation topic.

17. Inclusive module design

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

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

- a) Accessible resources and curriculum
- b) Learning, teaching and assessment methods

18. Partner College/Validated Institution

Central School of Ballet

19. University Division responsible for the course

School of the Arts and Humanities

MODULE RECORD

All revisions for this module are recorded in the table below for student and staff information.

Date approved	New/ Material/ Major/ Minor revision	Start date of delivery of this version	Applies to new cohorts and/ or existing students	Sections revised (if applicable)

Section 4
Assessment Information

BA (HONS) TOP-UP DEGREE: ASSESSMENT CRITERIA

The course is a practical, vocational training for dancers. This means that assessment is mostly of practical work both on a continuous basis and in single assessment events. Additional to this is the independent project work and Dance Studies which will be assessed on a continuous basis.

Feedback from all assessments will be in the form of a percentage mark with written or verbal comments. In addition, students receive ongoing feedback from teachers in practical classes. Combined with ongoing self-assessment, these sources of feedback allow the student, in consultation with their tutor, to set regular learning targets.

Achievement is assessed by a variety of methods in accordance with the learning outcomes of the modules specified for the relevant level; the following generic criteria will be used alongside the specific learning outcomes of the relevant modules and subject criteria to assess.

Continuous assessment:

1. Contributes effectively to the work of the group
2. Synthesises information from a range of sources, practical and written, to progress learning
3. Shows evidence of independent preparatory work, including, where appropriate, independent research and analysis of relevant material
4. Shows a high level of personal progress
5. Devises and implements an appropriate personal development plan
6. Maintains a consistently high level of motivation and self-discipline
7. Demonstrates a high level of achievement

Single assessment event:

1. Demonstrates technical accuracy and skill in the execution of the required level of work
2. Shows a range of artistic interpretative skills and musical responsiveness
3. Is able to apply a range of techniques to produce a highly skilled performance
4. Is able to perform with confidence and a relaxed presence

Contextual Studies – written assignment or verbal presentation:

1. Expresses ideas lucidly and with focussed relevance
2. Demonstrates the ability to go beyond description to analysis
3. Identifies appropriate illustrative and supportive material through relevant research and makes productive use of it
4. Shows the ability to present a well-constructed and planned discussion or investigation based on a secure grasp of source data and to draw reasoned and logical conclusions.

Progression and outcomes

All modules are compulsory in this qualification and students must gain a pass mark for each module in order to be awarded their degree. The BA (Hons) Top-up Degree will be classified according to average marks over the year (see Marking Descriptors and Classification information on following page).

The pass mark is set at 40%

Direct entry to the BA (Hons) Top-up Degree course is by audition, focusing on Ballet and Contemporary Dance and a written task (reflection and research).

ASSESSMENT MARKING GUIDE

The following marking descriptors are used for the BA (Hons) Top-up Degree course:

95, 100	Marks awarded in this band will reflect an exceptional standard of work which is highly distinctive and has many outstanding features.
82, 85	Marks awarded in this band will reflect an outstanding standard of work with many excellent features, some of which are exceptional.
72, 75, 78	Marks awarded in this band will reflect an excellent standard of work which has many very good features, some outstanding.
62, 65, 68	Marks awarded in this band will reflect good or very good standard of work with many good features and no major short-comings. Meeting all the technical and artistic requirements. Proficient and consistent, has knowledge, skill and aptitude.
52, 55, 58	Meeting the criteria mostly. Some competency, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features.
42, 45, 48	Despite some weaknesses and limitations, marks awarded in this band will reflect a mostly adequate standard of work where there is evidence of some of the criteria being met, but overall inconsistent.
32, 35, 38	Marks awarded in this band will reflect a poor and limited level of work with many weaknesses. Not meeting the criteria.
0, 10, 20, 25	Marks awarded in this band will show no evidence of meeting the criteria. The work will be very unsatisfactory and highly flawed.

BA (HONS) TOP-UP DEGREE: FINAL DEGREE CLASSIFICATION

The award of the following classifications is calculated on the basis of successful completion of all modules, assessment grades and credit weightings:

BA (Hons) Classification	Mark	Descriptor
First Class	90 - 100%	Exceptional
	80 - 89%	Outstanding
	70 - 79%	Excellent
Upper Second Class	60 - 69%	Good / Very Good
Lower Second Class	50 - 59%	Satisfactory
Third Class	40 - 49%	Adequate
Fail	0 - 39%	Poor / Unsatisfactory

BALLET, CONTEMPORARY & JAZZ

95, 100 Exceptional.

As Outstanding plus:

Shows an exceptional demonstration of a mastery of technique with artistry at an emergent professional level.

82, 85 Outstanding, Many excellent features, some exceptional.

Includes all of the below plus:

Outstanding use of physical lines. Sophisticated and mature use of co-ordination. Mature and intuitive sense of musicality and individual artistic interpretation. Shows outstanding use of technique throughout. Gives a stylish, relaxed and engaging performance. Demonstrates the physical aesthetic required at professional training level.

72, 75, 78 Excellent, Many good features, some outstanding.

Excellent use of physical lines. Displays an ease of co-ordination. Excellent musicality with a clear sense of phrasing and rhythmical accuracy. Sustains technical accuracy in all work. Shows excellent use of appropriate artistic expression and gives a confident, relaxed and engaging performance. Demonstrates the potential physical aesthetic required at this level.

62, 65, 68 Very Good / Good, Good features, no major shortcomings. Meeting all the technical and artistic requirements. Proficient and consistent, has knowledge, skill and aptitude.

Very good/good use of physical lines. Co-ordination is very good/good. Musicality is very good/good showing rhythmical accuracy and good use of phrasing. Very good/good artistic interpretation. Sustains technical accuracy in most of the work. Shows use of appropriate artistic expression, and can apply required style with a confident performance. Demonstrates a sense of self-awareness and self-correction.

52, 55, 58 Meeting the criteria mostly. Some competency, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features.

Can show adequate use of physical lines. Co-ordination is adequate. Musical accuracy (rhythm and phrasing) is sustained in some of the work. Technical accuracy is shown in some of the work. Has an adequate/satisfactory ability to apply required style. Performance is inconsistent. Some evidence of self-awareness.

42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.

Use of physical lines are limited. Demonstrates a varied / limited understanding of technical principles therefore is unable to sustain technical accuracy consistently in accordance with the term aims. Shows inconsistency and weaknesses in co-ordination. Musicality is often inaccurate. Shows a limited application of required style(s) and a limited use of artistic expression. Performance overall lacks confidence and shows tension.

Work at the lower end of this band will show many weaknesses and many limitations. Performance is not engaging and there is little evidence of self-awareness.

32, 35, 38 Unsatisfactory / limited. Not meeting the criteria.

Unsatisfactory understanding of use of physical lines in evidence. Unable to demonstrate technical accuracy. Shows lack of co-ordination. Unable to respond accurately to the music. Limited engagement with the work and performance is unsatisfactory overall.

0, 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.

BALLET CENTRAL: PERFORMANCE

95, 100 Exceptional.

Exceptional demonstration of a mastery of technique with artistry at an emergent professional level. Demonstrates the physical aesthetic required at high professional level.

82, 85 Outstanding, Many excellent features, some exceptional.

As excellent plus:

Demonstrates a relaxed and confident stage presence which is individual and unique. Shows versatility and can meet a full range of artistic demands. There is consistent attention to detail in the articulation of movement. Shows an intuitive sense of musical responsiveness and delivers an honest, natural performance. Shows a sophisticated cohesiveness of musicality, artistry, technical assurance and physical aesthetic. Performances in the upper end of this band will be of a high professional standard.

72, 75, 78 Excellent, Many good features, some outstanding.

Demonstrates a relaxed and confident stage presence which has individual and unique qualities. Communicates clearly and engages artistically with an audience. Shows versatility and can meet a range of artistic demands. Performance shows technical assurance and control throughout; there is attention to detail in the articulation of movement. Expresses the choreographer's intention clearly and applies appropriate style. Shows musical engagement and responsiveness. Shows spatial awareness and sensitivity to others in ensemble work. Shows both physical and mental engagement and delivers a fluent, honest performance. Show versatility and can meet a range or artistic demands.

62, 65, 68 Very Good / Good, Good features, no major shortcomings. Proficient and consistent, has knowledge, skill and aptitude.

Demonstrates a relaxed and confident stage presence which has individual and unique qualities and an ability to engage with an audience. Shows some versatility and can meet a range of artistic demands. Performance shows technical assurance and control in the majority of the work, there is some attention to detail in the articulation of movement. Expresses the choreographer's intention and applies appropriate style; however, this may be inconsistent. Shows musical sensitivity and accuracy in most or all the performance. Shows spatial awareness and sensitivity to others in ensemble work. Shows engagement with the performance process.

52, 55, 58 Meeting the criteria mostly. Some competency, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features.

Demonstrates a mostly confident stage presence with some individual and unique qualities. Shows some versatility, able to meet a limited range of artistic demands. Can engage with an audience though shows a limited and inconsistent use of expression. Performance shows some technical assurance and control. Applies appropriate style; however, this is inconsistent. Shows musical accuracy in most or all the performance. Shows spatial awareness and sensitivity to others in ensemble work.

42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.

Performance mostly shows tension and a lack of confidence on stage. Shows little use of expression and engagement with the audience. Performance lacks technical assurance and control. There is some attempt to show the choreographer's intention and appropriate style although these are not clearly expressed. Shows inaccuracy in musical interpretation. Is unable to maintain the correct spatial formation in ensemble work. Performances at the lower end of this band will be technically weak, will appear inhibited, and will show limited engagement with the audience.

32, 35, 38 Unsatisfactory / limited. Not meeting the criteria.

Performance shows tension and a lack of confidence on stage. Shows no use of expression and does not engage with the audience. Performance has no technical assurance and control. Choreographer's intention and appropriate style are not expressed. Shows no musical interpretation. Has no spatial awareness in ensemble work.

0, 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.

INDEPENDENT SOLO PROJECT: SOLO PERFORMANCE

95, 100 Exceptional.

Exceptional demonstration of a mastery of technique with artistry at an emergent professional level.

82, 85 Outstanding. Many excellent features, some exceptional.

As Excellent plus:

Sophisticated analysis of own distinctive qualities as a performer in selecting appropriate solo. Demonstrates a relaxed and confident stage presence which is individual and unique. Shows versatility and can meet a full range of artistic demands. There is consistent attention to detail in the articulation of movement. Shows an intuitive sense of musical responsiveness and delivers an honest, natural performance. Shows sophisticated cohesiveness of musicality, artistry, technical assurance and physical aesthetic. Performances in the upper end of this band will be of a high professional standard. Shows sophisticated embodiment of relevant research drawing on a range of sources.

72, 75, 78 Excellent, Many good features, some outstanding.

Excellent analysis of own distinctive qualities as a performer to select appropriate solo. Demonstrates a relaxed and confident stage presence which has individual and unique qualities. Communicates clearly and engages artistically with an audience. Shows versatility and can meet a range of artistic demands. Performance shows technical assurance and control throughout; there is attention to detail in the articulation of movement. Expresses the choreographer's intention clearly and applies appropriate style. Shows excellent musical engagement, responsiveness and spatial awareness. Shows both physical and mental engagement and delivers a fluent, honest performance. Shows excellent embodiment of relevant research drawing on a range of sources.

62, 65, 68 Very Good / Good, Good features, no major shortcomings. Meeting will the technical and artistic requirements. Proficient and consistent, has knowledge, skill and aptitude.

Very good / good analysis of own distinctive qualities as a performer to select appropriate solo material. Demonstrates a relaxed and confident stage presence which has individual and unique qualities and an ability to engage with an audience. Shows some versatility and can meet a range of artistic demands. Performance shows technical assurance and control in the majority of the work, there is some attention to detail in the articulation of movement. Expresses the choreographer's intention and applies appropriate style; however, this may be inconsistent. Shows musical sensitivity and accuracy in most or all the performance. Shows very good/ good spatial awareness. Shows engagement with the performance process. Shows very good/ good embodiment of relevant research drawing on a range of sources.

52, 55, 58 Meeting the criteria mostly. Some competency, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features.

Adequate analysis of own distinctive qualities as a performer to select appropriate solo material. Demonstrates a mostly confident stage presence with some individual and unique qualities. Shows some versatility, able to meet a limited range of artistic demands. Can engage with an audience though shows a limited and inconsistent use of expression. Performance shows some technical assurance and control. Applies appropriate style; however, this is inconsistent. Shows musical accuracy in most or all the performance. Shows spatial awareness. Performance applies research from a range of sources.

42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.

Use of expression and engagement with the audience. Performance lacks technical assurance and control. There is some attempt to demonstrate the choreographer's intention and appropriate style although these are not clearly expressed. Shows inaccuracy in musical interpretation. Performances at the lower end of this band will be technically weak, will appear inhibited, and will show limited engagement with the audience. A link between research and performance is not clearly shown.

32, 35, 38 Unsatisfactory / limited . Not meeting the criteria.

Unable to show self-awareness in selection of solo. Performance shows tension and a lack of confidence on stage. Shows no use of expression and does not engage with the audience. Performance has no technical assurance and control. Choreographer's intention and appropriate style are not expressed. Shows no musical interpretation. Has no spatial awareness.

0, 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.

MUSICAL THEATRE MOCK AUDITION

95, 100 Exceptional.

Exceptional demonstration of a mastery of technique with artistry at an emergent professional level.

82, 85 Outstanding. Many excellent features, some exceptional.

Demonstrates a mature, relaxed, confident presence. Performs a solo song stylishly with ease and confidence, showing accurate use of voice and phrasing. Learns and accurately reproduces unseen repertoire material showing a sophisticated cohesion of stylistic understanding, technical assurance and musicality. Shows an excellent level of engagement with the audition process.

72, 75, 78 Excellent. Many good features, some outstanding.

Demonstrates a relaxed and confident presence. Performs a solo song with confidence, showing accurate use of voice and phrasing and appropriate physical style. Learns and accurately reproduces unseen repertoire material showing technical assurance and control and appropriate style. Shows an attentive and enthusiastic attitude.

62, 65, 68 Very Good / Good. Good features, no major shortcomings. Meeting all the requirements. Consistent.

Demonstrates a confident presence. Performs a solo song with confidence showing some accurate use of voice and phrasing and appropriate physical style. Learns and accurately reproduces unseen repertoire material showing technical assurance, control and appropriate style. Shows a mostly attentive and enthusiastic attitude.

52, 55, 58 Meeting the criteria mostly. Some competency, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features.

Demonstrates a mostly confident presence. Performs a solo song showing some accuracy in phrasing and use of voice. Learns and reproduces unseen repertoire material showing some technical accuracy and appropriate style. Shows an attentive and enthusiastic attitude, however, this may be inconsistent.

42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.

Presence mainly shows some tension and some lack of confidence. Performance of solo song is vocally weak with little sense of phrasing. Can perform previously unseen repertoire material but shows many inaccuracies, and is technically and stylistically weak. Performances in the lower end of this band will show a lack of engagement with the audition process.

32, 35, 38 Unsatisfactory / limited. Not meeting the criteria.

Performance lacks presence and shows no confidence. Performance of solo song is vocally very weak with no sense of phrasing. Performance of previously unseen repertoire material is inaccurate and lacks technical and stylistic qualities. The work shows no engagement with the audition process.

0, 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.

PROFESSIONAL PRACTICE

95, 100. Exceptional

As outstanding, plus:

Shows an exceptional demonstration of a high level of professional development.

82, 85 Outstanding. All the work is excellent and much is outstanding

Demonstrates a sophisticated level of understanding with analytic and creative thinking applied to all tasks. Shows excellent ability to work in a professional manner and research is very extensive and well-focussed. Information from a wide range of sources is synthesised very well to progress learning.

Evidence of a high level of autonomy in planning and organisation, and outstanding evidence of critical analysis and personal reflection.

72, 75, 78 Excellent, Many good features, some outstanding.

Demonstrates an excellent, analytical understanding of the subject matter. Shows extensive relevant independent research and communicates findings very well with focussed relevance. Synthesises information from a range of sources very well to progress own learning. Excellent evidence of independent learning, with very effective skills in planning and organisation shown. Excellent evidence of critical analysis and personal reflection.

62, 65, 68 Very Good / Good, Good features, no major shortcomings. Meeting all the requirements. Consistent.

Demonstrates a very good/good understanding of the subject matter. Shows good relevant independent research and communicates findings effectively with focused relevance. Synthesises information from a range of sources to progress own learning. Very good/good evidence of independent learning. Work is organised and well planned and includes very good / good critical analysis and personal reflection.

Those achieving at the high level of this range (68) demonstrate more understanding and depth in critical analysis and more sophistication in independent research.

52, 55, 58 Meeting the criteria mostly. Some competency, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features.

Demonstrates a satisfactory understanding of the subject matter. Shows evidence of research skills and communicates findings clearly. Synthesises information using different sources. Some independent learning skills in evidence. Adequate planning and organisation skills in evidence and some critical analysis and personal reflection demonstrated.

42, 45, 48 Weakness and some limitations. Some of the criteria are being met, but overall inconsistent.

Demonstrates understanding of key aspects of the work. Some limited research demonstrated and sometimes communicates findings well. Some limitations in drawing together information. Some planning and organisation in evidence and attempt made to reflect on own learning. Finds some difficulty in critical analysis and only occasionally gives personal reflection.

32, 35, 38 Unsatisfactory / limited. Not meeting the criteria.

Demonstrates a lack of clarity of understanding of the subject matter. Research and analysis skills are very limited / not in evidence, and findings and ideas are not clearly presented. Fails to make links between information from different sources and shows little evidence of independent learning. Poor planning and organisation in evidence and weaknesses in ability to analyse and reflect on own learning.

0 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.

INDEPENDENT SOLO PROJECT: WRITTEN DISSERTATION

95, 100 Exceptional

As outstanding, plus:

Shows an exceptional level of work with a high level of research in evidence.

82, 85 Outstanding, All the work is excellent and much is outstanding.

Demonstrates a sophisticated level of understanding and very effectively synthesises information from a range of sources to inform and progress the performance. Is able to provide outstanding detail in the analysis of own distinctive qualities as a performer in selecting appropriate solo. Show very extensive understanding and analysis of the processes involved in the development and performance of the role. Evidence of a high level of autonomy and excellent organisation in the management of the task.

72, 75, 78 Excellent. Many good features, some outstanding.

Demonstrates an excellent understanding of the subject matter and effectively synthesise information from a range of sources to inform and progress the performance. Shows excellent detailed analysis of own distinctive qualities as a performer to select appropriate solo material. Shows extensive understanding and analysis of the processes involved in the development and performance of a role. Excellent evidence of independent learning and very effective organisation skills demonstrated.

62, 65, 68 Very Good / Good, Good features, no major shortcomings. Meeting all the requirements. Consistent.

Demonstrates a very good / good understanding of the subject matter and very good / good synthesis of information from a range of sources to inform and progress the performance. Shows very good / good analysis of own distinctive qualities as a performer to select appropriate solo material. Shows very good / good understanding and analysis of the processes involved in the development of a performance role. Very good / good evidence of independent learning. Work is well planned and organised.

Those achieving at the high level of this range (68) demonstrate more understanding and depth in analysis of critical factors.

52, 55, 58 Meeting the criteria mostly. Some competency, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features.

Demonstrates a clear understanding of the subject matter and satisfactory synthesis of information from a range of sources to inform and progress the performance. Shows adequate analysis of own distinctive qualities as a performer to select appropriate solo material. Shows an understanding and some analysis of the processes involved in the development of a performance role. Some independent learning skills in evidence and adequate planning and organisation skills shown.

42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.

Demonstrates some understanding of the subject matter using a range of sources to inform and progress the performance. Selection of solo material is based upon a limited analysis of own distinctive qualities as a performer. Shows some understanding of the processes involved in the development of the performance role. Planning and organisation skills in evidence.

32, 35, 38 Unsatisfactory / limited. Not meeting the criteria.

Demonstrates a lack of understanding of the subject matter and research is limited or unfocussed. Selection of solo material is not based upon analysis of own distinctive qualities as a performer. Shows little understanding of factors contributing to a successful performance. Poor planning and organisation in evidence.

0, 10, 20, 25. No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.

BA (Hons) Top-up Degree: Band Descriptors

CONTINUOUS ASSESSMENT: Ballet, Contemporary, Jazz, Singing

95, 100 Exceptional.

As outstanding, plus:

Exceptional achievement in relation to the learning objectives aims, and a high level of performance at an emergent professional standard.

82, 85 Outstanding.

As Excellent, plus:

Achievement in relation to the aims of the term is outstanding. Has made excellent personal progress and developed a sophisticated approach to the practice. A student in the upper half of this band will have made exceptional personal progress and will demonstrate a mastery of technical and artistic concepts at a potentially professional level.

72, 75, 78 Excellent, Many good features, some outstanding.

Demonstrates a high level of achievement and a clear understanding of technical concepts. Shows high level of motivation and self-discipline at all times. Contributes effectively to the work of the group. Identifies and implements detailed plans for self-development. Undertakes regular and appropriate independent preparatory work showing attention to detailed personal needs. Synthesises information from a range of sources to progress learning. (Final three points evidenced through personal progress).

62, 65, 68 Very Good / Good. Good features, no major shortcomings. Meeting all the requirements. Consistent.

Demonstrates a good level of achievement and a clear understanding of technical concepts. Shows consistent motivation and self-discipline. Shows good personal progress. Contributes effectively to the work of the group. Undertakes regular appropriate independent preparatory work showing attention to personal needs. Identifies and implements plans for self-development. Synthesises information from a range of sources to progress learning. (Final three points evidenced through personal progress)

52, 55, 58 Meeting the criteria mostly. Some competency, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features.

Demonstrates an understanding of technical concepts though performance is inconsistent. Is motivated and self-disciplined some of the time. Shows satisfactory personal progress. Makes some effective contribution to the work of the group. Undertakes independent preparatory work most of the time which addresses some personal needs. Identifies and implements limited plans for self-development. Synthesises information from a limited range of sources to progress learning. (Final three points evidenced through personal progress.)

42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.

Understanding of technical concepts is limited and inconsistent. Limitations in motivation and/or self-discipline. Weaknesses in contribution to the work of the group. Shows little personal progress. Is unable to consistently identify or implement plans for self-development. Shows little synthesis of information to progress learning. Undertakes limited independent preparatory work. Work at the lower end of this band will show little engagement with the course.

32, 35, 38 Unsatisfactory / limited. Not meeting the criteria.

No understanding of technical concepts. Lacks motivation and discipline. Can have a negative impact on the rest of the group. Is unable to identify or implement plans for self-development. Undertakes no independent preparatory work. The work shows no engagement with the course.

0, 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.

BA (Hons) Top-up Degree: Band Descriptors

CONTINUOUS ASSESSMENT: Ballet Central

95, 100 Exceptional.

As outstanding, plus:

Exceptional achievement in relation to the learning objectives aims, and a high level of performance at an emergent professional standard.

82, 85 Outstanding. Many excellent features, some exceptional.

As Excellent, plus:

Achievement in relation to the aims of the term is outstanding. A student in the upper half of this band will be performing at an emergent professional standard.

72, 75, 78 Excellent, Many good features, some outstanding.

Shows the ability and versatility to creatively meet a range of artistic demands in rehearsal and performance. Shows a consistent level of motivation, self-discipline and personal management. Shows independent learning. Reflects on own performance and identifies and implements detailed strategies for personal development. Undertakes regular and appropriate independent preparatory work showing attention to detailed personal requirements. Contributes effectively to the work of the group in rehearsal, performance and community / outreach work. Demonstrates clear and practical understanding of technical stage and wardrobe maintenance.

62, 65, 68 Very Good / Good. Good features, no major shortcomings. Meeting all the requirements. Consistent.

Shows the ability and versatility to meet a range of artistic demand in rehearsal and performance. Shows motivation, self-discipline and personal management most of the time. Shows independent learning. Reflects on own performance and identifies and implements strategies for personal development. Undertakes regular and appropriate independent preparatory work showing attention to personal requirements. Contributes effectively to the work of the group in rehearsal, performance and community / outreach work. Demonstrates a practical understanding of technical stage and wardrobe maintenance.

52, 55, 58 Meeting the criteria mostly. Some competency, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features.

Shows the ability to meet a limited range of artistic demands in rehearsal and performance. Shows motivation, self-discipline and personal management some of the time. Shows some evidence of independent learning. Shows some reflection on own performance and implements limited strategies for personal development. Undertakes independent preparatory work most of the time which addresses some personal needs. Makes some effective contributions to the work of the group in rehearsal, performance and within community and outreach work. Demonstrates an adequate understanding of technical stage and wardrobe maintenance.

42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.

Is very limited in meeting a range of artistic demands in rehearsal and performance. Shows low levels of motivation, self-discipline and personal management. Undertakes limited independent preparatory work. Is unable to identify or implement plans for personal development. Makes little or no effective contributions to community and outreach work or to the work of the group. Demonstrates limited understanding of technical stage and wardrobe maintenance. Shows little evidence of independent learning.

Work at the lower end of this band shows little engagement with preparation for tour or the tour itself.

32, 35, 38 Unsatisfactory / limited. Not meeting the criteria.

Is unable to meet a range of artistic demands in rehearsal and performance. Lacks motivation, self-discipline and personal management. Undertakes no independent preparatory work. Can have a negative impact on the group. Demonstrates no understanding of technical stage and wardrobe maintenance. Shows no evidence of independent learning and engagement with the work.

0, 10, 20, 25 No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.

**CONTINUOUS ASSESSMENT:
Professional Practice, Independent Solo Project: Written Dissertation**

95, 100 Exceptional

As outstanding, plus:

Shows an exceptional achievement and demonstration of a high level of professional development.

82, 85 Outstanding. Many excellent features, some exceptional.

Demonstrates a sophisticated level of understanding with analytic; creative thinking applied to all tasks. Shows excellent ability to work in a professional manner, information from a wide range of sources is synthesised very well to progress learning. Evidence of a high level of autonomy in planning and organisation. Very effective and positive contribution to the work of the group. Exceptional plan for self-development is demonstrated. Is highly motivated in all areas of work.

72, 75, 78 Excellent. Many good features, some outstanding.

Demonstrates a clear and analytical understanding of the subject matter. Demonstrates the ability to go beyond description to analysis. Shows extensive independent research and analysis skills and communicates findings clearly using where appropriate a range of methods. Contributes effectively and positively to the work of the group. Identifies plan for self-development, implements, modifies and develops. Is highly motivated in all areas of work.

62, 65, 68 Very Good / Good, Good features, no major shortcomings. Meeting all the requirements. Consistent.

Demonstrates the ability to go beyond description to analysis. Demonstrates a clear understanding of the subject matter. Shows the ability to undertake independent research and analysis and to communicate findings clearly using a range of methods where appropriate. Contributes effectively to the work of the group. Identifies plan for self-development, implements, modifies and develops. Shows a consistently good level of motivation.

52, 55, 58 Meeting the criteria mostly. Some competency, but there are key areas which still need improvement. Adequate, has the requisite qualities, sufficient, weaknesses balanced by good features.

Demonstrates a satisfactory understanding of the subject matter and a limited ability to go beyond description to analysis. Shows research and analysis skills and mostly communicates findings clearly. Shows some effective contribution to the work of the group. Can identify a plan for self-development, implement and modify. Shows an acceptable level of motivation.

42, 45, 48 Weakness & some limitations, some in vital areas. Some of the criteria are being met, but overall inconsistent.

Demonstrates understanding of key aspects of the work and is able to analyse within a prescribed framework. Sometimes communicates findings from research well, but to synthesise material is dependent on tutor guidance. Sometimes contributes well to the work of the group. Can identify a plan for self-development; implements and modifies it, but needs prompting to do this. Motivation can vary at times.

32, 35, 38 Unsatisfactory / limited. Not meeting the criteria.

Demonstrates a lack of clarity of understanding of the subject matter and work is mostly descriptive. Research and analysis skills are limited and communication of findings is unclear. Makes little effective contribution to the work of the group. Identifies very limited plan for self-development and does not implement. Motivation is weak.

0, 10, 20, 25. No evidence of meeting the criteria, in the lower range the work will be very poor and highly flawed.