

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



**2025 - 2026 COURSE HANDBOOK**

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

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## **2025 - 2026 Course Handbook**

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

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## 2025 - 2026 Course Handbook

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## **INTRODUCTION**

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

While this document supports students' understanding of the course as a whole, it does not replace individual class aims and instructions provided by teaching staff. It demonstrates how the many different facets of the course come together to provide a training for aspiring professional dancers.

### **Central School of Ballet**

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

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

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

**Section 1**  
**Policies and Procedures**

## **CENTRAL SCHOOL OF BALLET HIGHER EDUCATION POLICIES**

Central School of Ballet maintains a set of Higher Education policies that support the academic and professional standards of its programmes and the student experience. These policies outline key procedures and expectations regarding teaching, learning, assessment, conduct, wellbeing, and institutional governance.

All current policies are available on the School's website at:

[www.centralschoolofballet.co.uk/policies](http://www.centralschoolofballet.co.uk/policies)

Students are expected to familiarise themselves with these policies. They cover areas including:

- Assessment and feedback
- Attendance and engagement
- Student complaints and appeals
- Academic integrity and misconduct
- Use of AI and digital tools
- Fees, refunds, and compensation
- Safeguarding and student support
- Casting and professional work opportunities

### **University of Kent Academic Regulations**

As the validating university, the University of Kent sets the formal regulations that govern academic processes, including academic appeals and academic misconduct.

These can be accessed directly via the University of Kent website:

- **Academic Appeals**  
<https://www.kent.ac.uk/education/academic-appeals>
- **Academic Integrity and Misconduct**  
<https://www.kent.ac.uk/education/academic-integrity>

Students should consult these regulations when needed, particularly in relation to assessment outcomes or academic conduct.

## ATTENDANCE AND ENGAGEMENT

Central School of Ballet ('Central') is committed to excellence in education, and to support the progression and achievement of all our students. Central provides world class dance training and we expect the highest standards from our students. As such we expect students to **attend 100% of timetabled sessions** where this is in the student's best interest. As training professionals, the attendance replicates the professional world in which you are present unless there are circumstances that prevent this, such as illness or personal problems.

Students are expected to engage fully with their studies whilst registered at the School, including attendance at all scheduled lectures, seminars, tutorials, rehearsals, performances and any other event or meeting convened as part of the teaching, learning or assessment for that module and/or programme unless an authorised absence has been granted or a reasonable adjustment has been agreed. Registers are taken for all classes, and attendance is carefully monitored by the Registry and Higher Education teams and dance tutors.

Regular and consistent attendance and engagement in class is essential for effective learning and is a key factor in being a successful dancer. If students are absent, they break patterns required for successful learning, have a disruptive effect on both the tutors and their peers' learning and progress, and miss out on vital feedback, information and opportunities (such as casting)- all part of the training and student experience. A lack of attendance can also hamper a strong sense of belonging to the training course, with your peers and the wider Central environment.

This policy also considers a student's Engagement Beyond Attendance, i.e. beyond physical presence, engagement is reviewed, evaluated and assessed through active participation in class, interaction with online resources, completion of coursework, and communication with staff.

This policy clarifies Central's expectations of each student pertaining to attendance and engagement, explains the process for student absences, and explains the consequences and process of non- engagement.

For full details, students should refer to the Attendance and Engagement Policy: [Higher Education Policies and Procedures - Central School of Ballet](#)

### Monitoring and Support

Attendance and engagement are monitored not only for academic purposes but also as a means of supporting student wellbeing. Where patterns of absence or disengagement are identified, the School may follow up to offer guidance, support, or intervention as appropriate. This helps ensure that any underlying personal, health, or learning needs are identified at an early stage.

International students sponsored under the UK Student Visa route are subject to additional engagement monitoring requirements. The School is required to report to UK Visas and Immigration (UKVI) in accordance with its responsibilities as a licensed Student Sponsor.

These students must comply with the attendance expectations set out in both the programme and UKVI regulations.

For full details, students should refer to the: Attendance and Engagement Policy : [Higher Education Policies and Procedures - Central School of Ballet](#)

## ASSESSMENT

Assessment plays a vital role in your development as a dance artist and scholar. It provides a structured means of measuring progress, recognising achievement, and offering feedback to guide future learning.

On the Foundation Degree, assessment is designed to reflect the demands of the dance profession and the academic standards of higher education. Each component is aligned with the intended learning outcomes of the course and the specific skills required in different subject areas.

You will receive detailed guidance for each module, including assessment criteria, formats, and deadlines.

### Modes of Assessment

Two primary modes of assessment are used on the programme:

#### 1. Continuous Assessment

This form of assessment takes into account your progress throughout the term or module. It considers your class work, contribution, improvement over time, professionalism, and consistency. It is particularly relevant in practical and performance-based subjects where development and discipline are essential.

#### 2. Formal Assessment

These are specific, scheduled assessment points designed to test particular skills or knowledge at a defined moment in time. You will usually be given advance notice and preparation time. Formal assessments may include:

- Assessed showings of technique classes
- Live or recorded performances
- Mock auditions
- Written or practical assignments within Contextual Studies and your Solo Project

Assessment methods vary by subject and are selected to best reflect the demands and learning outcomes of each module. Together, they offer a balanced and comprehensive picture of your progress and potential.

### Assessment Aims

All assessments are designed to:

- Align with module and programme learning outcomes
- Accurately reflect the professional and academic expectations of the subject
- Provide meaningful feedback to help you develop

- Ensure fairness, transparency, and consistency across the programme

You will be assessed against clear marking criteria, and assessment outcomes are moderated internally and reviewed by external examiners to maintain standards.

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 remain provisional until they have been formally approved by the Board of Examiners. This meeting, which typically takes place in July each year, is chaired by the University of Kent and attended by Central School of Ballet representatives and External Examiners.

Leading up to the Board of Examiners, all student work and marks undergo a rigorous process of internal and external moderation to ensure fairness, accuracy, and alignment with national academic standards.

The Central School of Ballet members currently approved by the University of Kent to sit on the Board of Examiners are:

- Emelie Helsen, Director of Education
- Kate Coyne, Artistic Director
- Paul Doyle, Head of Studies

External Examiners are appointed by the University of Kent and serve an essential quality assurance function. Their role is to provide independent, expert judgement on the academic standards of the programme and to confirm that assessment processes are conducted fairly and transparently. They also compare the standards of student work with those on similar programmes nationally.

External Examiners do not assess individual students directly. They review a representative sample of assessed work and participate in moderation discussions and Board meetings to ensure the integrity of outcomes.

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

## MITIGATION OF EXTENUATING CIRCUMSTANCES

Occasionally, a student may experience serious personal, medical, or other circumstances that affect their ability to complete assessment or engage with their studies. Where this occurs, students may request consideration under the University of Kent's Extenuating Circumstances (Mitigation) Policy.

Extenuating circumstances are defined as exceptional, short-term events that are outside a student's control, and which have a demonstrable impact on academic performance or attendance. Examples include significant illness, injury, or serious personal disruption.

Full details of the University's policy and procedures, including how to submit a claim, can be found here: [University of Kent Mitigation Policy \(Annex 9\)](#)

Students will be supported throughout the process through the Support through Studies Framework and are strongly encouraged to speak to their tutor or the Head of Studies at the earliest opportunity if they are experiencing difficulties that may affect their ability to complete their studies.

## STUDENT LEARNING SUPPORT AND SUPPORT THROUGH STUDIES FRAMEWORK

Central School of Ballet is committed to supporting the academic, vocational, and personal development of every student. A range of academic and learning support services is available to help students succeed in all aspects of their training, including the contextual studies modules. Support is responsive to individual needs and delivered through a coordinated approach across academic, wellbeing, and specialist services.

### Academic Support

Students can access a range of academic support throughout their studies, including:

- A full induction programme, outlining course aims, content, assessment methods, available support, and use of resources and facilities
- A Course Handbook containing key information about the programme, School policies, procedures and how to access support
- Tutorials that integrate both practical and theoretical guidance, tailored to the needs of a conservatoire environment
- Tutorials and individual feedback sessions
- Access to a well-stocked library with books and e-resources, journals, DVDs, and research guidance, including library inductions and study skills materials
- Use of the School's Virtual Learning Environment (Moodle), which provides course materials, assessment guidance, and research databases

## Study skills Support

In addition to support provided by academic tutors, the Higher Education Team offers tailored services to help students succeed:

- Academic study skills support, including help with research, writing, referencing, and preparation for assessments
- Individualised academic writing support, including help with writing, research, proofreading, and study skills
- Skills support on self-organisation, independent learning strategies, and time management
- Bespoke and regular support sessions for Direct Entry and international students
- Screening for Specific Learning Differences (SpLD) for all students on entry to the programme
- Development of Enhanced Learning Agreements (ELAs), where required, and coordination of support through in-house and external providers
- Assistance with Disabled Students' Allowances (DSA) applications and ongoing coordination of approved support and specialist equipment

These services are designed to ensure students with additional learning needs or individual circumstances are fully supported to achieve their academic potential.

## Wellbeing and Specialist Support

Central also provides access to a range of physical and specialist services, including:

- A physiotherapist, Pilates instructor, and Injury Prevention and Recovery specialist
- Strength and conditioning coaching tailored to the needs of dancers
- Mental health support and access to external specialist mentoring services
- Support for students whose first language is not English
- Dedicated careers advice and links to the dance and performing arts industries

These services reflect the School's holistic approach to student support, recognising the demanding nature of vocational training and the importance of maintaining overall wellbeing.

## Reasonable Adjustments and Fair Access

All modules are delivered in accordance with the School's published Equality and Diversity policies. As far as reasonably possible, curriculum content, learning and teaching methods, and assessments are designed to avoid unjustified disadvantage to any student.

When necessary, Central makes use of the University of Kent's academic regulations to apply appropriate reasonable adjustments. These are informed by evidence, such as medical documentation or formal diagnoses, and ensure students can fairly demonstrate their abilities during assessment.

## PROGRESS AND PROGRESSION

### Monitoring Student Progress

Student progress is monitored on an ongoing basis through daily observation by the teaching staff, including course tutors, the Artistic Director and Professional Training Lead. Progress is also reviewed through scheduled feedback sessions, formal assessments, and regular meetings of the teaching and support teams.

Concerns about student progress may be raised at any time. These are first reviewed by the Senior Management Team (SMT), who determine whether further support or formal intervention is needed. All students' academic and practical progress is discussed at least once per term at team meetings chaired by the Artistic Director.

If a student's progress is causing concern, a meeting will be arranged with relevant members of staff in accordance with the School's **Support Through Studies Framework**. This framework ensures that students receive appropriate guidance and support to address difficulties affecting their engagement, progression, or wellbeing.

The Support Through Studies framework can be found on the website: [Higher Education Policies and Procedures - Central School of Ballet](#)

**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 Owing Department	Arts and Humanities
5. Course	BA (Hons) Top-up Degree in Professional Dance and Performance
6. Teaching Site	Central School of Ballet
7.1. Study Mode	Full-time
7.2. Delivery Mode	In person
8. Course accredited by	N/A
9.1. Final Award	BA (Hons) Top-up Degree in Professional Dance and Performance
9.2. Alternative Exit Awards	N/A
10. UCAS Code (or other code)	
11. Credits/ECTS Value	120 credits (60 ECTS)
12. Study Level	Level 6
13. Intended Start Date of Delivery of this Course Specification	from September 2024

## Course Entry Requirements

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

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

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

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

## Specific Entry Requirements

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

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

OR

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

## Personal Profile

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

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

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

## English Language Requirements

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

## Recognition of Prior Learning (RPL)

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

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

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

## Additional Costs Associated with the Course

For all students:

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

Direct Entry Students

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

## International Students

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

## **Educational Aims of the Course**

### **This course aims to:**

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

## **Course Outcomes**

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

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

## **A. Knowledge and Understanding**

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

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

## **B. Intellectual Skills**

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

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

## **C. Subject-specific Skills**

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

1. Attain a professional level of performance in Ballet and Contemporary Dance – in class, rehearsal and performance and will have an understanding of the use of jazz technique within a professional context. [SBS 5.2i, 4.2iii]
2. Respond appropriately to a range of performance situations. [SBS 4.3i, 5.2i]
3. Respond flexibly to wide range of creative and artistic demands within a rehearsal and performance situation. [SBS 4.2v, 4.3viii, 5.6iv]
4. Express meaning and emotion through performance. [SBS 4.3v, 5.2ii]
5. Present solo work in dance (Ballet and Contemporary), text and song. [SBS 5.2i, 5.2iii]
6. Demonstrate distinctive and unique qualities as a performer.[SBS 5.2ii, 4.3v]
7. Realise a performance from a documentary source. [SBS 4.2vii, 4.3iii]

8. Research, identify and respond to employment opportunities including the ability to demonstrate appropriate performance skills at audition. [SBS 5.2viii]
9. Identify and evaluate personal requirements in the practice of a holistic approach to the needs of a professional dancer, including warming up, cool down and exercise programme. [SBS 5.6iii]
10. Analyse strengths and match these to the needs of companies and organisations within the profession. [SBS 5.6v]
11. Identify Health and Safety issues within training, rehearsal and public performance. [SBS 5.4iii]

#### **D. Transferrable Skills**

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

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

### **Education and Assessment Strategy**

Central School of Ballet is recognised internationally for the quality of its specialist undergraduate training in Professional Dance and Performance. The School is committed to embedding international and intercultural perspectives throughout its curriculum, learning environment, and professional ethos.

Classical Ballet and related dance forms are studied within a broad, global context. Students join the programme from a wide range of countries bringing varied perspectives and cultural experiences. Many members of the faculty have worked internationally and draw on these experiences to inform their teaching and mentoring. This contributes to a learning environment that is diverse, inclusive, and globally engaged.

Internationalisation is reflected in:

- The content of contextual studies modules, which explore dance and performance practices from a range of cultural traditions
- Performance projects that connect students to international repertoire and choreographic influences
- Ongoing links with dance companies, guest artists, and alumni working across the globe

Graduates of Central regularly take up professional roles in international companies and projects. The School's pedagogical approach supports students to develop a global outlook and the adaptability required for international careers in dance and the wider creative industries.

At Central School of Ballet, teaching and learning at Level 6 are designed to enable students to consolidate and extend their technical, artistic, and academic skills, while developing as independent, reflective practitioners. Learning takes place through advanced studio practice, rehearsals, workshops, seminars, and independent research. At this stage of study, students are expected to take increasing responsibility for their learning by applying feedback, making informed choices, and engaging critically with both practice and theory.

Assessments enable students to demonstrate their attainment across the full range of dance abilities, professional skills, and academic understanding. A diverse range of inclusive and authentic assessment modes is used to provide accessible and equitable opportunities for students to evidence their learning. Through structured curriculum design, students are supported in their preparation for assessments and, where appropriate, are actively engaged in making choices about repertoire, creative tasks, and research topics.

Assessments at Level 6 are designed to challenge students with appropriate rigour, requiring them to show initiative, critical engagement, and independence. Tasks are intended to measure engagement, knowledge, technical and artistic skill, and creativity, while supporting students to progress beyond the minimum threshold and achieve excellence in line with professional standards.

Learning is assessed both continuously (through ongoing engagement in classes, rehearsals, and tutorials) and formally (through prepared assessments). Formal assessments may include:

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

Assessment is understood as an integral part of the learning experience. Expert staff and learning support teams work alongside students to build the advanced practical and academic skills required for assessment, encouraging a learning-focused approach. This ensures that assessments provide students with opportunities to demonstrate meaningful engagement with, and achievement of, the intended learning outcomes.

Equity of opportunity is central to assessment design. Inclusive and diverse forms of assessment are offered, and reasonable adjustments may be made where appropriate, for example for students with additional learning needs or those dancing with injury.

All assessment outcomes are mapped against Grade Descriptors, assessment criteria, and intended learning outcomes, ensuring that decisions are fair, transparent, and aligned to Level 6 expectations. Where appropriate, external assessors who are industry professionals contribute to assessment panels, ensuring alignment with current professional standards.

Careful scheduling of assessments allows students to consolidate their learning and prepare effectively, while also enabling them to receive and apply feedback. Feedback is delivered in constructive, dialogic formats to encourage reflection and self-evaluation, with students supported to apply this feedback in future work. Opportunities for self- and peer-assessment are also embedded, developing professional skills of reflection and collaboration.

While the majority of assessment is practice-based, students are also expected to communicate their understanding effectively in verbal and written forms. Academic good practice is embedded within contextual studies teaching, and students are provided with resources and guidance to support rigorous and ethical approaches to academic work. Assessment design also promotes critical engagement and minimises opportunities for academic misconduct, supporting students to develop professional and academic integrity.

This programme is designed to be challenging, enabling students to maximise their potential in preparation for a professional career in dance. Achieving this potential requires commitment, curiosity, and resilience, including a willingness to engage in new and unfamiliar ways of working and to take ownership of complex learning processes.

By studying this course, students are expected to:

- take personal responsibility for engaging fully with their learning, assessment, and performance opportunities
- demonstrate independence, initiative, and critical reflection in their studies
- make effective use of feedback and seek support where needed
- contribute positively to the learning environment by supporting peers and upholding safe, respectful studio practice

## **Course Duration and Structure**

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

Students must successfully complete each module to be awarded the specified number of credits for that module. One credit corresponds to approximately ten hours of 'learning time' (including all classes and all private study and research). Thus obtaining 120 credits in an academic year requires 1,200 hours of overall learning time. The intensive 'Conservatoire style' training of the curriculum means that learning is delivered through high levels of contact hours with teachers in small groups.

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

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

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

## Classification of the degree

BA (Hons) Top-up Degree in Professional Dance and Performance:  
Stage 1 – 100%

## Alternative Exit Awards

N/A

## Course Structure Outline and Compulsory Modules

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

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

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

## Inclusive Course Design

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

## Additional Information Associated with the Course

### Student Support and Guidance

Key features of the support for students include:

- Induction Programme Activities
- Student Handbook

- Support Through Studies Framework
- Study Skills Support
- Financial Support and Bursary Scheme
- Attendance and Engagement Review Meetings (twice termly)
- Moodle Student Hub Resources and website policies and procedures

## Quality Evaluation and Enhancement

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

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

## Awards Standards

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

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

## Review and Evaluation Mechanisms

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

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

## Student Feedback and Engagement

- Students have an opportunity to raise issues via their Elected Reps through the 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*' tool.
- Second year Foundation students are invited to participate in 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 at a variety of committees. 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/CPD activities
- Advance HE fellowship application support
- Annual appraisals
- Artistic staff meetings
- Research seminars
- Conferences

## Module Mapping Table

All modules are compulsory.

**Table A: Knowledge and Understanding**

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

**Table B: Intellectual Skills**

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

**Table C: Subject-specific Skills**

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

**Table D: Transferrable Skills**

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

**Section 3**  
**Module Specifications**

Year 3 BA (Hons) Top-up Degree

All modules are compulsory

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

**1. KentVision Code and title of the module**

CSB301 Classical Ballet

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

Central School of Ballet

**3. The level of the module**

Level 6

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

30 credits (15 ECTS)

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

Autumn and Spring

**6. Delivery of the module**

**6.1. Mode of study**

In person

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

Central School of Ballet

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

None

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

**8.1. The module is compulsory for the following courses**

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

**8.2. The module is optional for the following courses**

N/A

**9. A synopsis of the curriculum**

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

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

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

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

## **10. Contact Hours**

Private Study: 20

Contact Hours: 292

Total: 312

## **11. Learning and teaching methods**

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

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

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

## **12. The intended subject specific learning outcomes**

On successfully completing the module students will be able to:

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

## **13. The intended generic learning outcomes**

On successfully completing the module students will be able to:

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

## 14. Assessment Strategy

### 14.1. Main assessment methods

#### Continuous Assessment (in class by tutor)

20%

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

#### Formal Assessment (Ballet technique)

60%

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

#### Formal Assessment (Pas de Deux)

20%

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

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

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

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

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

## 15. Mapping of Learning Outcomes

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

### 15.1. Module learning outcomes against learning and teaching methods

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

## 15.2. Module learning outcomes against assessment methods

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

## 16. Reading list

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

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

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

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

Paskevskaya, A. (2005). *Ballet Beyond Tradition*. Abingdon, Oxfordshire: Routledge.

Serebrennikov, N. (2000). *Pas de Deux*. Florida: University Press of Florida.

Taylor, J. (2015). *Dance Psychology for Artistic and Performance Excellence*. Champaign, USA: Human Kinetics.

Vaganova, A. (1969). *Basic Principles of Classical Ballet: Russian Ballet Technique*. United Kingdom: Dover Publications Inc.

## 17. Inclusive module design

Central 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.

## 18. Partner College/Validated Institution

Central School of Ballet

## 19. University Division responsible for the course

School of the Arts and Humanities

- 1. KentVision Code and title of the module**  
CSBA302 Supplementary Techniques
- 2. Division and School/Department or partner institution responsible for the module**  
Central School of Ballet
- 3. The level of the module**  
Level 6
- 4. The number of credits and the ECTS value which the module represents**  
15 credits (7.5 ECTS)
- 5. Which term(s) the module is to be taught in (or other teaching pattern)**  
Autumn and Spring
- 6. Delivery of the module**
  - 6.1. Mode of study**  
In person
  - 6.2. Campus(es) or centre(s) where module will be delivered**  
Central School of Ballet
- 7. Prerequisite and co-requisite modules and/or any module restrictions**  
None
- 8. The course(s) of study to which the module contributes**
  - 8.1. The module is compulsory for the following courses**  
BA (Hons) Top-up Degree Professional Dance and Performance
  - 8.2. The module is optional for the following courses**  
N/A

## **9. A synopsis of the curriculum**

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

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

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

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

## **10. Contact Hours**

Private Study: 32

Contact Hours: 118

Total: 150

## **11. Learning and teaching methods**

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

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

## **12. The intended subject specific learning outcomes**

On successfully completing the module students will be able to:

### **Contemporary Dance Technique**

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

### **Jazz**

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

### **Musical Theatre**

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

(Learning outcome A3)

### **Singing**

12.11 Sing prepared songs with confidence, ease and vocal control (Learning outcome C2)

12.12 Demonstrate a range of vocal dynamics and harmony (Learning outcome C2)

12.13 Utilise a functional vocal warm-up which is suitable for the dancer's requirements (Learning outcomes C8)

### **13. The intended generic learning outcomes**

On successfully completing the module students will be able to:

13.1 Demonstrate communication skills as appropriate to the performance of the dance style (Learning outcome D4)

13.2 Reflect on own learning, identifying strategies for development and sustain and active approach to learning (Learning outcome D2, D3 and D5)

13.3 Synthesis information from a range of diverse dance styles and performance sources in order to inform and progress versatility (Learning outcome B1)

### **14. Assessment Strategy**

#### **14.1. Main assessment methods**

**Continuous Assessment (Contemporary)** 10%

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

**Continuous Assessment (Jazz)** 5%

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

**Continuous Assessment (Singing)** 5%

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

**Formal Assessment (Contemporary)** 50%

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

**Formal Assessment (Jazz)** 20%

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

**Formal Assessment (Musical Theatre Project)** 10%

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

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

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

level of study. Thus, assessments enable students to reach and surpass the pass threshold in all areas of study.

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

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

## 15. Mapping of Learning Outcomes

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

### 15.1. Module learning outcomes against learning and teaching methods

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

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

### 15.2. Module learning outcomes against assessment methods

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

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

## 16. Reading list

### Books:

Cowling, S. (2004). *Performance in Profile*. London: British Council.

Gottfried, M. (1990). *All His Jazz, The Life and Death of Bob Fosse*. New York: Da Capo Press.

Jowitt, D. (2004). *Jerome Robbins, His Life, His Theater, His Dance*. New York: Simon & Schuster Paperbacks.

Luigi., Kriegel, L. and Roach, F. (1997). *Luigi's jazz warm up*. Pennington. N.J.: Princeton Book Co.

McGuire, B. (2003). *Student Handbook for Drama*. Cambridge: Pearson Publishing.

White, M. (1999). *Staging a Musical*. London: A & C Black Limited.

### DVDs:

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

## 17. Inclusive module design

Central 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.

## 18. Partner College/Validated Institution

Central School of Ballet

## 19. University Division responsible for the course

School of the Arts and Humanities

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**1. KentVision Code and title of the module**

CSBA303 Professional Practice

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

Central School of Ballet

**3. The level of the module**

Level 6

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

15 credits (7.5 ECTS)

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

Autumn and Spring

**6. Delivery of the module**

**6.1. Mode of study**

In person

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

Central School of Ballet

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

None

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

**8.1. The module is compulsory for the following courses**

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

**8.2. The module is optional for the following courses**

N/A

**9. A synopsis of the curriculum**

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

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

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

## **10. Contact Hours**

Private Study: 90

Contact Hours: 60

Total: 150

## **11. Learning and teaching methods**

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

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

### Professional Practice (Pilates and Strength & Conditioning):

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

## **12. The intended subject specific learning outcomes**

On successfully completing the module students will be able to:

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

## **13. The intended generic learning outcomes**

On successfully completing the module students will be able to:

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

## **14. Assessment Strategy**

## 14.1. Main assessment methods

### Continuous Assessment by tutor

50%

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

### Formal Assessment

50%

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

There is no assessment in Strength and Conditioning or Pilates.

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

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

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

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

## 15. Mapping of Learning Outcomes

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

### 15.1. Module learning outcomes against learning and teaching methods

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

### 15.2. Module learning outcomes against assessment methods

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

## 16. Reading list

### Books:

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

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

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

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

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

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

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

### Internet Sources:

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

Additional resources relevant to this module are provided on Moodle.

## 17. Inclusive module design

Central 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.

## 18. Partner College/Validated Institution

Central School of Ballet

## 19. University Division responsible for the course

School of the Arts and Humanities

**1. KentVision Code and title of the module**

CSB304 Ballet Central

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

Central School of Ballet

**3. The level of the module**

Level 6

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

30 credits (15 ECTS)

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

Autumn, Spring and Summer

**6. Delivery of the module**

**6.1. Mode of study**

In person

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

Central School of Ballet

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

None

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

**8.1. The module is compulsory for the following courses**

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

**8.2. The module is optional for the following courses**

N/A

**9. A synopsis of the curriculum**

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

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

The Dancer-on-tour strand allows each student to present their dancing on stage in various venues. The students develop understanding of how to adapt the work to new settings; expanding their performance skills and artistry. Students will be expected to understudy various roles and be prepared to perform in works in which they were not originally cast. In

addition to performing, students gain practical understanding of technical aspects of theatre working and will support areas of production such as get-in/get-out, light & sound, wardrobe, community engagement, marketing and Front of House roles as appropriate.

## **10. Contact Hours**

Private Study: 39

Contact Hours: 281

Total: 320

## **11. Learning and teaching methods**

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

## **12. The intended subject specific learning outcomes**

On successfully completing the module students will be able to:

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

## **13. The intended generic learning outcomes**

On successfully completing the module students will be able to:

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

needs of a touring, professional dancer. (Learning outcomes C9 and C11)

## **14. Assessment Strategy**

### **14.1. Main assessment methods**

#### **Continuous Assessment (Dancer in Rehearsal)**

25%

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

#### **Continuous Assessment (Dancer on Tour)**

15%

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

#### **Formal Assessment (Dancer on Tour: performance)**

60%

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

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

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

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

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

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

## **15. Mapping of Learning Outcomes**

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

### **15.1. Module learning outcomes against learning and teaching methods**

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

## 15.2. Module learning outcomes against assessment methods

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

## 16. Reading list

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

## 17. Inclusive module design

Central 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.

## 18. Partner College/Validated Institution

Central School of Ballet

## 19. University Division responsible for the course

School of the Arts and Humanities

**1. KentVision Code and title of the module**

CSB305 Independent Solo Project

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

Central School of Ballet

**3. The level of the module**

Level 6

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

30 credits (15 ECTS)

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

Autumn, Spring and Summer

**6. Delivery of the module**

**6.1. Mode of study**

In person

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

Central School of Ballet

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

None

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

**8.1. The module is compulsory for the following courses**

BA (Hons) Top-up Professional Dance and Performance

**8.2. The module is optional for the following courses**

N/A

**9. A synopsis of the curriculum**

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

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

## **10. Contact Hours**

Private Study: 264

Contact Hours: 36

Total: 300

## **11. Learning and teaching methods**

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

## **12. The intended subject specific learning outcomes**

On successfully completing the module students will be able to:

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

## **13. The intended generic learning outcomes**

On successfully completing the module students will be able to:

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

## **14. Assessment Strategy**

## 14.1. Main assessment methods

### Continuous Assessment (Written Project)

10%

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

### Formal Assessment (Written Project)

40%

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

### Formal Assessment (Performance)

50%

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

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

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

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

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

## 15. Mapping of Learning Outcomes

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

### 15.1. Module learning outcomes against learning and teaching methods

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

## 15.2. Module learning outcomes against assessment methods

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

## 16. Reading list

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

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

## 17. Inclusive module design

Central 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.

## 18. Partner College/Validated Institution

Central School of Ballet

## 19. University Division responsible for the course

School of the Arts and Humanities

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**Section 4**  
**Assessment Information**

## BA (HONS) TOP-UP DEGREE: ASSESSMENT CRITERIA

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

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

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

### Continuous assessment:

1. **Contribution to class and group work** – engages positively with peers, demonstrates collaborative rehearsal skills, and supports the progress of the group.
2. **Application of feedback** – listens actively, responds constructively to corrections, and shows evidence of integrating feedback into subsequent practice.
3. **Consistency in practice** – demonstrates reliable technical work, safe working habits, and commitment to preparation and rehearsal.
4. **Artistic engagement** – shows musicality, stylistic awareness, and expressive intention within movement.
5. **Independent preparation and research** – evidences independent work outside class, including learning, rehearsal, and where appropriate, wider research and analysis of relevant material.
6. **Personal progress and resilience** – demonstrates clear development over time, persistence through challenges, and adaptability in class and rehearsal settings.
7. **Motivation and discipline** – maintains a consistently high level of focus, commitment, and professional behaviour across all learning contexts.
8. **Reflection and personal development** – devises, implements, and evaluates a personal development plan, showing critical awareness of progress and areas for growth.
9. **Achievement** – demonstrates a high level of attainment in both academic and studio-based work relative to starting point.

### Single assessment event:

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

### Contextual Studies – written assignment or verbal presentation:

1. Expresses ideas lucidly and with focussed relevance
2. Demonstrates the ability to go beyond description to analysis
3. Identifies appropriate illustrative and supportive material through relevant research and makes productive use of it

4. Shows the ability to present a well-constructed and planned discussion or investigation based on a secure grasp of source data and to draw reasoned and logical conclusions.

### **Progression and outcomes**

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

The pass mark is set at 40%

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

## **Level 6 (Year 3) – Sustained Independence and Professional Application**

### **Formal Assessment Descriptors**

#### **95, 100 Exceptional**

As Outstanding, plus: demonstrates mastery well beyond Level 6 expectations. Exceptional originality, critical depth, and professional-level achievement are consistently evident, with work approaching publishable or performance-standard quality.

#### **82, 85 Outstanding**

Outstanding achievement. Demonstrates sustained independence, sophisticated critical judgement, originality, and highly developed professional qualities. Work shows maturity, advanced integration of ideas, and consistently strong outcomes.

#### **72, 75, 78 Excellent**

Strong achievement with many very good features, some outstanding. Demonstrates confident independence, consistent critical analysis, and creativity. Work applies knowledge and skills with assurance, showing readiness for professional practice.

#### **62, 65, 68 Very Good / Good**

Consistently good achievement. Demonstrates clear independence, developing critical analysis, and reliable application of knowledge and skills. Contribution to learning and progress is evident, though depth and originality are not always sustained.

#### **52, 55, 58 Adequate / Meeting Criteria**

Meets the minimum Level 6 threshold. Demonstrates some independence and progress, but critical analysis and originality remain limited. Work applies knowledge and skills in a basic way, with inconsistent engagement at professional level.

#### **42, 45, 48 Weak / Some Limitations**

Partial achievement. Demonstrates limited independence, weak analysis, and restricted originality. Work lacks depth, coherence, and consistent professional application.

#### **32, 35, 38 Unsatisfactory / Limited**

Not meeting Level 6 expectations. Very limited evidence of independence, analysis, or professional application. Work is inaccurate, underdeveloped, and lacks coherence.

#### **0, 10, 20, 25 No Evidence**

Work is poor, highly flawed, or absent. No meaningful achievement demonstrated.

## **Level 6 (Year 3) – Sustained Independence and Professional Application**

### **Continuous Assessment Descriptors**

#### **95, 100 Exceptional**

As Outstanding, plus: exceptional achievement and independence, demonstrating mastery well beyond Level 6 expectations. Work shows originality, critical depth, and professional-level application that sets a benchmark for others.

#### **82, 85 Outstanding**

Outstanding achievement. Demonstrates sustained independence, sophisticated critical engagement with feedback, and originality. Shows mature progress, highly developed professional qualities, and consistent contribution of a professional standard.

#### **72, 75, 78 Excellent**

Strong achievement with many good features, some outstanding. Demonstrates confident independence, consistent and thoughtful use of feedback, creativity, and effective contribution to individual and group work that reflects readiness for professional practice.

#### **62, 65, 68 Very Good / Good**

Consistently good achievement. Demonstrates independence, developing critical analysis, and reliable professional application. Contribution to learning and progress is evident, though not always sustained with full depth across all tasks.

#### **52, 55, 58 Adequate / Meeting Criteria**

Meets the minimum Level 6 criteria. Demonstrates some independence and progress, but critical analysis and originality remain limited. Application of feedback and professional behaviours are present but inconsistent.

#### **42, 45, 48 Weak / Some Limitations**

Partial achievement. Demonstrates limited independence and weak critical application. Progress is inconsistent, and professional skills are insufficiently developed.

#### **32, 35, 38 Unsatisfactory / Limited**

Not meeting Level 6 expectations. Very limited evidence of independence, analysis, or professional application. Contribution is minimal, with little evidence of progress.

#### **0, 10, 20, 25 No Evidence**

Work is poor, highly flawed, or absent. No meaningful achievement demonstrated.

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

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

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

### **BA (Hons) Top-up Degree: Band Descriptors**

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