

**FOUNDATION DEGREE
PROFESSIONAL DANCE AND PERFORMANCE**



2024-2025 COURSE HANDBOOK

Foundation Degree Professional Dance and Performance

2024-2025 Course Handbook

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INTRODUCTION

This handbook gives a clear outline of the Foundation Degree 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 which prepares students for progression to the BA (Hons) Top-up Degree and for careers as 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 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 progress to the next stage of study 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
- 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 Artistic Director and Professional training Lead, 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 following personal 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 and intellectually.
- High technical accomplishment in Ballet (For applicants from the Foundation Degree in Professional Dance and Performance, 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.

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	
5. Course	Foundation 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	Foundation Degree in Professional Dance and Performance
9.2. Alternative Exit Awards	Certificate in Professional Dance and Performance
10. UCAS Code (or other code)	
11. Credits/ECTS Value	240 credits (120 ECTS)
12. Study Level	Level 4 and 5
13. Intended Start Date of Delivery of this Course Specification	from September 2024

Course Entry Requirements

The minimum age to study at Central School of Ballet is at least 16 years old by 1 September in the year the course begins. The School is a collaborative partner with the University of Kent with whom it has an exceptional agreement to admit students at age 16 to the Foundation Degree course. Central ensures that, where minors are admitted to the programme, staff likely to have contact with such students will have undergone the necessary enhanced DBS checks.

Specific Entry Requirements

For entry at the beginning of Year 1, the normal requirement will be: aged 16 on entry; adequate physical, technical & artistic aptitude and previous training (tested at audition and by interview); five passes (9 – 1) predicted at GCSE including English Language (desirable) or equivalent; or satisfactory completion of required entrance tasks; and interest in and aptitude for further academic study.

Personal Profile

At the commencement of their studies, the typical applicant might be expected to demonstrate:

- 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

English Language Requirements

Applicants for whom English is not their native language are required to achieve a minimum B1 Level, reaching a 4.0 score in each module band, in an approved English language examination such as International English Language Testing System (IELTS).

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 entry into Year 2 the normal requirement will be the successful completion of a Certificate (i.e. 120 units of certificate level learning on a directly comparable course or equivalent); or satisfactory completion of required entrance tasks; a piece of reflective writing or a research task and an audition.

See [Annex R of the Codes of Practice for Taught Courses](#) for more information.

Additional Costs Associated with the Course

The School has a compulsory private medical insurance scheme (currently provided by AXA PPP Healthcare) which is charged at cost by Central. Estimated annual cost in the region of £1050.

School uniform (mandatory). For female students: up to £500. For male students: up to £300.

Resources fee which covers the cost of costume and castanet loan, locker hire and library resources over the full duration of the course: £125

English as a Foreign Language classes for students whose first language is not English (set yearly):
Estimated cost in the region of £425.

Educational Aims of the Course

This course aims to:

1. To provide an excellent quality of higher education in Professional Dance and Performance studies.
2. To nurture and sustain an educationally and artistically stimulating environment which encourages and enables our students to achieve their creative, artistic and intellectual potential.
3. To produce motivated graduates who display technical excellence, originality, insight and are equipped to meet the needs of the dance and theatre profession.
4. To develop critical judgement, self-discipline and personal organisational skills to enable graduates to respond positively to the challenges of a long and versatile career within the dance profession and future development of training.
5. To enhance the learning experience of students through the use of a range of teaching and assessment methods which reflect and respond to the values and diversity inherent in the dance profession.
6. To produce graduates of value nationally and internationally, who have been enabled to develop their capacity to learn and are prepared for employment or further study.
7. To provide teaching that is informed by research, current developments in the pedagogy of dance and enriched by continuing professional development.
8. To offer students the opportunity to progress from the Foundation Degree to a BA (Hons) Top-up Degree in Professional Dance and Performance through a third year of study and performance experience.
9. To ensure that students are informed of and equipped for appropriate employment in the dance industry through the use of the knowledge and expertise of the international teaching faculty and visiting professionals.
10. To enhance the learning experience of the students through the opportunity to develop individual strengths within the range of dance disciplines and supporting subjects studied.

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.

The course outcomes have reference to the subject benchmarking statement for Dance, Drama and Performance 2019 [SB].

A. Knowledge and Understanding

On completion of the course students will be able to:

1. Demonstrate knowledge of key practitioners (dancers, directors and choreographers) within the dance profession. [SB 4.2i]
2. Demonstrate a practical understanding of historical and contemporary contexts of performance within ballet and contemporary dance. [SB 4.2v]
3. Demonstrate understanding of stylistic and interpretative differences within the studied fields. [SB 4.2iii]
4. Demonstrate understanding of the processes by which performance is created (performance and production values). [SB 4.2vii]

5. Demonstrate understanding of performance, how it originates, is constructed, presented and received. [SB 4.2vi]
6. Demonstrate knowledge of key aspects of the national and international professional dance industry. [SB 4.2ii]

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. [SB 4.3i, 5.3ii]
2. Research and interpret information from text, video, performance and professional practitioners to enhance understanding of the profession. [SB 4.2ix, 5.3i]
3. Develop a creative and multi-disciplinary approach in a given area through understanding its relationship to the broader context. [SB 4.3viii, 4.3ix]
4. Critically evaluate performance events and processes – Utilising self-evaluation and evaluation of others. [SB 5.6iv]
5. Understand and articulate critical factors contributing to practice and performance. [SB 4.3iv]
6. Undertake independent research. [SB 5.7ii]

C. Subject-specific Skills

On completion of the course students will be able to:

1. Demonstrate a high level of technical performance in Ballet and Contemporary Dance – in class, rehearsal and performance including corps de ballet work and pas de deux, and will have an understanding of the use of jazz technique within a professional context. [SB 5.2i, 4.2iii]
2. Respond appropriately to a range of performance situations. [SB 4.3i, 5.2i]
3. Express meaning and emotion through performance. [SB 4.3v, 5.2ii]
4. Present solo work in ballet with technical precision and artistic performance. [SB 5.2i, 5.2iv]
5. Devise original creative choreographic work from a range of stimuli. [SB 5.2iv, 5.2iii]
6. Research and identify employment opportunities and demonstrate appropriate performance skills at audition. [SB 5.2viii]
7. Identify and evaluate personal requirements in the practice of a holistic approach to training including warming up, cool down and exercise programme. [SB 5.6iii]
8. Identify key Health and Safety issues within training, rehearsal and public performance. [SB 5.4iii]

D. Transferrable Skills

On completion of the course students will be able to:

1. Utilise personal organisation skills – time keeping, note taking, self-led practice, prioritising. [SB 5.6i, 5.6ii]
2. Work collaboratively as part of a team. [SB 4.3vii, 5.8i]
3. Develop a range of communication skills for use in different context including interview and presentation. [SB 5.9i]
4. Reflect on own learning, identifying strategies for development, exploring strengths and areas for growth, and developing progressive autonomy in learning as the course unfolds. [SB 5.7i, 5.6v]
5. Develop and manage practical and creative projects within specified resource constraints of time and space, thereby developing problem solving and numeracy skills. [SB 5.6iv]
6. Use information technology such as the Internet, email and word processing. [SB 5.9iv]

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 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 setting 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 to successfully pass the course.

Course Duration and Structure

The Foundation Degree in Professional Dance and Performance is studied over two years full time. The course is divided into two stages, each stage comprising modules to a total of 120 credits.

There are four modules in each stage; Classical Ballet, Supplementary Techniques, Contextual Studies and Performance. Students must successfully complete each module in order to be awarded the specified number of credits for that module. One credit corresponds to approximately ten hours of 'learning time' (including all classes and all private study and research). Thus obtaining 120 credits in an academic year requires 1,200 hours of overall learning time. The 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. Upon successful completion, students of the Foundation Degree may apply to study the BA (Hons) Top-up Degree course in Professional Dance and Performance.

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.

The Examination Board at the end of the end of the Foundation Degree may consider and recommend student progression to the BA (Hons) Top-up Degree course from the Foundation Degree with trailing credits, because of mitigating circumstances as long as the details of the recommendation comply with the University of Kent Board of Examiners' regulations. For further information about eligibility please refer to entry requirements in the BA (Hons) Top-up Degree course handbook.

Classification of the degree

The Foundation Degree in Professional Dance and Performance is awarded PASS/FAIL. There is no classification. The overall course pass grade is 40%. This grade is comprised of assessment marks from all modules and is calculated with the following weighting across the course:

- Stage 1 – 40%
- Stage 2 – 60%

Alternative Exit Awards

An Alternative Exit Award is an intermediate qualification, for which the student may not have registered at the outset, but which may be awarded on completion of specific modules (credit) if the student leaves the course.

Certificate in Higher Education: Professional Dance and Performance will be awarded to students who successfully complete at least 120 credits at Levels 4 (or above) of the course and meet the Credit Framework requirements, but who do not normally successfully complete Stage 2.

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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Stage 1

Compulsory Modules (120 credits)				
Module Code	Title	Level	Credits	Term(s)
CSB101	Classical Ballet (1)	4	60	1,2,3
CSBA102	Supplementary Techniques (1)	4	20	1,2,3
CSBA103	Contextual Studies (1)	4	20	1,2,3
CSB104	Performance (1)	4	20	1,2,3

Stage 2

Compulsory Modules (120 credits)				
Module Code	Title	Level	Credits	Term(s)
CSB201	Classical Ballet (2)	5	60	1,2,3
CSB202	Supplementary techniques (2)	5	20	1,2,3
CSB203	Contextual Studies (2)	5	20	1,2,3
CSB204	Performance (2)	5	20	1,2,3

All modules are compulsory.

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 at each level (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, internal end-of-year feedback surveys and the anonymous '*Tell us about it*' link on Moodle.
- A channel for collecting feedback from students is the National Student Survey. The results are analysed internally and then considered in a number of different ways, including by the course team, principal committees and the senior leadership team.
- 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

	CSB101	CSBA102	CSBA103	CSB104	CSB201	CSB202	CSB203	CSB204
A1	X	X	X		X	X	X	
A2	X	X			X		X	
A3	X	X	X	X	X	X	X	X
A4				X		X		X
A5	X	X	X	X	X	X	X	X
A6			X				X	

Table B: Intellectual Skills

	CSB101	CSBA102	CSBA103	CSB104	CSB201	CSB202	CSB203	CSB204
B1	X	X	X	X	X	X	X	X
B2			X			X	X	X
B3		X		X				X
B4		X	X	X		X	X	X
B5						X	X	
B6			X			X		

Table C: Subject-specific Skills

	CSB101	CSBA102	CSBA103	CSB104	CSB201	CSB202	CSB203	CSB204
C1	X	X		X	X	X		X
C2	X	X		X	X	X		X
C3	X	X		X	X	X	X	X
C4	X	X			X	X		
C5		X			X	X		
C6		X				X	X	
C7	X	X	X		X	X	X	
C8	X	X	X	X	X	X	X	

Table D: Transferrable Skills

	CSB101	CSBA102	CSBA103	CSB104	CSB201	CSB202	CSB203	CSB204
D1	X	X	X		X		X	
D2	X	X		X	X	X		X
D3			X	X	X		X	X
D4	X	X	X		X	X	X	
D5		X				X	X	
D6			X				X	

Section 3
Module Specifications

Year 1 Foundation Degree

All modules are compulsory

Code	Module	Credits	Pass required for progression	Strand		Assessment Mode and Weighting	
						Continuous	Formal
CSB101	Classical Ballet	60	YES	Ballet Technique		50%	40%
				Pas de Deux			10%
				Coaching			N/A
				Tutorial			N/A
CSBA102	Supplementary Techniques	20	YES	Contemporary		20%	30%
				Spanish		10%	10%
				Choreography		10%	10%
				Improvisation		5%	N/A
				Singing		5%	N/A
CSBA103	Contextual Studies	20	YES	Dance Studies		25%	30%
				Professional Practice	<ul style="list-style-type: none"> • Healthy Dancer Topics • Academic Skills 	25%	20%
					<ul style="list-style-type: none"> • Pilates • S&C 	N/A	N/A
CSB104	Performance	20	YES	Ballet Repertoire		N/A	10%
				Performance (Ballet)		50%	40%
				Performance (2 nd style)			
				Drama for Dancers		N/A	N/A

1. KentVision Code and title of the module

CSB101 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 4

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

60 credits (30 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

Foundation 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 provides a solid foundation in Classical Ballet technique through technique class, coaching, and Pas de Deux. To achieve this, core stability, correct alignment and use of turnout will be emphasised throughout.

For all students, footwork will emphasise correct line and articulation. This will include work in flat shoes, and if applicable, soft pointe and pointe. Pointework will be studied and strengthened at the barre and in the centre, vocabulary will extend to double pirouettes, grands pirouettes, tour en l'air, and the foundations of virtuosic skills.

Musicality will be emphasised throughout including rhythmical accuracy, musical phrasing and use of a range of dynamic. Technical knowledge in ballet will be applied to partnering in the study of Pas de Deux. The use of focus and presentation will be studied in relation to line, flow, direction, intention, communication and artistic intent. Safe warm up and cool down programmes will be taught and practised within this module.

In addition, tutorials will facilitate the development of understanding of technique through presentation, discussion and reflective tasks.

10. Contact Hours

Private Study: 40

Contact Hours: 590

Total: 630

11. Learning and teaching methods

Classical ballet is taught predominantly through practical studio work in small groups. Male identifying and female identifying students are usually taught separately to focus on the technical requirements of traditional classical ballet roles. This provides the basis upon which virtuosic skills will be developed.

The student takes ballet class six days a week working with a small group of peers and will usually work with their tutor(s) throughout the year. Coaching classes support the refinement of technique through focused work on specific vocabulary or skills, including strategies for application to repertoire from industry-relevant works of the ballet cannon.

Live musical accompaniment enhances the student's musicality and artistic interpretation. Weekly tutorials provide the cohort opportunities to gather and progress their understanding of the wider considerations of the technique form. Students will be introduced and supported to build independent practice through strategies such as goal setting.

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Demonstrate a practical understanding of the fundamentals of Ballet technique. To include – correct classical form throughout class, sustained use of core stability and turnout, understanding of correct physical alignment of spine, legs and feet. (Learning outcome C1)
- 12.2 Evidence a practical application of the fundamentals of Pas de Deux including the ability to relate sensitively and functionally to a partner in support work. (Learning outcome C1 and D2)
- 12.3 Show a range of physical dynamic, attack and musical responsiveness throughout class and in performance. (Learning outcome C1, C3 and C4)
- 12.4 Use imagery to inform style and performance showing an ability to communicate with an audience. (Learning outcome A5, C2 and C3)
- 12.5 Demonstrate a practical knowledge of some key practitioners within ballet and important stylistic differences between 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 Work with others collaboratively in class, rehearsal and performance. (Learning outcome D2)
- 13.2 Reflect on their own learning, identifying strategies for development and exploring strengths and areas for growth. (Learning outcome D4)
- 13.3 Develop personal organisation skills such as time keeping, note taking and self-led practice. (Learning outcome D1)
- 13.4 Apply knowledge from a range of sources in order to develop and optimise performance. (Learning outcomes B1 and C1)
- 13.5 Understand the importance of warm up and cool down in relation to technical progress and body maintenance. (Learning outcomes C7 and C8)
- 13.6 Understand the importance of and have the ability to pace themselves through class, giving appropriate attention to and effort in the relevant area. (Learning outcome C1)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment in class by tutor:

50%

This will particularly assess the achievements in the generic outcomes 13.1-13.6. It will also measure the achievement of specific learning outcomes 12.1-12.3, 12.5.

Formal class assessment (Classical Ballet Technique): 40%

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

Formal class assessment (Pas de Deux): 10%

This will assess the achievement of subject specific learning outcomes 12.1, 12.2, 12.4 and 12.5, and generic outcomes 13.1, 13.2 and 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. 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	13.6
Private Study	X	X	X	X	X		X	X	X		
Class work	X	X	X	X	X	X		X	X	X	X
One to one/tutorial/discussion			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	13.6
Continuous Assessment 50%	X	X	X			X	X	X	X	X	X
Formal Assessment - 40%	X		X	X					X		
Formal Assessment - 10%	X	X		X		X			X		

16. Reading list

Franklin, E. (2013). *Dance Imagery for Technique and Performance*. Oxford, UK: Human Kinetics.
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
Grieg, V. (1994) *Inside Ballet Technique*. New Jersey: Princeton Book Company
Paskevaska, A. (2005) *Ballet Beyond Tradition*, Abingdon, Oxfordshire, Routledge
Serebrennikov, N. (2000) *Pas de Deux*, Florida, University Press of Florida
Vaganova, A. (1969) *Basic Principles of Classical Ballet*, New York, Dover Publications

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

CSBA102 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 4

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

20 credits (10 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

Foundation 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 five strands: Contemporary dance technique, Spanish dance, Improvisation, Choreography and Singing.

The modules provide practical, studio-based learning in a range of techniques and practice to broaden experience of dance skills including musicality, interpretation, expressivity, creativity, communication and artistry. The learner is enabled to expand their capabilities as a dancer and develop versatility.

Contemporary dance technique provides a solid foundation in codified modern dance technique. This work can include floorwork, centre practice, travelling work and jumps. Footwork emphasises correct line and articulation in bare feet. Musicality is emphasised throughout including rhythmical accuracy, musical phrasing and use of a range of dynamic.

In Spanish dance, the students gain new skills in techniques specific to Spanish in footwork, port de bras, clapping and turning. An understanding of the musical rhythms and emotional performance fundamental to Spanish work will be developed. The student will gain an understanding of the history and the social context of Spanish dance informing the learning of the technical and artistic aspects of the work.

In Choreography, students are introduced to making dance with intention. Movement will be creatively explored through strategies that expand dance movement possibilities. Through tasks that imaginatively use components of dance (body parts, space, relationships, dynamics and actions) in diverse ways students will develop their capacity to make dance based on their own movement interests.

Improvisation enables the student to be responsive, imaginative and equipped to produce suitable movement material for a choreographer. Through this strand, students increase self-awareness, develop explore movement qualities and learn to listen through the body. There is no formal assessment for improvisation. However, students will receive a continuous assessment grade and feedback.

In Singing, the student develops their level of comfort in singing. They strengthen their technique of how to breathe well, build vocal stamina and sing with less effort. Students develop their confidence to sing dynamically using intonation and harmony. A repertoire of songs will be practiced which can be used at a later point for auditions. There is no formal assessment for singing. However, student will receive a continuous assessment grade and feedback.

10. Contact Hours

Private Study: 20

Contact Hours: 198

Total: 218

11. Learning and teaching methods

Teaching will mainly be through:

- practical classes, in which there will be group discussion
- occasional short lectures on key aspects of the module
- video material and recorded sound to augment lectures and classes
- individual tutorials

The learning outcomes are largely based on physical understanding and performance skills along with personal organisation and reflective learning to identify strategies for development. Practical sessions, supported discussion and lectures are the best ways to deliver these outcomes.

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

Contemporary Dance Technique (Autumn, Spring and Summer)

12.1 Demonstrate practical application of the fundamentals of Contemporary Dance technique. (Learning outcome C1)

12.2 Evidence a practical understanding of the work of a key practitioner in the contemporary dance field and important stylistic differences features of the technique. (Learning outcome A1, A2 and A3)

12.3 Show a range of physical dynamics and musical responsiveness throughout class and in performance of rehearsed materials. (Learning outcome C1, C3 and C4)

12.4 Use imagery to inform style and performance showing an ability to communicate with an audience. (Learning outcome C2 and C3)

Spanish Dance (Autumn and Spring)

12.5 Evidence co-ordination skills specific to Spanish work. (Learning outcome C1 and C4)

12.6 Show recognition of dance rhythms and diverse musical styles. (Learning outcome C4)

12.7 Use spatial awareness and performance skills. (Learning outcome C2)

Choreography (Autumn and Spring)

12.8 Demonstrate the principles of composition and ability to manipulate movement. (Learning outcome A5)

- 12.9 Articulate ideas and show individual expression and creativity in composition. (Learning outcome A5)
- 12.10 Employ choreographic processes and devices used by a range of professional choreographers. (Learning outcome A1, A3 and C5)

Improvisation (Autumn and Spring)

- 12.11 Explore movement tasks with creative responsiveness to demonstrate range of movement qualities and intentions (Learning outcomes C1, C2, C3 and C5)
- 12.12 Demonstrate foundational understanding of working with a partner, weight sharing and contact work (Learning outcomes C6, D2)
- 12.13 Evidence an ability to learn through personal reflection and broader learning experiences i.e. choreography and drama (Learning outcomes B3, B4, C7, D4)

Singing (Autumn and Spring)

- 12.14 Demonstrate confidence in singing throughout their range (Learning outcome C2)
- 12.15 Evidence fundamental technique of projection, focus, intonation and breath support (Learning outcome C2)
- 12.16 Utilise a functional vocal warm-up which is suitable for the dancers requirements (Learning outcomes C8)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Work with others collaboratively in class, rehearsal and performance. (Learning outcome D2)
- 13.2 Reflect on their own learning, identifying strategies for development and exploring strengths and areas for growth. (Learning outcomes C7 and D4)
- 13.3 Develop personal organisation skills such as time keeping, note taking and self-led practice. (Learning outcome D1)
- 13.4 Apply knowledge from a range of sources in order to develop and maximise performance. (Learning outcome B1, B2, C1 and C7)
- 13.5 Develop and manage creative projects within specified resource constraints of time and space, thereby developing problem solving and numeric skills. (Learning outcome D5)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment in class by tutors	50%
This will assess generic objectives 13.1-13.5. It will also measure the achievement of subject specific learning outcomes as follows:	
12.1-12.4 in Contemporary Dance Technique (20%)	
12.5-12.7 in Spanish Dance (10%)	
12.8-12.10 in Choreography (10%)	
12.11-12.13 in Improvisation (5%)	
12.14-12.15 in Singing (5%)	
Formal Assessment (Contemporary Dance Technique)	30%
This will assess the achievement of subject specific learning outcomes 12.1-12.4.	
Formal Assessment (Spanish Dance)	10%
This will assess the achievement of subject specific learning outcomes 12.5-12.7.	

Formal Assessment (Choreography)

10%

This will assess the achievement of subject specific learning outcomes 12.8 and 12.9.

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 Spanish will be through demonstration of prepared classwork in small group settings. Formal assessment in Choreography will be through presentation of a solo work in response to a stimulus. 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. The strands of Improvisation and Singing are continuously assessed by the tutor with no formal assessment event.

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	12.7	12.8	12.9	12.10	12.11	12.12	12.13	12.14	12.15	12.16	13.1	13.2	13.3	13.4	13.5	
Studio-based practice	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Private study								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	12.9	12.10	12.11	12.12	12.13	12.14	12.15	12.16	13.1	13.2	13.3	13.4	13.5	
Continuous assessment 50%	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Formal assessment - Contemporary Dance 30%	X	X	X	X																		
Formal assessment - Spanish Dance 10%					X	X	X															
Formal assessment – Choreography 10%								X	X													

16. Reading list

Blom, L.A. and Chaplin, L.T. (2000). *The Moment of Movement*. UK ed. Binsted, UK: Dance Books Ltd.
Bremser, M. (1999). *Fifty Contemporary Choreographers*. London: Routledge.
Jordan, S. (2000). *Moving music*. London: Dance.
Minton, S. C. (2007). *Choreography*. USA: Human Kinetics.
Smith-Autard, J. M. (2004). *Dance Composition*. London: A & C Black Publishers.
Sofras, P. A. (2006). *Dance Composition Basics*. USA: Human Kinetics.
Tufnell, M. and Crickmay, C. (1993). *Body Space Image: Notes Towards Improvisation*. Binsted, UK: Dance Books Ltd.

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

CSBA103 Contextual Studies

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

Central School of Ballet

3. The level of the module

Level 4

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

20 credits (10 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

Foundation 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 has two strands: Dance Studies and Professional Practice.

In Dance Studies, students explore Ballet and Contemporary dance history and stylistic development through practical classes with teaching staff and visiting lecturers, alongside lecture-based classes. Through discussion, physical practice and observation, students develop their knowledge of the heritage, repertoire, key practitioners and current relevance of Ballet and Contemporary dance.

In the Professional Practice strand, students develop study skills such as reflection, analysis, research and writing through setting of bespoke goals to support training, and investigation of Healthy Dancer topics. These topics include goal-setting, nutrition, supplementary training and injury prevention, and directly relate to students' studio training and preparation for a professional career.

Complementing this understanding through practice, students will participate in weekly Pilates mat-work, and Strength and Conditioning sessions.

Throughout this module, students examine and synthesise ideas and concepts from across their course to develop critical capabilities to research new information, appreciate diverse perspectives, and develop effective written and verbal communication skills.

10. Contact Hours

Private Study: 80

Contact Hours: 120

Total: 200

11. Learning and teaching methods

Dance Studies:

- group lectures and discussion (with video support)
- practical workshops
- guided individual / group research and presentation tasks
- set written tasks
- individual and small-group tutorials

Professional Practice (Healthy Dancer Topics and Academic Skills):

- group lectures and discussion
- guided individual / group research and presentation tasks
- written tasks
- individual and small-group tutorials

Professional Practice (Pilates and Strength & Conditioning):

- practical classes
- individual and small-group sessions
- personalised training plans

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Evidence understanding of the health requirements of a professional training dancer. (Learning outcomes C7 and C8)
- 12.2 Demonstrate knowledge and understanding of key practitioners, dancers and choreographers within ballet and contemporary dance. (Learning outcome A1 and A6)
- 12.3 Utilise knowledge and understanding of stylistic differences between studied areas. (Learning outcome A3)
- 12.4 Evaluate performance events, articulating views verbally and in writing, considering physical and interpretative skills. (Learning outcome A5 and B4)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Develop personal organisation skills – note-taking, time management, and self-led practice. (Learning outcome D1)
- 13.2 Develop skills in the research and interpretation of information from text, video and practice. (Learning outcome B2 and B6)
- 13.3 Develop skills in verbal presentation to peers. (Learning outcome D3)
- 13.4 Reflect on their own progress, examine strengths and area for development, identify appropriate goals and gain skills towards being an autonomous learner. (Learning outcome D4)
- 13.5 Develop IT skills – internet, email and word processing (Learning outcome D6)
- 13.6 Synthesise information from a range of sources (including dancing experiences) in order to inform and progress own learning. (Learning outcome B1)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment (Dance Studies)

25%

This will assess achievements in subject specific outcomes 12.2, 12.3 and 12.4 and generic outcomes 13.1, 13.2, 13.3 and 13.6.

Continuous Assessment (Professional Practice)

25%

This will assess achievements in subject specific outcomes 12.1, and generic outcomes 13.1-13.6.

Formal Assessment (Dance Studies)

30%

This will assess achievements in subject-specific outcomes 12.2-12.4 and in generic outcomes 13.1, 13.2, 13.5 and 13.6.

Formal Assessment (Professional Practice)

20%

This will assess achievements in subject-specific outcome 12.1 and in generic outcomes 13.1-13.6.

There is no assessment in Pilates mat-work or Strength and Conditioning. However, attendance is compulsory.

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 written essay in Dance Studies and group presentation in Professional Practice. 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 markers, 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	13.6
Private Study	X	X	X	X	X	X	X	X	X	X
Class work (practical workshop)	X	X	X	X		X	X			X
Lecture/ Discussion/ 1:1	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	13.1	13.2	13.3	13.4	13.5	13.6
Continuous Assessment 50%	X	X	X	X		X	X	X		
Formal Assessment – Dance Studies Essay 30%		X	X	X	X	X			X	X
Formal Assessment – Group Presentation 20%	X				X	X	X	X	X	X

16. Reading list

Books:

- Au, S. (2002). *Ballet and Modern Dance*. London, UK: Thames & Hudson Ltd.
- Brian, T. (2003). *Goals!*. San Francisco, Calif.: Berrett-Koehler.
- Caldwell, C. (2001). *Dance and Dancers' Injuries*. Chichester: Corpus Publishing Limited.
- Challis, J. (2023). *Nutrition for dance and performance*. Oxon, UK: Routledge.
- Franklin, E. (1996). *Dance Imagery for Technique and Performance*. Leeds, UK: Human Kinetics.
- Haas, J. G. (2018). *Dance Anatomy*. 2nd ed. Champaign, IL: 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

CSB104 Performance

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

Central School of Ballet

3. The level of the module

Level 4

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

20 credits (10 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

Foundation Degree Professional Dance and Performance

8.2. The module is optional for the following courses

N/A

9. A synopsis of the curriculum

Through this module the student learns to apply in performance, the skills which have been developed in Classical Ballet and Supplementary Techniques. The module comprises of repertoire classes, rehearsals and live performance on stage, through which students build performance qualities and skills including musicality, interpretation and characterisation.

For Repertoire, students will learn and rehearse solo ballet and/or corps de ballet work with their tutor. This strand of the module will be taught predominantly through the Autumn and Spring terms and is formally assessed.

For the end-of-year performance, students will rehearse and perform at least two different styles of work under the guidance of professional choreographers and tutors. Through these and other performance opportunities, students learn rehearsal technique and performance skills in a progressively demanding environment from rehearsing with and performing to their peers within the studio to public performance in a theatre.

Stage make-up skills, technical stage vocabulary and knowledge of health and safety issues in rehearsal and performance are gained through workshops, lectures and experientially.

Drama for dancers is a short project usually delivered as part of the induction activities. It is designed to support student confidence to assume space and draw attention to themselves by introducing performance skills in playful ways. Students will build upon this experience throughout their studies particularly in this module where they experience the process of preparing, rehearsing and delivering live stage performance.

10. Contact Hours

Private Study: 20

Contact Hours: 160-180

Total: 200

11. Learning and teaching methods

Teaching will be through practical rehearsal and workshops, in which there will be group discussions, video observation, performance analysis, and tutorials. In Repertoire classes technical knowledge in Ballet will be applied to the study of style and artistic interpretation, including character and storytelling. For the end of year show, focused rehearsals are scheduled throughout the Summer term and students will be supported to continue their practice independently. The learning outcomes are largely based on physical and communication skills, complemented by an understanding of performance processes and self-evaluation. Students will draw upon their technical knowledge in Ballet and Supplementary techniques while working collaboratively.

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Demonstrate focussed engagement and collaboration within rehearsal and performance situations. (Learning outcome D2)
- 12.2 Perform with technical assurance and control within the style of the work. (Learning outcome C1)
- 12.3 Show a sense of stage presence and ability to communicate expressively with an audience. (Learning outcome C3 and D3)
- 12.4 Adequately express the choreographic style both technically and emotionally. (Learning outcome C3 and A3)
- 12.5 Utilise knowledge and understanding of personal stage make-up requirements and technical stage vocabulary. (Learning outcome C2)
- 12.6 Employ knowledge and understanding of key health and safety issues in rehearsal and performance (Learning outcome C8)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Develop their ability to work as part of a team. (Learning outcome D2)
- 13.2 Apply knowledge from a range of sources in order to develop and maximise performance. (Learning outcome B1 and B3)
- 13.3 Demonstrate understanding in the processes by which performance is created and received. (Learning outcome A4 and A5)
- 13.4 Critically evaluate their own performance in rehearsal and presentation. (Learning outcome B4)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment in rehearsal by tutor

50%

This will assess achievements in subject specific outcomes 12.1, 12.2, 12.5 and 12.6 and generic outcomes 13.1 – 13.4.

Formal Assessment (Group Performance of two styles) 40%
 This will assess achievements in subject specific outcomes 12.1, 12.2, 12.3 and 12.4.

Formal Assessment (Solo Ballet Repertoire) 10%
 This will assess achievements in subject specific outcomes 12.2, 12.3 and 12.4.

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/or choreographer) and formally (prepared event). Formal assessment in Performance will usually be in a live show context performed in a theatre setting. Each student will be assessed in their performance in a Ballet work and a second style piece of choreography (i.e. Spanish or Contemporary). The Ballet Repertoire strand is only assessed formally through presentation of solo and/or Corps de Ballet dance work. 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
Private Study		X	X	X	X		X		X	
Rehearsal/ Workshop/ Group discussion	X	X	X	X				X	X	X
One to one/lecture/ discussion	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
Continuous Assessment – Performance 50%	X	X		X	X	X	X	X	X	X
Formal Assessment – Performance 40%	X	X	X	X						
Formal Assessment – Repertoire 10%	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: RoutledgeFalmer.
Pallin, G. (2003). *Stage Management - The Essential Handbook*. London: Nick Hern Books Limited.
Schlaich, J., DuPont, B. and Sande, R. (1998). *Dance*. Hightstown, NJ: Princeton Book Co.
Taylor, J. and Taylor, C. (1995). *Psychology of dance*. Champaign, IL: Human Kinetics.

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)

Year 2 Foundation Degree

All modules are compulsory

Code	Module	Credits	Pass required for progression	Strand	Assessment Mode and Weighting		
					Continuous	Formal	
CSB201	Classical Ballet	60	YES	Ballet Technique	30%	50%	
				Pas de Deux		20%	
				Coaching		N/A	
				Tutorial		N/A	
CSB202	Supplementary Techniques	20	YES	Contemporary	10%	40%	
				Jazz	10%	10%	
				Choreography	10%	10%	
				Improvisation	5%	N/A	
				Singing	5%	N/A	
CSB203	Contextual Studies	20	YES	Dance Studies	25%	30%	
				Professional Practice	<ul style="list-style-type: none"> • Employment Prep • Healthy Dancer Topics • Academic Skills 	25%	20%
					<ul style="list-style-type: none"> • Pilates • S&C 	N/A	N/A
CSB204	Performance	20	YES	Ballet Repertoire	N/A	10%	
				Performance (Ballet)	50%	40%	
				Performance (2 nd style)			

1. KentVision Code and title of the module

CSB201 Performance

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

Central School of Ballet

3. The level of the module

Level 5

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

60 credits (30 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

Foundation 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 builds on the knowledge gained in stage one to develop sophisticated levels of technical performance in Classical Ballet including Pas de Deux. Key technical objectives will be sustained throughout class and performance – core stability, turn-out, correct alignment, clean classical form.

Pointe work will begin to be used throughout Ballet class – barre work, centre practice and allegro – leading to complex enchaînements combining pirouettes, allegro and travelling work. Students will extend the level of skill in grands pirouettes, and grands allegros.

Sensitive response to music will be developed in all areas, and interpretative skills will be studied and developed. In Pas de Deux, students will hone their skill in partner work, learning to cooperate effectively in their respective roles. The skills practised in this strand build upon the students' practical knowledge. They are required to demonstrate sensitive performance with a partner while sustaining responsibility for autonomous dancing.

10. Contact Hours

Private Study: 40

Contact Hours: 590

Total: 630

11. Learning and teaching methods

Classical ballet is taught predominantly through practical studio work in small groups with the tutor. Male-identifying and female-identifying students are usually taught separately to focus on the technical requirements of traditional classical ballet vocabulary and roles. This provides the basis upon which virtuosic skills will be developed.

The student takes ballet class six days a week working with a small group of peers and will usually work with their tutor(s) throughout the year. Coaching classes support the refinement of technique through focused work on specific vocabulary or skills. In addition, students are expected to practice these skills and hone their technique independently. Students will work with individually set goals, reflecting on tutor feedback and practical experience to make progress.

Live musical accompaniment enhances the student's musicality and artistic interpretation.

Weekly tutorials provide the cohort opportunities to gather and progress their understanding of the wider topics that inform the technique.

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Demonstrate a sophisticated level of technical performance, and the ability to use this knowledge in both rehearsal and performance. To include sustained use of core stability and turnout throughout class, a sense of expansion in movement and, for female-identifying students, secure use of pointework throughout. (Learning outcome C1 and C5)
- 12.2 Evidence a strong practical understanding of the main concepts in pas de deux work showing an ability to relate sensitively and functionally to a partner, and to communicate clearly both with them and an audience. (Learning outcome C1 and D2)
- 12.3 Show interpretative skills and 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 and C2)
- 12.5 Apply practical knowledge of key practitioners within ballet and important stylistic differences between the work. (Learning outcome A1, A2 and A3)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Work with others collaboratively in class, rehearsal and performance. (Learning outcome D2)
- 13.2 Reflect on their own learning, identifying strategies for development and exploring strengths and areas for growth, showing progressive autonomy in learning. (Learning outcome D4)
- 13.3 Show efficient personal organisation skills – time keeping, note-taking and self-led practice. (Learning outcome D1)
- 13.4 Identify and apply appropriate knowledge from a range of sources in order to optimise performance including personal warm-up, cool down and body maintenance requirements. (Learning outcomes B1, C1, C7 and C8)
- 13.5 Develop a range of communication skills for use in different contexts (including performance). (Learning outcomes C2 and D3)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment in class by tutor:

30%

The tutor(s) will assess achievement through ongoing engagement in training regarding generic learning outcomes 13.1-13.5 and progress in relation to subject specific outcomes 12.1-12.5.

Formal assessment (Classical Ballet technique): 50%
 This will assess the achievement of subject specific learning outcomes 12.1, 12.3, 12.4 and 12.5 and generic learning outcomes 13.4 and 13.5

Formal assessment (Pas de Deux): 20%
 This will assess the achievement of subject specific learning outcomes 12.1-12.5 and generic learning outcomes 13.1, 13.4 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 (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. 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	X	X	
Class work	X	X	X	X	X	X		X	X	X
One to one/tutorial/discussion			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 30%	X	X	X	X	X	X	X	X	X	X
Formal Assessment – Classical Ballet 50%	X		X	X	X	X			X	X
Formal Assessment – Pas de Deux 20%	X	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
- Moss, D. S. (1999) *The Joffrey Ballet School: Ballet Fit*. New York: St Martin's Press
- Paskevskaya, A. (2005) *Ballet Beyond Tradition*. Abingdon, Oxfordshire: Routledge
- Serebrennikov, N. (2000) *Pas de Deux*. Florida: University Press of Florida
- Vaganova, A. (1969) *Basic Principles of Classical Ballet*. New York: Dover Publications

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

CSB202 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 5

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

20 credits (10 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

Foundation 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 has five strands: Contemporary Dance Technique, Jazz Dance, Choreography, Improvisation and Singing. It builds and develops the skills gained in CSB102 Supplementary Techniques while also introducing new technical and creative skills.

In Contemporary Dance Technique the student adapts their technique skills to the taught style. In this way, the student develops their capacity to be adaptable. This strand is taught in the Autumn, Spring and Summer term and is both continuously and formally assessed.

The Jazz Dance strand builds stylistic skills which are consolidated through reproducing combinations in a range of dynamic sequences. This strand is taught in the Autumn and Spring term only and is both continuously and formally assessed.

Choreography will further hone the student's ability to explore movement possibilities and devise new dances with particular focus on group work. Students are taught skills and coached through this strand to make bold choices and extend their range of movement and creative potential. This strand is taught/coached in the Autumn and Spring term and is both continuously and formally assessed.

Improvisation builds the student's ability to be imaginatively responsive and confident movement decision-makers in individual and collaborative tasks. Partner skills will develop through contact improvisation and group interactivity. This strand is taught in the Autumn and Spring term and is continuously assessed.

Singing will continue to develop confidence in the use of voice as part of a group and preparation of suitable songs for audition. This strand is taught in the Autumn and Spring term and is continuously assessed.

10. Contact Hours

Private Study: 20

Contact Hours: 218

Total: 238

11. Learning and teaching methods

In this module, teaching will mainly be through:

- Tutor-led practical studio-based classes,
- Group dialogue in class arising from student questions, teacher information, feedback and topic prompts
- Occasional short lectures on key topics of the module
- Resources such as video material and recorded sound to augment lectures and classes
- Individual tutorials

The student will also be expected to develop their learning through independent practice (i.e. repeating exercises or tasks taught in class) and reflection-on-practice (i.e. thinking through new information and planning how to apply this knowledge).

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

Contemporary Dance Technique

- 12.1 Demonstrate a high level of technical precision and stylistic performance (Learning outcome C1)
- 12.2 Evidence a practical understanding of the work of a key practitioner/technique style in the contemporary dance field and important stylistic features (Learning outcome A1 and A3)
- 12.3 Show a range of interpretative skills and musical responsiveness throughout class and in performance of rehearsed materials. (Learning outcome C1, C3 and C4)
- 12.4 Employ a range of performance skills which are informed by knowledge of the dance style and context of performance. (Learning outcome A3, A5 and C2)

Jazz Dance

- 12.5 Demonstrate a high level of practical skill and application of stylistic features of Jazz technique (Learning outcome C1)
- 12.6 Utilise strength, balance, co-ordination, flexibility and control as required in this technique. (Learning outcome C1)
- 12.7 Perform with musical responsiveness, rhythmical accuracy and power. (Learning outcome C1 and C4)
- 12.8 Pick-up and accurately reproduce unseen combinations showing appropriate style. (Learning outcome C1, C2, C3 and A3)

Choreography

- 12.9 Utilise skills in movement research to develop original ideas working from a range of stimuli (Learning outcome C6, and B6)
- 12.10 Apply skills in collaborative working (Learning outcome D2)
- 12.11 Evidence detailed understanding of the processes by which performance is created and presented (Learning outcome A4 and A5)
- 12.12 Critically evaluate performance events and creative processes – both self-evaluation and evaluation of others (Learning outcome B4 and B5)

Improvisation

- 12.13 Respond to movement tasks with versatility, sensitivity and imagination (Learning outcomes C1, C2, C3 and D2)
- 12.14 Utilise playfulness and creativity in problem solving and confidence in decision making as an individual in the dancing moment (Learning outcomes C2, C5 and D5)
- 12.15 Demonstrate sensitivity and confidence in 'partner work' including contact improvisation skills (Learning outcomes C1, C2 and D2)

Singing

- 12.16 Demonstrate confidence in singing throughout their range (Learning outcome C2)
- 12.17 Evidence an understanding of projection, focus, intonation and breath support (Learning outcome C2)
- 12.18 Utilise a functional vocal warm-up which is suitable for the dancers requirements (Learning outcomes C7, C8)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Work with others collaboratively in class, rehearsal and performance. (Learning outcome D2)
- 13.2 Research and interpret information from video and professional practitioners to enhance understanding of the profession. (Learning outcome B2)
- 13.3 Synthesise knowledge and information from a range of sources in order to inform and progress own learning (Learning outcome B1)
- 13.4 Develop an ability to understand and employ critical factors contributing to technique preparation, practise and performance. (Learning outcomes B5, C7)
- 13.5 Undertake independent research and reflection (Learning outcomes B6 and D4)
- 13.6 Develop and manage practical and creative projects within specified resource constraints of time and space, thereby developing problem solving skills (Learning outcome D5)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment in class by tutor

40%

This will assess generic objectives 13.1-13.5. It will also measure the achievement of subject specific learning outcomes as follows:

- 12.1-12.4 in Contemporary Dance Technique (10%)
- 12.5-12.8 in Jazz Dance (10%)
- 12.9-12.12 in Choreography (10%)
- 12.13-12.15 in Improvisation (5%)
- 12.16-12.18 in Singing (5%)

Formal Assessment (Contemporary Dance Technique)

40%

This will assess the achievement of subject specific learning outcomes 12.1-12.5.

Formal Assessment (Jazz Dance)

10%

This will assess the achievement of subject specific learning outcomes 12.6-12.9.

Formal Assessment (Choreography)

10%

This will assess the achievement of subject specific learning outcomes 12.10-12.13.

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. While Choreography will be assessed through presentation of a group work. 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. The strands of Improvisation and Singing are continuously assessed by the tutor with no formal assessment event.

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	12.7	12.8	12.9	12.10	12.11	12.12
Studio-based practice	X	X	X	X	X	X	X	X	X	X	X	X
Private study	X	X	X	X		X		X				X

Module learning outcome	12.13	12.14	12.15	12.16	12.17	12.18	13.1	13.2	13.3	13.4	13.5	13.6
Studio-based practice	X	X	X	X	X	X	X			X		
Private study			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	12.9	12.10	12.11	12.12
Continuous Assessment 40%	X	X	X	X	X	X	X	X	X	X	X	X
Formal Assessment – Contemporary Dance 40%	X	X	X	X								
Formal Assessment – Jazz Dance 10%					X	X	X	X				
Formal Assessment – Choreography 10%									X	X	X	X

Module learning outcome	12.13	12.14	12.15	12.16	12.17	12.18	13.1	13.2	13.3	13.4	13.5	13.6
Continuous Assessment – 40%	X	X	X	X	X	X	X	X	X	X	X	X
Formal Assessment – Contemporary Dance 40%												
Formal Assessment – Jazz Dance 10%												
Formal Assessment – Choreography 10%	X											

16. Reading list

- Blom, L. A. (1988). *Moment of Movement*. London: Dance Books Ltd.
- Blum, R. (2004). *The Art of Joining: Dance theatre improvisation*. Germany: Athena-Verlag.
- Bremser, M. (2010). *Fifty Contemporary Choreographers*. New York: Routledge.
- Burrows, J. (2010). *A choreographer's handbook*. Milton Park, Abingdon, Oxon: Routledge.
- Butterworth, J. (2009). *Contemporary Choreography A Critical Reader*. New York: Routledge.
- Carter, A. (2004). *Rethinking Dance History – A Reader*. London: Routledge.
- Minton, S. (1997). *Choreography*. Champaign. IL: Human Kinetics.
- Smith-Autard, J. (2010). *Dance composition*. London: Methuen Drama.
- Tufnell, M. and Crickmay, C. (1993). *Body Space Image: Notes Towards Improvisation*. Binsted, UK: Dance Books Ltd.

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

CSB203 Contextual Studies

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

Central School of Ballet

3. The level of the module

Level 5

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

20 credits (10 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

Foundation 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 has two strands: Dance Studies and Professional Practice.

In Dance Studies, students explore characterisation, theme and meaning in ballet and contemporary dance, through practical classes and workshops with teaching staff and visiting lecturers alongside lecture-based group classes. Through discussion, physical practice, observation and inquiry, students develop their knowledge of key practitioners and repertoire, movement analysis, and interpretation of roles in narrative and non-narrative works.

In the Professional Practice strand, students extend their knowledge of study skills through investigation of: Healthy Dancer topics, including individual performance enhancement and injury prevention; setting of bespoke goals to enhance training; and employment preparation, including development of audition/application portfolio and exploration of industry opportunities.

Complementing this understanding in practice, students will participate in weekly Pilates mat-work and Strength and Conditioning sessions.

Throughout this module, students examine and synthesise ideas and concepts from across the course. In doing so, they further develop critical, analytical and reflective capabilities to deepen research, appreciation for diverse aspects of training and industry preparation, and development of effective communication skills.

10. Contact Hours

Private Study: 80

Contact Hours: 120

Total: 200

11. Learning and teaching methods

Dance Studies:

- group lectures and discussion (with video support)
- practical workshops
- guided individual / group research and presentation tasks
- set written tasks
- individual tutorials

Professional Practice (Employment Preparation, Healthy Dancer & Academic Skills):

- group lectures and discussion
- guided individual / group research and presentation tasks
- workshop-based sessions
- written tasks
- individual and small-group tutorials

Professional Practice (Pilates and Strength & Conditioning):

- practical classes
- individual and small-group sessions
- personalised training plans

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Synthesise knowledge and understanding of key practitioners – dancers, choreographers and directors within ballet and contemporary dance and understanding of stylistic, historical and cultural differences between studied practitioners (Learning outcome A1, A2 and A3)
- 12.2 Understand and apply skills in the preparation and development of a character/theme to express meaning and emotion through performance (Learning outcome C3)
- 12.3 Effectively apply skills for an audition and identify the skills required for individual audition situations (Learning outcome C6)
- 12.4 Research a range of employment opportunities including ballet, contemporary dance and musical theatre options both nationally and internationally. (Learning outcome A6 and D6)
- 12.5 Critically evaluate the health requirements of a professional dancer in relation to individual training and performance goals (Learning outcomes C7 and C8)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Reflect on own progress, set appropriate goals and develop autonomy in learning. (Learning outcome D4)
- 13.2 Synthesise information from a range of sources in order to progress and develop an individualised, holistic approach to training and career preparation. (Learning outcomes B1 and C7)
- 13.3 Develop personal organisation skills and ability to work collaboratively to develop and manage a project. (Learning outcomes D1 and D5)
- 13.4 Research, interpret and synthesise information from text, video and practice, and effectively communicate findings verbally and in writing. (Learning outcome B2, B5 and D3)
- 13.5 Demonstrate ability to evaluate and critically articulate views around performance events, of self, peers and professionals (Learning outcomes A5, B4 and B5)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment (Dance Studies)

25%

This will assess achievements in subject specific outcomes 12.1 and 12.2, and generic outcomes 13.4 and 13.5.

Continuous Assessment (Professional Practice)

25%

This will assess achievements in subject specific outcomes 12.3-12.5, and generic outcomes 13.1-13.4.

Formal Assessment (Dance Studies)

30%

This will assess achievements in subject-specific outcomes 12.1 and 12.2 and in generic outcomes 13.3-13.5.

Formal Assessment (Professional Practice)

20%

This will assess achievements in subject-specific outcome 12.5 and in generic outcomes 13.1, 13.2, 13.4 and 13.5.

There is no assessment in Pilates mat-work or Strength and Conditioning. However, attendance is compulsory.

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 written essay in Dance Studies and group presentation in Practice Portfolio. 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	12.5	13.1	13.2	13.3	13.4	13.5
Private Study	X	X	X	X	X	X	X	X	X	X
Class work (practical workshop)	X	X	X		X	X	X		X	X
Lecture/ Discussion/ 1:1	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 50%	X	X	X	X	X	X	X	X	X	X
Formal Assessment – Dance Studies Essay 30%	X	X						X	X	X
Formal Assessment – Group Presentation 20%					X	X	X		X	X

16. Reading list

Books:

Ashley, L. (2008). *Essential Guide to Dance*. 3rd ed. Oxon, UK: Hodder Education.

Bremser, M. (2010). *Fifty Contemporary Choreographers*. London, UK: Routledge.

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

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

Haas, J. G. (2018). *Dance Anatomy*. 2nd ed. Champaign, IL: Human Kinetics.

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

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

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

Internet Sources:

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

Additional resources relevant to this module are also available 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

CSB204 Performance

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

Central School of Ballet

3. The level of the module

Level 5

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

20 credits (10 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

Foundation Degree Professional Dance and Performance

8.2. The module is optional for the following courses

N/A

9. A synopsis of the curriculum

Through this module the student refines, in rehearsal and performance, learning and application of the skills which have been developed in Classical Ballet and Supplementary Techniques. Students develop performance qualities and skills such as musicality, interpretation, characterisation and artistry through repertoire classes, rehearsal processes and live performance on stage.

For Repertoire, students learn and rehearse solo, duet, and/or corps de ballet work through the year with their Ballet tutor. This strand of the module is formally assessed and will be taught predominantly through the Autumn and Spring terms in small groups and relates directly to what is being taught in Classical Ballet classes and coaching.

For the end-of-year performance, students will rehearse and perform at least two different styles of work under the guidance of professional choreographers and tutors. Through these and other performance opportunities, students learn rehearsal technique and performance skills in a progressively demanding environment from rehearsing with and performing to their peers within the studio to public performance in a theatre.

Stage make-up skills, technical stage vocabulary and knowledge of health and safety issues are gained through practical workshops and lectures.

Building on their foundational experiences in Year 1, students will enhance their creative and collaborative rehearsal skills. Students develop confidence to present varied choreography with a relaxed, expressive and engaging stage presence.

10. Contact Hours

Private Study: 20

Contact Hours: 160-180

Total: 200

11. Learning and teaching methods

Teaching will be through practical rehearsal and workshops, in which there will be group discussions, video observation, performance analysis, and tutorials.

In Repertoire classes, technical knowledge in Ballet will be applied to the study of style and role development in repertoire classes. For the end of year show, focused rehearsals are scheduled throughout the summer term and students will be required to work independently to practice their roles and hone the demonstration of technical and artistic skill. The learning outcomes are largely based on physical and communication skills through performance of dance, underpinned by an understanding of performance processes and self-evaluation.

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Utilise a range of creative skills, as appropriate within rehearsal processes including improvisation, interpretation of recorded material, and participation in choreographic tasks. (Learning outcome B2)
- 12.2 Perform with technical precision and control within the style of the work. (Learning outcome C1)
- 12.3 Present a relaxed and engaging stage presence with the ability to communicate expressively with an audience. (Learning outcomes C3 and D3)
- 12.4 Accurately and artistically reproduce a range of choreographic styles both technically and emotionally. (Learning outcomes C3 and A3)
- 12.5 Demonstrate collaborative skills working both in rehearsal and performance to respond appropriately to a range of performance situations. (Learning outcomes C2 and D2)

13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Understand the process by which performance is created (performance and production values). (Learning outcome A4)
- 13.2 Understand how performance originates, is constructed, presented and received. (Learning outcome A5)
- 13.3 Critically evaluate performance events and processes to embrace self-evaluation and evaluation of others. (Learning outcome B4)
- 13.4 Make a positive contribution to the work of a team. (Learning outcome D2)
- 13.5 Synthesise information from a range of sources in order to inform and progress own learning and performance. (Learning outcome B1 and B3)

14. Assessment Strategy

14.1. Main assessment methods

Continuous Assessment in rehearsal by tutor

50%

This will assess achievements in subject specific outcomes 12.1, 12.2, 12.4 and 12.5 and generic outcomes 13.1-13.5.

Formal Assessment (Group performance of two styles) 40%
 This will assess achievements in subject specific outcomes 12.1-12.5.

Formal Assessment (Solo Ballet Repertoire) 10%
 This will assess achievements in subject specific outcomes 12.1-12.5.

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 (ongoing with the teacher and/or choreographer) and formally (prepared event). Formal assessment in Performance will usually be in a live show performed in a theatre setting. Each student will be assessed in their performance in a Ballet work and a second style piece of choreography (i.e. Jazz or Contemporary). The Ballet Repertoire strand is only assessed formally through presentation of a solo, duet and/or corps de ballet dance work. 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	X	X
Rehearsal/ Workshop	X	X	X	X	X	X	X		X	X
One to one/ lecture/ discussion	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 – Performance 50%	X				X	X	X	X	X	X
Formal Assessment – Performance 40%	X	X	X	X	X					
Formal Assessment – Repertoire 10%	X	X	X	X	X					

16. Reading list

- Cooper, S. (1998). *Staging Dance*. London: A & C Black Publishers.
- Holt, M. (1989). *Costume and make-up*. New York, N.Y.: Schirmer Books.
- 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.
- Morina, B. (2000). *Mime in Ballet*. Winchester, UK: Woodstock Winchester Press.
- Schlaich, J., DuPont, B. and Sande, R. (1998). *Dance*. Hightstown NJ: Princeton Book Co.

17. Inclusive module design

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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

FOUNDATION 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 on-going 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 developing skills of artistic interpretation and musical responsiveness
3. Is able to apply a range of techniques to produce an engaging 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

Students must achieve minimum attendance requirements in order to be assessed.

All modules are compulsory in this qualification and students must gain a pass mark for each module in Year 1 (FD) and Year 2 (FD) to obtain their Foundation Degree. The pass mark is set at 40%, therefore in order to achieve a pass students must achieve a minimum average of 40% for all assessments required for that module. However, for professional training, and preparation for the BA (Hons) Top-up Degree and the dance profession, Central would expect students to aim to achieve 50% or above in line with industry requirements. If applying to the BA(Hons) Top-up Degree in Professional Dance and Performance, students are usually required to demonstrate Ballet assessment scores, continuous and formal, of 55 and above

The Foundation Degree result will be given as a Pass/Fail with a final percentage mark attached. The year weighting is as follows:

Year 1 – Contributes 40% to the final mark

Year 2 – Contributes 60% to the final mark

ASSESSMENT MARKING GUIDE: YEARS ONE & TWO

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.

Year One & Two Foundation Degree: Band Descriptors

BALLET, CONTEMPORARY, JAZZ & SPANISH

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 poor overall.

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

CHOREOGRAPHY

95, 100 Exceptional.

As Outstanding plus:

An exceptional understanding and mastery of choreography demonstrated.

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

Demonstrates an outstanding understanding of the principles of composition and shows a high level of sophistication in the effective manipulation of movement. Work has a high level of artistic integrity, demonstrating a range of compositional devices. Work is highly individual, and very successfully develops and expresses ideas.

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

Demonstrates an excellent understanding of the principles of composition and shows innovation in the effective manipulation of movement. Successfully applies a range of compositional devices. Work is highly individual and develops and expresses ideas clearly and creatively.

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

Demonstrates a very good/good understanding of the principles of composition and an ability to effectively manipulate movement. Applies a very good/good range of compositional devices. Work is distinctive and ideas are mostly clear and creatively developed.

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 principles of composition and is able to manipulate movement showing some effectiveness. Applies some compositional devices. Work lacks distinctiveness but ideas are mostly clearly developed.

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

Demonstrates a limited understanding of the principles of composition and manipulation of movement is weak. Applies a limited range of compositional devices. Ideas are evident, but not clearly developed and the work lacks linear progression. There is limited sense of overall structure.

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

Demonstrates no understanding of the principles of composition and manipulation of movement is not in evidence. Applies no range of compositional devices. Ideas are not developed and the work lacks progression. There is no sense of overall structure.

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

Year One & Two Foundation Degree: Band Descriptors

PERFORMANCE

95, 100 Exceptional.

As Outstanding plus:

Demonstration of a mastery of technique and performance at a potentially professional level.

82, 85 Outstanding, Many excellent features.

As Excellent plus:

Shows appropriate individual and unique qualities as a performer. Shows an intuitive sense of musical responsiveness and applies appropriate style with ease. Delivers an honest, natural, fluent performance. Shows a sophisticated cohesiveness of technical assurance, artistry and musicality.

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

Demonstrates a relaxed and confident stage presence. Communicates clearly and engages artistically with an audience. Performance shows technical assurance and control. Expresses the choreographer's intention clearly and is able to apply appropriate style. Shows musical sensitivity and accuracy. Shows spatial awareness and sensitivity to others in ensemble work. Is fully engaged both physically and mentally and delivers an honest performance.

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.

Demonstrates a confident stage presence and an ability to engage with an audience. Performance shows technical assurance and control in the majority of the work. Expresses the choreographer's intention and applies appropriate style, however, this is inconsistent. Shows musical sensitivity and accuracy in most or all the performance. Shows spatial awareness and sensitivity to others in all ensemble work.

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; however there may be some tension. Is able to communicate with an audience though shows a limited and inconsistent use of expression. Performance shows some technical assurance and control. Is able to apply 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.

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

Performance shows tension and low levels of confidence on stage. Shows limited/fixated use of expression and does not engage with the audience. Performance has unsatisfactory technical assurance and control. Choreographer's intention and appropriate style are not expressed. Shows limited musical interpretation. Has limited spatial awareness in ensemble/group work.

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

Year One & Two Foundation Degree: Band Descriptors

CONTINUOUS ASSESSMENT:

Ballet, Contemporary, Jazz, Spanish, Improvisation, Singing, Performance

95, 100 Exceptional.

As outstanding, plus:

Exceptional achievement in relation to the learning objectives aims, and outstanding personal progress.

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. Imaginative connections are made with diverse practices and resources demonstrating depth of inquiry. 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.

Undertakes regular and appropriate independent preparatory work showing attention to detailed personal needs. Shows high level of motivation and self-discipline at all times. Contributes responsively and sensitively to the work of the group. Demonstrates a high level of achievement and a clear understanding of technical concepts and approach to the practice. Identifies and implements detailed plans for self-development. Shows a high level of personal progress and synthesis of feedback. Information is effectively drawn from a range of sources to progress learning.

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

Undertakes regular and appropriate independent preparatory work showing attention to personal needs. Shows motivation, openness and self-discipline most of the time. Contributes responsively to the work of the group. Demonstrates a good level of achievement and a clear understanding of technical concepts and approach to the practice. Identifies and implements plans for self-development. Shows good personal progress and ability to build upon feedback. Links information from a range of sources to progress learning.

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.

Undertakes independent preparatory work most of the time which addresses some personal needs. Is motivated and self-disciplined some of the time but lacks consistent openness. Makes some effective contribution to the work of the group. Demonstrates a satisfactory level of achievement, understanding of technical concepts and approach to the practice, though performance is inconsistent. Identifies and implements limited plans for self-development. Shows satisfactory personal progress and use of feedback. Adequate linking of information from a limited range of sources to progress learning.

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

Demonstrates a poor level of engagement. Undertakes very limited independent preparatory work. Limitation in motivation and/or self-discipline. Weakness in contribution to the work of the group. Understanding of technical concepts and practical skills is limited and inconsistent. Is unable to consistently identify or implement plans for self-development. Shows little personal progress or use of feedback. Show little linking of information to progress learning.

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

Shows no level of achievement or progress. Undertakes no independent preparatory work. Lacks motivation skills. Does not contribute of the work of the group and can have a negative contribution to the work of the group. No understanding of technical concepts or approach to the practice. Is unable to identify or implement plans for self-development.

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

Year One & Two Foundation Degree: Band Descriptors

CONTINUOUS ASSESSMENT: Choreography

95, 100 Exceptional

As for outstanding, plus:

Exceptional approach and mastery of choreography demonstrated.

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

Demonstrates an outstanding understanding of the principles of composition and shows a high level of sophistication in the effective manipulation of movement. Work has a high level of artistic integrity, demonstrating a range of compositional devices. Work is highly individual and very successfully develops and expresses ideas. Is very confident and competent in the critical evaluation of own work. Demonstrates sophistication and maturity in ability to work independently and manage resources.

Year 2: Shows a high level of sophistication and maturity when working with others.

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

Demonstrates an excellent understanding of the principles of composition and shows innovation in the effective manipulation of movement. Successfully applies a range of compositional devices. Work is highly individual and develops and expresses ideas clearly and creatively. Preparatory work shows in-depth research of ideas. Is very competent in the critical evaluation of own work. Show high level of organisation in managing resources and working independently.

Year 2: Shows excellent communication and collaboration skills when working with others.

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

Demonstrates a very good/good understanding of the principles of composition and an ability to effectively manipulate movement. Applies very good/good range of compositional devices. Work is distinctive and ideas are clear and creatively developed. Can critically evaluate own work. Shows organisation in managing resources and working independently.

Year 2: Shows very good/good communication skills when working with others

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 principles of composition and is able to manipulate movement showing some effectiveness. Applies some compositional devices. Work lacks distinctiveness but ideas are mostly clearly developed. Preparatory work shows some research ideas. Shows some ability to critically evaluate own work. Shows some organisation skills, although lacks confidence or skill in working independently.

Year 2: Shows some skill in the ability to work with others

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

Demonstrates a limited understanding of the principles of composition and manipulation of movement is weak. Applies a limited range of compositional devices. Ideas are not clearly developed and the work lacks linear progression. Preparatory work shows little research of ideas. Has a limited ability to critically evaluate own work. Limited organisation skills and the ability to work independently. Year Two: Struggles at times to effectively work with others.

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

Demonstrates an unsatisfactory understanding of the principles of composition and manipulation of movement is not in evidence. Applies little range of compositional devices. Ideas are not developed and the work lacks progression. Preparatory work shows limited research of ideas. Has no ability to critically evaluate own work. Limited organisational skills in evidence and is unable to work independently.

Year 2: Can have a negative impact on group work.

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

CONTEXTUAL STUDIES

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. No planning and organisation demonstrated.

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:
Contextual Studies**

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 understanding with analytic and creative thinking applied to all tasks and is highly motivated in all areas of work. All work is approached in a professional manner and research is extensive and well-focussed. Information from a wide range of sources is very well synthesised to progress learning. Effectively identifies an excellent plan for self-development; implements, continually modifies and develops it. Selects appropriate methods of presentation. Contributes in an excellent way to the work of the group at all times. Is highly motivated in all areas of work.

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

Demonstrates an excellent understanding of the subject matter. Demonstrates an excellent ability to go beyond description to analysis. Shows extensive independent research with analysis skills and communicates findings effectively with focussed relevance. Contributes in an excellent way to the work of the group. Identifies an excellent plan for self-development; implements, modifies and develops it. 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 a very good/good understanding of the subject matter. Demonstrates a very good/good ability to go beyond description to analysis. Shows a very good / good ability to undertake independent research and analysis and communicates with focus. Contributes effectively to the work of the group. Identifies a very good/good plan for self-development; implements, modifies and develops it. Shows a very good/good level of motivation. Those achieving at the high level of this range (68) demonstrate more understanding and depth in critical analysis.

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 satisfactory understanding of the subject matter and a limited ability to go beyond description to analysis. Shows evidence of research and analysis skills and mostly communicates findings clearly. Shows effective contribution to the work of the group. Can identify a plan for self-development; implements and modifies it. 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 synthesis of 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 or no plan for self-development and does not implement. Motivation is unsatisfactory.

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

Demonstrates no understanding of the subject matter and work is only descriptive. Research and analysis skills are poor, and communication of findings is very unclear. Can have a negative impact on the work of the group. Identifies no plan for self-development and finds difficulty in implementing. Lacks motivation skills