



Royal Conservatoire
of Scotland

**SCHOOL OF DRAMA, DANCE,
PRODUCTION AND FILM**

BA MODERN BALLET

PROGRAMME HANDBOOK

September 2024

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1. WELCOME

1.1 History & Philosophy of your programme, national and international context

The BA Modern Ballet programme was launched in September 2009. It was the first UK full-time degree programme designed to train dancers for the profession from the age of 16 years (rather than a two-year foundation degree plus an additional third year to gain the BA). The programme is designed and delivered in collaboration with Scottish Ballet – Scotland’s award-winning national dance company – this unique element gives *all* students an invaluable insight into professional life and the opportunity to work with artistic staff and dancers from Scottish Ballet on a regular basis.

The programme seeks to develop intelligent, confident, versatile, and technically strong dancers, who are equipped with the skills to gain employment in today’s professional dance companies. By combining high level skills in both ballet and contemporary dance, alongside choreographic and improvisation skills and contextual studies, graduates should be able to work in a variety of different ways in the dance sector.

The programme has a unique ethos, rooted in the physicality of the training, rather than the ‘look’ of the dancer, which aims to create ‘intelligent’ dancers with a distinctive movement style and individuality. This is in line with the artistic vision of Scottish Ballet (and other leading international companies). The structure of the training allows students to attain the uniformity required for the performance of classical ballet, whilst retaining a strong individuality. This sense of individuality is nurtured through the diverse range of repertoire studied in the programme, which encourages you to expand your artistic horizons and focus on the style of dance most suitable to your individual talents and interests. The strong contemporary strand increases your range of skills and introduces you to challenging collaborative and improvisational work.

At all stages in the programme, the physical and academic elements of dance are combined to ensure you develop a clear understanding of dance heritage and the ability to contextualise the dance work you are performing, allowing you an individual appreciation of the choreography. The opportunities for artistic collaborations across the Conservatoire (e.g. the annual Piano & Dance and ‘Plug’ festivals) are notable and are essential in further enhancing the ‘breadth’ of the training, taking you beyond focusing solely on the dance. Collaborative opportunities expand your horizons and ultimately increase your employability in the short and longer term. By Level 3, this approach provides you with a strong sense of your own strengths and you are offered individual guidance and support in the pursuit of employment.

The BA Modern Ballet is distinctive in many ways, including the fact that it is housed within Scotland's Conservatoire and the many opportunities for collaborative work, diversity and performances this affords you. Secondly, the ethos of the programme to deliver classically based dance training which also equips you to cope with the demands of up-to-date contemporary repertoire is distinctive. This is manifested in the practical studies and repertoire you learn but also the modern approach to integrated learning and the marrying of contextual and practical studies. Thirdly, the excellent staff-student ratio allows for real individual development and finally the strong link with the national dance company. In addition, the Artistic Director of Scottish Ballet provides close artistic guidance for the BA programme and provides regular proto-professional experience for all third-year students.

The links with Scottish Ballet have continued to develop, supported by the current Artistic Director/CEO, Christopher Hampson, and Artistic Team. The relationship is of mutual benefit to both organisations, with the company's input to the programme adding value to the students' experience whilst the RCS staff and students contribute in many ways to SB – from performing, to mentoring, choreographic opportunities and educational partnerships. Scottish Ballet's vision and experience informs our review processes.

1.2 Your responsibilities as an RCS student

Professional Conduct and Assessment

In the School of Drama, Dance, Production and Film (DDPF) the development of professionalism is one of our primary objectives. In so doing, the School educates not only towards the acquisition of skills and methodology, but also towards an understanding of self and the world.

The effectiveness of this educational process depends upon respect. That is respect of self, of peer and of tutor. Inevitably this implies acceptance of certain Guidelines on Professional Conduct, which will be rigorously observed. The profession operates a legally binding contractual system, which invokes penalties if breached. As part of the preparation for the profession, the School of DDPFs Guidelines on Professional Conduct are consistent with those operating in professional contexts.

Students are expected:

- to behave in class, rehearsal, performance, and production in a disciplined manner at all times.
- to work, explore and experiment outside supervised time.
- to contribute fully to the work of the group.
- to respect and value the contributions of others and be willing to work supportively with peers outside of supervised time.

- to prepare thoroughly and independently for the work in hand.
- to be willing to respond positively to new challenges.
- to relate your work within the School to the wider context of the arts, culture and society.

Your wholehearted commitment to the above Guidelines is essential to your progress in the School and in the profession. Your demonstration of this commitment will form part of your assessment throughout the Programme.

WORKING PROCEDURES

The Conservatoire procedures on Health and Safety will apply at all times

- You are expected to attend all classes, rehearsals and performances. Unauthorised absence is not permitted. Absence for good reason must be notified to the Academic Administration and Support Office by 9.30am at the latest each day of absence. You should email the student absences email address (studentabsences@rcs.ac.uk) and copy in Kerry Livingstone from the ballet department (K.Livingstone@rcs.ac.uk) and your class teacher, if possible, before the start of class.
- Punctuality is essential. You are expected to be in attendance and ready to work at the start of each session. For morning class, you are expected to be warming-up in the studio at least 30 minutes before the start time.
- It is essential that correct footwear and appropriate clothing is worn. Guidance as to suitable clothing and footwear will be given at the start of your programme.
- No food or drink (other than water) is allowed in working spaces and nothing should be placed on the pianos.
- Pianos should not be moved.
- Procedures for room bookings must be strictly observed.

Failure to follow any of the above Working Procedures will be an infringement of regulations and may result in appropriate disciplinary action.

2. PROGRAMME SUMMARY DETAILS

2.1 Current Programme Title:

BA Modern Ballet

2.2 Duration

3 years

Exit Award Title	No. of Years	No. of Terms
Certificate of Higher Education in Modern Ballet	1	3
Diploma of Higher Education in Modern Ballet	2	6
Bachelor of Arts in Modern Ballet	3	9

2.3 Mode(s) of Study

Full-time, in person

2.4 Credit Framework

Exit Award Title	SCQF Level	SCQF Credits	ECTS Credits
Certificate of Higher Education in Modern Ballet	SHE Level 1 SCQF Level 7	120 credits	60 Credits
Diploma of Higher Education in Modern Ballet	SHE Level 2 SCQF Level 8	240 credits	120 credits
Bachelor of Arts in Modern Ballet	SHE Level 3 SCQF Level 9	360 credits	180 credits

2.5 Date of (Re-)validation

May 2024

2.6 Start date

September 2024

2.7 Next review date

2029

3. PROGRAMME SPECIFICATION

3.1 Core values/philosophy and relationship to RCS vision/strategy/curriculum principles

Curriculum Principles

The Conservatoire curriculum:

1. Develops excellence alongside high levels of reflection in all our disciplines.
2. Fosters the creative attitudes and skills needed for collaborative learning in and through practice.
3. Enables students to take responsibility for managing and evaluating their own learning.
4. Provides students with insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice.
5. Develops the ability to use theoretical understanding to inform practice and practice to inform theory.
6. Enables students to make a contribution in the world as artists, educators, advocates and active citizens.

The Conservatoire Graduate....

1. Is an excellent and reflective arts practitioner and leads, creates, achieves and innovates. Conservatoire Graduates understand that the highest level of risk and daring offers the greatest potential for achievement and fulfillment.
2. Has the creative attitudes and skills needed for collaborative learning and has sophisticated skills in leading, building and working in teams. As adaptable and confident people, Conservatoire graduates are used to taking risks and working positively with ambiguity and unpredictability.
3. Takes responsibility for managing and evaluating their own learning and is resourceful, independent and effective in their approach to managing their life and work.
4. Has insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice and can respond quickly to a fast changing and dynamic world. Conservatoire graduates have a professionally orientated, entrepreneurial outlook and respond positively to new opportunities and challenges.

5. Uses theoretical understanding to inform practice and practice to inform theory and combines sophisticated aesthetic and emotional intelligence, integrity and insight with an ability to think analytically and critically.
6. Makes a contribution in the world, as an artist, educator, advocate and active citizen and uses highly developed skills to communicate a profound appreciation of how her/his artistic discipline connects with the real world.

3.2 Graduate Level Programme aims

The programme aims to:

- Develop the individual technique of each student, focused towards a career as a professional dancer and giving you the opportunity to achieve your full potential.
- Create critically self-reflective dancers who can perform a variety of styles and dance techniques with artistic integrity and document and communicate your experiences
- Provide a structured experience of a diverse range of ballet and contemporary repertoire, through which you will gain an understanding of the stylistic and physical demands of different dance genres and their performance potential.
- Facilitate you to work effectively and creatively as individual artists and in collaboration with others.
- Equip you with knowledge, understanding and maintenance of safe dance practice.
- Provide opportunities for you to work with a range of nationally and internationally recognised professionals, towards you gaining further insight and knowledge and the ability to work in a variety of diverse cultural contexts

3.3 Programme Learning Outcomes

Upon completion of each level of study you will be able to:

Learning Outcome Number	Level 1 Learning Outcomes (SHE Level 1)
1	Ballet Technique
	Show in the studio and on stage the fundamental technical skills required for the performance of classical ballet
2	Contemporary Technique
	Show in the studio and on stage the fundamental technical skills required for the performance of contemporary dance
3	Collaborative and Choreographic Skills
	Present to an audience knowledge of the basic choreographic devices and show an understanding of how to work collaboratively
4	Knowledge, Understanding and Reflection
	Demonstrate fundamental knowledge, understanding and application of the core skills required to support a professional career and a basic ability to document and reflect upon these
5	Artistic Engagement and Performance Skills
	In the studio and on stage, show the fundamental ability to communicate appropriately and engage artistically both with an audience and throughout the learning process

Learning Outcome Number	Level 2 Learning Outcomes (SHE Level 2)
1	Ballet Technique - Process and Performance
	Show in the studio and on stage an increasing range and depth of artistic and technical skills in classical ballet and apply these appropriately to a variety of performance contexts
2	Contemporary Technique - Process and Performance
	Show in the studio and on stage an increasing range and depth of artistic and technical skills in contemporary dance and apply these appropriately to a variety of performance contexts
3	Collaborative and Choreographic Skills
	Present to an audience the ability to utilise more complex choreographic devices and work collaboratively in creating work
4	Knowledge, Understanding and Reflection
	Demonstrate developing knowledge of the theory supporting practical studies and the ability to document, record and reflect effectively
5	Artistic Engagement and Presentation Skills
	In the studio and on stage, show the developing ability to communicate appropriately and engage artistically both physically and verbally

Learning Outcome Number	Level 3 Learning Outcomes (SHE Level 3)
1	Ballet Technique and Performance
	In the studio and on stage, show an advanced command of classical ballet technique and professional level performance skills
2	Contemporary Technique and Performance
	In the studio and on stage, show an advanced command of contemporary technique and professional level performance skills
3	Creative collaborative skills
	Present to an audience a well-developed ability to collaborate creatively both choreographically and in response to individual and/or group tasks
4	Knowledge, Understanding and Reflection
	Demonstrate the ability to articulate and research in-depth an area of interest and display independence in individual praxis alongside the ability to document, record and reflect effectively
5	Professional Preparation
	Effectively articulate your own interests for career development and present this to an audience, including your ability to plan, prepare and organise.

3.4 Admission Criteria

The programme intake is approximately 20 students but the numbers of the constituent groups can vary. The programme usually recruits international students for direct entry to Level 2 or 3.

Category	Minimum Intake Threshold	Maximum Intake Threshold
Scottish	0	24
RUK	0	24
International (incl EU)	0	24

3.5 Description of Applicants

Potential students will have experience of ballet training (ranging from full-time pre-16 vocational training to Associate Programmes with professional companies to training with local dance teachers) and will apply for this programme specifically because they wish to gain a practical, classically based dance training in collaboration with a professional company, with the goal of entering the dance profession upon graduation.

This vocational programme is aimed at aspiring dancers from the age of 16+ years. As dance is a profession which is rooted in physicality, training occurs at an early age. With this expectation in mind, many dancers commence formal training at 16 years of age. Although not all potential students will choose to commence training at 16, it is essential to offer this as an option to align with the sector.

Additionally, the programme now has a well-established pathway for a small number of 'direct entry' students, who join the programme directly to 2nd or occasionally, 3rd year. These students are usually from recognised international schools with similar training programmes, who do not offer tertiary level options or students who have completed one or two years of their studies at another school in the UK/overseas.

3.6 Programme Content (credits, total hours)

OUTLINE OF PROGRAMME STRUCTURE AND CONTENT

Conservatoire credit allocation framework

	Core credits	Options credits
Level 1	120	-
Level 2	110	10
Level 3	110	10

Core

Core modules are central to the aims and Learning Outcomes of the programme of study and therefore are compulsory and must be taken and passed in order to progress. In Modern Ballet, all the modules are 'core', including the Creative Citizenship module in first year. There are 10 credits of 'options' (IXP) in both second and third year.

Options - Interdisciplinary and Extended Practice (IXP)

Interdisciplinary and Extended Practice (IXP) is designed to enrich your creative and educational journey during your studies at the Royal Conservatoire of Scotland through learning experiences centred on creative discovery, experimentation, extension, and innovation. The modules within IXP provide a locus for collaboration, interdisciplinary investigation, and creative citizenship, encouraging these aptitudes and understandings to be interwoven with your core-studies—activating and energizing new connections, ideas, and partnerships beyond core-curricula. IXP acts as a formal and core element of connection between the curricula of the School of Music and the School of Drama, Dance, Production, and Film.

This is articulated as:

Year 1 – Creative Citizenship (SCQF 7, 10 Credits) Core-module

Year 2 – Selection of 10 Credits from IXP portfolio (SCQF 7/8/9)

Year 3 – Selection of 10 Credits from IXP portfolio (SCQF 7/8/9)

Creative Citizenship

(SCQF 7, 10 Credits) Core-module

Beginning in the first term of study at RCS, you engage with the core IXP module Creative Citizenship. In classes of peers from across all undergraduate programmes, you are introduced to the cultural, artistic, political, and educational context of learning in a Higher Education Performing Arts institution. Creative Citizenship is concerned with equipping you with understandings and skills which enable you to be resilient, proactive, compassionate, and ethical collaborators and peers within this context.

It is also an opportunity for you to meet and work with peers from across the Conservatoire, building relationships beyond your programme and awareness of the different priorities, skills, aspirations, and worldviews of peers. Such relationships and awareness are integral to creative citizenship.

Through the lens of artistic practice, you will explore four key areas of creative citizenship:

Artistic Critique and Conversation;
Working with others—awareness of others' needs and identities;
Ethics, Consent, and Responsibilities;
Digital and Media Literacies.

The end of the module acts as a marker in your journey to understanding and applying creative citizenship, as your core-programme continues to develop and nurture these aptitudes and skills in your core-studies.

IXP in Years 2 and 3

In second and third year of undergraduate study, you select 10 Credits from the IXP portfolio in the form of an intensive, week-long Winter or Spring School, or a student-led Personal Creative Project.

The IXP Winter and Spring Schools provide a concentrated and protected space outside your core-programme to engage in multi-disciplinary learning environments with an aim to discover new skills outside your core-studies; apply your arts practice to experimental and interdisciplinary contexts; extend your arts practice to social contexts out with the RCS; or innovate your practice through business, accelerator, and entrepreneurial activities.

Each academic year, a range of topics are offered within the four strands of IXP that relate to student-interest, staff research, priorities in the performing arts industry, and external partnerships.

Each module in IXP should engage you in a conscious synthesis of these learning experiences with your arts practice and core-studies—promoting an understanding and development of praxis.

Overview of Programme

The BA Modern Ballet is a vocational degree providing a three-year full-time programme of study for entrants intending to work as professional ballet or contemporary dancers. It provides training which is geared to develop the skills to work at the highest level in today's professional companies. As both a training and an education, the programme is based on the recognition that a strong classical technique is necessary to underpin the development of a versatile artist, who is able to communicate with an audience through the performance of a wide variety of classical, modern and contemporary choreography. The dancer must learn how to understand, interpret and, at times, create choreography and to convey this to an audience. Increasingly, dancers require well developed creative and improvisation skills, particularly when working with a choreographer. You must also be able to assume full responsibility for your creative process whilst working actively, responsibly and with generosity in collaboration with others. In addition, to pursue an active and varied career you must be able to engage in a range of activities relating to career management and development and have an awareness of the variety of different contexts in which you may be employed.

Throughout the three levels, you are provided with the knowledge, skills and understanding required to realise your potential in the professional dance industry.

Level 1 is a foundation year across the dance genres of ballet and contemporary dance and related subjects, establishing knowledge and fundamental technique and a safe approach to dance practice. Basic choreographic and collaborative skills are introduced.

Level 2 sees your technical and artistic abilities stretched and developed, whilst you are introduced to the skills required in creating more complex dance works, improvisation and working collaboratively across different disciplines.

Level 3 provides the opportunity to extend and secure practical skills, focusing on the dance areas of personal strength and to develop sound professional skills in collaborative and improvisational work with current professionals, both in rehearsal and performance. During the year, opportunities are provided for further development of professional practice in the professional (or proto-professional) circumstances of a cycle of audition, rehearsals, and public performances.

The assessments are carefully designed to test the attainment of skills and achievement of Level Learning Outcomes but also to gradually introduce you to a variety of situations which will assist you in your future career – developing through group performance in studio settings, individual performances in studio settings, group performances on stage and finally, individual performances on stage. Communication, collaborative, reflective, analytical, and pedagogic skills are carefully nurtured both formally and informally throughout the three levels. Knowledge and understanding of contextual information are assessed in a

variety of ways from practical presentations, verbal presentations, submission of projects and individual research.

A summary of the modules at each level follows:

LEVEL ONE	
Module Name	Credits
Professional Technique 1 (Ballet and Contemporary Dance)	50
Core Skills	10
Dance Science 1	10
Introduction to Choreography	10
Repertoire and Performance 1	20
Reflective Practice 1	10
Creative Citizenship	10

LEVEL TWO	
Module Name	Credits
Professional Technique 2 (Ballet and Contemporary Dance)	50
Dance Science 2	10
Choreographic Collaboration	10
Repertoire and Performance 2	30
Reflective Practice 2	10
Interdisciplinary and Extended Practice	10

LEVEL THREE	
Module Name	Credits
Professional Technique 3 (Ballet and Contemporary Dance)	40
Professional Preparation	10
Repertoire and Performance 3	40
Reflective Practice 3	10
Project	10
Interdisciplinary and Extended Practice	10

3.7 Learning outcomes by level (programme overview), and curriculum progression

The learning journey that you undertake throughout your three years will lead to the attainment of the specific programme Level Learning Outcomes summarised in the tables below. Through each individual module completed, you will achieve the stated Learning Outcomes – these Learning Outcomes from the individual modules cumulatively feed into the Level Learning outcomes. Upon the successful completion of Level 3, the Programme Learning Outcomes will be attained and throughout the three-year journey, the over-arching Conservatoire Graduate Attributes will also be achieved. In summary:

Module Learning Outcomes → Level Learning Outcomes → Programme Learning Outcomes and Graduate Attributes

The Level Learning Outcomes are detailed by module in the tables below:

LEVEL ONE					
	Level Learning Outcomes				
Module Name	1	2	3	4	5
Professional Technique 1	X	X		X	X
Core Skills				X	X
Dance Science 1				X	
Introduction to Choreography			X	X	
Repertoire and Performance 1	X	X	X	X	X
Reflective Practice 1	X	X		X	
Creative Citizenship			X	X	X

LEVEL TWO					
	Level Learning Outcomes				
Module Name	1	2	3	4	5
Professional Technique 2	X	X		X	X
Dance Science 2				X	X
Choreographic Collaboration			X	X	
Repertoire and Performance 2	X	X	X	X	X

Reflective Practice 2	X	X		X	
Interdisciplinary and Extended Practice	X	X	X	X	X

LEVEL THREE					
	Level Learning Outcomes				
Module Name	1	2	3	4	5
Professional Technique 3	X	X		X	X
Professional Preparation			X		X
Repertoire and Performance 3	X	X	X	X	X
Reflective Practice 3	X	X	X	X	X
Project			X	X	X
Interdisciplinary and Extended Practice	X	X	X	X	X

3.8 Benchmarks used for Programme Level Outcomes and level Learning Outcomes (e.g. SCQF, QAA Benchmark, FHEQ, RCS Graduate Attributes, European benchmarks etc.)

The following benchmarks have been used:

- SCQF – the Level Learning Outcomes and Programme Learning Outcomes have been aligned with SCQF levels 7/8/9. This allows for articulation with the HE/FE sector in Scotland.
- QAA – the Level Learning Outcomes and Programme Learning Outcomes have been aligned with QAA levels. This allows for articulation with the HE/FE sector in RUK
- RAD/ISTD – the Level Learning Outcomes have been aligned with these internationally recognised vocational graded qualifications, which assist with mapping for overseas students and for future applications to dance related programmes.
- RCS Graduate attributes – the Programme Learning Outcomes at Level 3 are aligned to the RCS attributes
- European Benchmarking – the Level Learning Outcomes have been mapped to the European benchmarks, allowing for articulation for European students to all levels of the programme

3.9 Areas of study in programme (e.g. strands)

The five principal areas of study outlined above (through the Learning Outcomes), are studied at every level, and develop cumulatively throughout the three years of the programme. They are carefully designed to contribute to your progress towards achieving the discrete level outcomes and at the end of the third year, the Programme Learning Outcomes. This progression is detailed below:

LEVEL ONE OVERVIEW

Each of the five areas are designed to contribute to your progress towards achieve the Level Learning Outcomes.

Technique – Ballet and Contemporary

The 'Professional Technique 1' module is designed to provide a secure basis in the areas of classical ballet and contemporary dance. The development of a secure foundation in both techniques (both practically and theoretically) underpins the daily technique classes. This is combined with an emphasis on the development of understanding technique as applied to the individual dancer and the ability to apply technical knowledge to strengthen individual performance. The establishment of individual technique forms the basis of assessment in class and performance. The development of self-confidence, the ability to engage artistically with the learning and performance skills at this basic level, are combined with the focus on development of physical technique skills.

Choreographic and Collaborative Skills

Through the 'Introduction to Choreography' module you learn the process and art of making dances, both from the perspective of the creator and the performer. A practical and theoretical introduction is provided, where you will be required to create and perform a group piece of choreography as part of the assessment. This also develops collaborative and communication skills.

Knowledge, Understanding and Reflection

The 'Core Skills' module is designed to take into account the specific needs of students entering undergraduate study at an earlier age than is generally the case. It aims to provide practical training in research, referencing and academic skills and awareness of the wider dance community and dance practitioners. It also introduces you to the fundamentals of safe practice and technique for the dancer, alongside strength and conditioning which will enhance your own practice. The areas of dance medicine and anatomy are introduced during 'Dance Science 1', which provides a platform for all practical work.

Reflective practice as a tool for enhancing the learning in practical classes is also introduced, you will be supported to start your own reflective blog, to document and reflect upon your work.

Repertoire and Performance

The 'Repertoire and Performance 1' module draws together the technical skills gained in technique classes and introduces dance history. By merging the delivery of the theoretical and practical, you can place the historic repertoire pieces in context more easily. You will learn selected corps de ballet and contemporary repertoire. This allows you to gain practical experience of different styles whilst developing your performance skills as part of a group/corps de ballet. You will learn about the development of style and technique and are introduced to the 'classic' repertoire performed by some ballet companies today, alongside an introduction to contemporary dance repertoire. All students will participate in the annual performance, which allows you to develop appropriate performance skills and engage artistically with a variety of choreography, choreographers, and other students both on and off stage.

Creative Citizenship

Alongside all other undergraduate programmes in the Conservatoire, Modern Ballet students undertake the Creative Citizenship module, which is designed to equip you with basic skills in collaboration across disciplines and the opportunity to create short pieces of work. It also fosters interest and awareness of diversity, introduces you to current thinking and developments in artistic practices and frames the multi-disciplinary nature of life at the Conservatoire.

LEVEL TWO OVERVIEW

In Level 2, the principal areas of classical ballet and contemporary dance technique are further developed and strengthened. You are given more opportunity to develop the area of dance which suits your individual physicality and interests more. Improvisation is introduced. Choreographic knowledge and skills are expanded through the 'Choreographic Collaboration' module, which is cross-disciplinary. You are always expected to utilise your strengthening dance technique to expand the limits of your own individual performances, whether alone or as part of a group. Dance Science develops in Level 2 and requires more rigour and independent research. Finally, the 'Repertoire and Performance 2' module is a development of the Level 1 module. It engages the mind of the 'thinking dancer' where you are required to learn, rehearse, analyse, research and perform a piece of existing repertoire. This provides the culmination of a year of increasingly autonomous independent study and practice.

There are four principal areas of study in Level Two:

Technique – Ballet and Contemporary

The level and pace of work develops considerably during the second year, with Pas de Deux, Pointework and Virtuosity classes showing increases in demands. Contemporary classes will move into specialist techniques and you will be expected to show proficiency in these techniques in assessment and performance. Increasing autonomy will be expected in daily dance classes (particularly regarding personalised professional preparation). Formative and summative assessments in ballet and contemporary develop to incorporate greater performance demands.

Collaborative and Choreographic Skills

Developed from Level 1, you are guided to work collaboratively with another discipline in the creation of a new dance work. The result is assessed as a performance event. This module requires well developed performance skills but also extends your creative, musical, and artistic abilities whilst encouraging individual and collective responsibility towards the creation of the work. Collaboration and communication are key. Professional practice must always be maintained and is assessed throughout.

Knowledge, Understanding and Reflection

As a development of Level 1, you improve your independent research skills throughout the Dance Science 2 module. Dance science topics and anatomy for the dancer are continued, with the focus now being on the application of anatomical knowledge in a dance context. Following this, you will produce a research project on a subject of interest to you, which highlights your abilities to analyse, compare, record and present information. This underpins the other Level 2 modules which require more developed documentation and research skills. Reflective Practice also continues from Level 1.

Repertoire and Performance

Learning more complex group repertoire and working to learn and rehearse a solo (in both contemporary dance and ballet), allows you to develop your technical and performance skills. In addition to the physical skills required, you will be utilising the analytical skills and further developing pedagogic skills to inform and enhance your performance. The module will culminate in a studio performance of a solo and participation in the annual performance.

Interdisciplinary and Extended Practice

You will select a 10-credit module from the 'Options Menu'.

LEVEL THREE OVERVIEW

In Level 3, the final year of study, the programme is focused upon physical and intellectual preparation for the profession and increasing performance opportunities. Full responsibility for professional practice, including career planning, personal development and audition preparation will be assumed as the year progresses. When you are presented with the opportunity of professional

employment throughout the year, as appropriate, any work undertaken is assessed in place of its curriculum-based equivalent. The 'Repertoire and Performance 3' module prepares you for the world of work by executing a professional level performance, working with a variety of dancers and choreographers across different dance genres. This module is designed to develop versatility and confidence. Technique will be strong and consolidated by the end of the year, and you will work with confidence in both classical ballet and contemporary dance, even if you have particularly developed strengths in one area. Autonomy is encouraged as you select individual solos to perform at a professional level for the annual 'Solos Evening', which allows you to hone performance and technical skills for this individual performance. The annual performance highlights final year students and individual strengths, whilst showing a versatility which will increase employability.

There are four principal areas of study in Level Three:

Technique and Performance – Ballet and Contemporary

You will have well developed classical and contemporary techniques and a sense of individual artistry, with confident execution of virtuosity/pointe work. Knowledge of dance vocabulary will be at a professional level and the major development will be the participation in 'Company Class'. You will be self-reliant in terms of personal fitness goals. In addition to technical elements, you will demonstrate that you can conduct yourself in a professional manner during class and rehearsals. The culmination of the three years of training in professional technique are the Solos Evening and annual performance, which allows you to demonstrate your professional level skills in the studio, at rehearsals and on stage. Collaborative skills are required throughout the year and you can develop your own pedagogic skills in 'mentoring' roles for students from lower levels.

Knowledge, Understanding and Reflection

You will further refine your research, reflection, analytical and documenting skills through both the 'Project' module and the 'Reflective Practice 3' module. You have increased autonomy in selecting both the subject, mode of learning and where appropriate, assessment mode with your tutor, in an area of particular interest to you.

Professional Preparation

This module embraces a wide range of activities including auditions, photographs, CVs, production of show reels, creation of digital material and exposure to a variety of professional contacts concerned with areas of employment and career management. The daily requirements of maintaining physical condition after graduation are discussed and planned. Personal and Professional Development Planning provides both the catalyst and the focus for early career planning and transition into the profession.

Interdisciplinary and Extended practice

Students select a 10-credit module from the 'Options Menu'

3.11 Learning and teaching methods

Institutional Vision

A community that nurtures, supports and celebrates inclusive art making from grass roots to world-leading performance and production

Institutional Mission

For our education and research in the arts to be the catalyst to shape the future of art forms, artists and society

Three perspectives:

People: developing student voice and experience, staff skills and practice, partnerships, graduate outcomes and continuously enhancing artistic quality and impact

Place: developing RCS as a civic presence in Glasgow, the national conservatoire for Scotland and a world-leading international reference for progressive arts education, practice and knowledge exchange

Promise: Generating significant additional income (giving and commercial), targeted growth supporting financial sustainability and investment in future artistic and educational developments, students, staff and quality enhancement

Values

Creative courage; compassion; constructive challenge; curiosity; craft, rigour and talent; community

Being delivered within a multi-disciplinary conservatoire environment is a huge advantage for students on the BA Modern Ballet programme. Unlike most ballet training institutions, you will learn as part of a large community of students, from a multitude of backgrounds, experience and subject specialisms. This affords you many varied opportunities which are not usually experienced in traditional ballet training. Working with shared values and being exposed to differing approaches, cultures, and subject 'norms' creates exciting opportunities for collaboration and learning – both formal and informal, which can also inform your dance practice.

Additionally, the higher education environment provides a different approach to teaching and learning which is unusual in the ballet profession – you will be treated as an adult, invited to share your views and will realise that your voice matters. In a profession which is facing challenges to many traditional views, students and staff work together to enact positive change.

3.12 Assessment

In accordance with the Learning and Teaching Strategy, the BA Modern Ballet Programme acknowledges that assessment is valuable not only as a measurement *of* learning, but also as a catalyst *for* learning: the assessment

process is, in itself, an integral part of your learning experience. As such, much of the assessment in the Modern Ballet programme is conducted in the context of practice - whether performance, choreography, or other artistic practice.

The programme accords with the underlying principles of assessment which states that all forms of assessment should **promote learning**, be **reliable**, **fair** and **valid**.

Reliable assessment means that:

- The outcome of the assessment would be the same irrespective of the precise membership of an examining panel

Fair assessment means that:

- Students must be aware from the beginning of each module/project what, when and how they are to be assessed
- All students should be assessed under the same conditions (unless reasonable adjustments are applied)

Valid assessment means:

- All moments of assessments are mapped onto assessment criteria, which are mapped onto Learning Outcomes

Assessment is **for** learning:

- The assessment process is, in itself, part of your learning experience
- As a consequence, the assessment process is incomplete without feedback

The concept of assessment as a catalyst for learning is central to the design of the programme. As you progress through the three levels, the assessments complement the learning which has taken place throughout the module and additionally, provide opportunities for learning about performing in a variety of contexts and preparation for the profession. The programme team have carefully designed each of the assessments to ensure that they contribute to the learning journey and believe that all the assessments offer important opportunities for learning, reflection and feedback.

The assessments reflect the predominantly practical nature of the programme and provide proto-professional situations which simulate the reality of life as a dancer. An example of this is the development of the assessments for the Professional Technique module throughout Levels 1, 2 and 3. At Level 1, you are assessed by a panel in the performance of a prepared class in both ballet and contemporary dance. At Level 2, alongside the prepared element of the classes, 'free' work is added (this is exercises/sequences which are taught in the assessment for the first time), and finally for Level 3, you participate in both a mock audition (with an industry professional who you do not work with regularly

and delivers an audition class) at the end of Term 1 and then at the end of Term 2, a final technique assessment which has a combination of prepared/free work but is performed in front of an invited panel and an 'audience' of fellow students. The progress through the three levels demonstrates the growing demands on you as a dancer and prepares you for the audition process which is the general route to gaining employment. The assessments are used as a vehicle to demonstrate the learning that has taken place for you to progress to a point of being adequately prepared for the profession.

You also move from being assessed as part of a group (even if being assessed as an individual within the group), to performing as a soloist and then on stage (in the Repertoire and Performance strand). This development of the learning and assessments prepares you gradually to cope with increasingly challenging situations and ensures you can cope with audition situations (which generally consist of participating in a ballet/contemporary technique class in front of a panel).

All assessments can be adapted to suit students with differing learning needs (i.e. written work may be presented verbally, projects can be recorded rather than being written).

Pass/Fail

Within the Modern Ballet department, all summative assessments are assessed as either a 'Pass' or a 'Fail'. It is this Pass/Fail that will appear on your feedback and on documentation presented to Progress Committees, Examination Boards and to External Examiners. The Pass/Fail system has been adopted following the embedding of the feedback process for assessment, which puts the learning at the centre of the assessment and feedback process, rather than the grade which has been awarded. The assessment and feedback process is both rigorous and individualised and enables you to take responsibility for your learning.

All assessment for the programme is designed to enable you to demonstrate achievement of programme learning outcomes.

3.13 Assessment Modes

Over the course of the BA Modern Ballet programme a diverse range of knowledge and skills will be assessed to mark the achievement of a range of intended learning outcomes and to inform the next steps in your learning. These achievements will be evaluated and measured utilising an equally diverse range of assessment methods.

In designing the assessments for the programme, consideration has been given to the most appropriate method of assessment to support your learning and ascertain whether you have manifested attainment of the intended learning outcomes.

The programme pays particular attention to the balance of formative and summative methods of assessment, ensuring that summative assessments do not create a disproportionate assessment burden at the end of modules.

Description of Assessment Modes

The main methods of assessment on the programme are detailed below. The department aims to create an inclusive environment and wherever possible will support alternative assessments – these might include verbal rather than written assessments, additional time, video assessments, or any other adjustments which are reasonable.

Performance (in studio and on stage)

The assessment of performance is central to the learning in the Conservatoire context. In the programme, performance can take the form of class work presentations (e.g. Professional Technique modules), studio presentations (Repertoire and Performance modules, Introduction to Choreography module), public performances (e.g. Repertoire and Performance modules, Choreographic Collaboration module) or site-based performances (e.g. Project module).

Presentations

You are given opportunities to demonstrate your knowledge, skills and understanding verbally through presentations. In the programme, presentations can take the form of individual and group presentations (e.g. Core Skills module, Repertoire and Performance 2 module) or lecture demonstrations, and individual verbal presentations (Level 3 Project and Reflective Practice 3 modules). You can also utilise technology in this method and are encouraged to consider creating films or recorded presentations etc

Continuous Observation

This involves continuous observation of your working process throughout the module. This is particularly important in the programme and is used in daily classes and also in rehearsals. You will be encouraged to use peer-to-peer assessment in some modules (ie Choreographic Collaboration)

Written Assessments

Some of the modules in the programme involve forms of written assessment. These range from traditional forms such as essays and projects to more innovative subject specific forms such as Reflective Blogs (electronically on the Student Portal), websites and Programme Notes (Choreography Modules).

Assessment Modes	Performance	Presentation	Continuous Observation	Written assessment
LEVEL 1				
Module name				
Professional Technique 1	✓		✓	
Core Skills			✓	
Dance Science 1		✓	✓	✓
Introduction to Choreography	✓	✓	✓	
Repertoire and Performance 1	✓		✓	
Reflective Practice 1			✓	✓

Assessment Modes	Performance	Presentation	Continuous Observation	Written assessment
LEVEL 2				
Module Name				
Professional Technique 2	✓		✓	
Dance Science 2		✓	✓	✓
Choreographic Collaboration	✓	✓	✓	
Repertoire and Performance 2	✓		✓	
Reflective Practice 2			✓	✓

Assessment Modes	Performance	Presentation	Continuous Observation	Written assessment
LEVEL 3 Module name				
Professional Technique 3	✓		✓	
Professional Preparation		✓		✓
Repertoire and Performance 3	✓		✓	
Reflective Practice 3			✓	✓
Project <small>* student determined – one assessment mode (which is dependent on the project choice)</small>	✓*	✓*	✓*	✓*

3.14 Types of Feedback

As stated above, assessment is *for* learning:

- The assessment process is, in itself, part of the learning experience
- As a consequence, the assessment process is incomplete without **feedback**

The learning and assessment process includes the provision of detailed feedback to students from their teachers. The purpose of feedback is two-fold:

1. to let students know how well they have done in relation to the criteria against which the work/performance is assessed ('feedback')
2. to advise learners how to improve their work in future ('feedforward').

Feedback may be informal (e.g. formative verbal feedback provided during a class or coaching session); or formal (e.g. summative feedback provided by a written report on the assessment). The programme team seeks to create a learning environment where peer-to-peer and self-evaluation is as important as staff feedback. Feedback in all its forms should be constructive and is often instantaneous.

Where appropriate, (for example in the Professional Technique modules), feedback is 'negotiated' between staff member and student, to encourage you to reflect on the feedback and to determine actions needed to progress learning and development. This is an important element of the learning and teaching in the ballet department, which has been developed over several years and is explained below:

1-2-1 Tutorials – the Feedback Process following practical assessments (Negotiated Feedback)

The Modern Ballet department have developed a rigorous assessment and feedback process for practical assessments which has now been fully embedded. The process has developed over time from the desire to encourage students to engage more fully in their learning and to develop confidence in discussing progress and targets for development – this is an area which has been underdeveloped in the profession. A summary of the process is outlined below:

- Step 1:* Assessment criteria are issued and discussed with students
- Step 2:* Practical Assessment takes place, marked by panel and is recorded
- Step 3:* Students watch the recording of the assessment and make notes using the assessment criteria
- Step 4:* Feedback tutorial based on discussion of student's observations and Notes, where feedback is mutually discussed and 'negotiated'
- Step 5:* Student writes up a record of the tutorial (on the pro-forma) and submits to tutor
- Step 6:* Tutor approves record of tutorial (or returns for amendments)
- Step 7:* Once approved, the assessment outcome is formally issued to student

The target timescale for the above (steps 2-7) is two weeks but is often completed sooner. Some of our assessments take place at the end of term 1 or term 2. If this is the case, feedback tutorials may be scheduled at the start of the following term.

This assessment and feedback process has developed over time as a way of ensuring that students are not driven only by an assessment outcome but rather, use the feedback from the assessment to help you learn. This is an important way of ensuring that you listen, reflect and understand feedback and use this to set appropriate goals to progress – having agency in your development.

Definitions and Descriptions

Formative assessment is designed to provide feedback to students and tutors for the purpose of the development of teaching and learning. From a student's perspective, formative assessment provides information on your performance and how you are progressing in terms of the development of the skills, knowledge, attitudes and insights required by a particular module. Generally, the results of formative assessment do not contribute to the final grade but are purely for the purpose of helping you to understand strengths and weaknesses to work towards improving your overall performance and attaining the Learning Outcomes.

Summative assessment results in the production of a grade (pass/fail) and is a measurement of learning. Summative assessment is designed to evaluate how well you have achieved the learning outcomes associated with a particular

module. Summative assessment should also always be viewed and constructed as formative assessment – i.e. as well as measuring learning at a given point, it is also intended to guide and inform progress.

The ways we give feedback

Verbal - verbal feedback is the most common type of formative feedback in the Conservatoire environment. Tutors make instantaneous and continuous responses to work and suggest ways of improving what they have heard and/or seen. Verbal feedback during classes and rehearsals – both individual and to the group - is the most frequent mode of feedback utilised in the department and as well as responding immediately during the class, students are expected to use and reflect on this feedback to inform their reflective blogs.

Verbal feedback will be given in several contexts including group classes, group/individual rehearsals, observation of process and tutorials. Verbal feedback can also take the form of a group discussion (face-to-face or online in the blog) and could include feedback from staff and peers.

Written – although most usually associated with summative assessment, tutors may also provide purely formative feedback in written form, which could be on paper, by email or some other electronic means. Written feedback is given on draft submissions of essays/projects.

Grade – you will receive either a pass or fail outcome for all summative assessments in the ballet department. Summative assessments occur at fixed points in the delivery of a module (e.g. usually at the end of a module).

Most of the summative assessments take place towards the end of the academic year, so the quality and regularity of formative feedback is recognised as an essential element in the learning journey. There are one-to-one formative feedback tutorials twice per term with Level Tutors and formative assessments and feedback tutorials at the end of Term 1 for the Professional Technique modules. The use of negotiated feedback (see above) is central to the delivery of the programme and forms the basis of the tutorials.

3.15 Assessment Calendar

The following illustrates how the assessment load for the programme is spread over the Academic Year(s). There may be occasional changes to assessments dates to accommodate external/unforeseen circumstances but these will be communicated to students in advance.

LEVEL 1 TERM 1

Module Title	Credit	Assessment	1	2	3	4	5	6	7	8	9	10	11	12
Professional Technique 1	50	Ballet Class	P	P	P	P	P	P	PF	P	PV	PV	PF	
		Contemporary Class	P	P	P	P	P	P	PF	P	PV	PV	PF	
		Continuous Observation	P	P	P	P	P	P	P	PF	P	PV	PV	PF
Core Skills	10	Continuous Observation	P	P	P	P	P	P	P	P	P	P	P	
		Info gathering and referencing task	P	P	P	P	P	P	P	P	F	P	P	S
Dance Science 1	10	Group project and presentation	P	P	P	P	P	P	P	P	P	P	P	
Intro to Choreography	10	Performance	P	P	P	P	P	P	F	P	P	P	P	
		Programme Note	P	P	P	P	P	P	P	P	P	P	P	

		Continuous observation	P	P	P	P	P	P	F	P	P	P	P	
Rep & Performance 1	20	Performance of group repertoire	P	P	P	P	P	P	F	P	P	P	A	F
		Continuous observation	P	P	P	P	P	P	F	P	P	P	A	F
Reflective Practice 1	10	Continuous observation	P	PF	P	PF	P	PF	P	PF	P	PF	P	F
Creative Citizenship	10	Collaborative presentation	P	P	P	P	P	P	P	P	P	P	A	F

All modules are Pass/Fail

LEVEL 1 TERM 2

Module Title	Credit	Assessment	1	2	3	4	5	6	7	8	9	10	11	12
Professional Technique 1	50	Ballet Class	P	P	P	P	P	PF	P	P	P	P	PF	
		Contemporary Class	P	P	P	P	P	PF	P	P	P	P	PF	
		Continuous Observation	P	P	P	P	P	PF	P	P	P	P	PF	
Core Skills	10	Continuous Observation	P	P	P	P	P	P	P	P	P	P	P	F
		Info gathering and referencing task	-	-	-	-	-	-	-	-	-	-	-	-

Dance Science 1	10	Group project and presentation	P	P	P	P	PF	P	P	P	V	V	V	F
Intro to Choreography	10	Performance	P	P	P	P	V	V	F	-	-	-	-	-
		Programme Note	P	P	P	P	P	S	F	-	-	-	-	-
		Continuous observation	P	P	P	P	V	V	F	-	-	-	-	-
Rep & Performance 1	20	Performance of group repertoire	P	P	P	P	P	P	P	P	P	P	P	F
		Continuous observation	P	P	P	P	P	P	PF	P	P	P	P	F
Reflective Practice 1	10	Continuous observation	P	PF	P	PF	P	PF	P	PF	P	PF	P	F
Creative Citizenship	10	Collaborative presentation	-	-	-	-	-	-	-	-	-	-	-	-

All modules are Pass/Fail

LEVEL 1 TERM 3

Module Title	Credit	Assessment	1	2	3	4	5	6	7	8	9	10
Professional Technique 1	50	Ballet Class	P	P	P	P	P	PF	P	PV	PV	PF
		Contemporary Class	P	P	P	P	P	PF	P	PV	PV	PF

		Continuous Observation	P	P	P	P	P	PF	P	PV	PV	PF
Core Skills	10	Continuous Observation	P	P	P	P	P	P	P	V	V	F
		Info gathering and referencing task	-	-	-	-	-	-	-	-	-	-
Dance Science 1	10	Group project and presentation	-	-	-	-	-	-	-	-	-	-
Intro to Choreography	10	Performance	-	-	-	-	-	-	-	-	-	-
		Programme Note	-	-	-	-	-	-	-	-	-	-
		Continuous observation	-	-	-	-	-	-	-	-	-	-
Repertoire & Performance 1	20	Performance of group repertoire	P	P	P	P	A	-	F	-	-	-
		Continuous observation	P	P	P	P	PA	P	PF	P	P	P
Reflective Practice 1	10	Continuous observation	P	PF	P	PF	P	PF	P	PF	P	PF
Creative Citizenship	10	Collaborative presentation	-	-	-	-	-	-	-	-	-	-

All modules are Pass/Fail

A-Assessment; F = feedback; P = process (time spent engaged in ongoing activities); **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks)

LEVEL 2 TERM 1

Module Title	Credit	Assessment	1	2	3	4	5	6	7	8	9	10	11	12 IXP
Professional Technique 2	50	Ballet Class	P	P	P	P	P	P	PF	P	P	P	PF	
		Contemporary Class	P	P	P	P	P	P	PF	P	P	P	PF	
		Continuous Observation	P	P	P	P	P	P	PF	P	P	P	PF	
Dance Science 2	10	Individual project	P	P	P	P	P	P	P	P	P	P	P	
Choreographic Collaboration	10	Performance	P	P	P	P	P	P	P	P	PF	P	P	
		Reflective Statement	P	P	P	P	P	P	P	P	P	P	P	
		Continuous observation	P	P	P	P	P	P	P	P	PF	P	P	
Repertoire and Performance 2	30	Performance of solo	P	P	P	P	P	P	PF	P	P	P	PF	
		Continuous observation	P	P	P	P	P	P	PF	P	P	P	PF	
		Presentation	P	P	P	P	P	P	P	P	P	A	F	
Reflective Practice 2	10	Continuous observation	P	PF	P	PF	P	PF	P	PF	P	PF	P	
IXP	10													A

All modules are Pass/Fail

LEVEL 2 TERM 2

Module Title	Credit	Assessment	1	2	3	4	5	6	7	8	9	10	11	12 IXP
Professional Technique 2	50	Ballet Class	P	P	P	P	P	P	PF	P	P	P	PF	
		Contemporary Class	P	P	P	P	P	P	PF	P	P	P	PF	
		Continuous Observation	P	P	P	P	P	P	PF	P	P	P	PF	
Dance Science 2	10	Individual project	P	P	P	P	P	P	PF	P	P	P	A	F
Choreographic Collaboration	10	Performance	P	P	PF	P	PV	PV	F	-	-	-	-	
		Reflective Statement	P	P	P	P	P	S	F	-	-	-	-	
		Continuous observation	P	P	P	P	PV	PV	F	-	-	-	-	
Repertoire and Performance 2	30	Performance of solo	P	P	P	P	P	P	PF	P	P	P	P	
		Continuous observation	P	P	P	P	P	P	PF	P	P	P	P	
		Presentation	P	P	P	P	P	P	P	P	P	P	P	
Reflective Practice 2	10	Continuous observation	P	PF	P	PF	P	PF	P	PF	P	PF	P	F
IXP	10													A

All modules are Pass/Fail

LEVEL 2 TERM 3

Module Title	Credit	Assessment	1	2	3	4	5	6	7	8	9	10
Professional Technique 2	50	Ballet Class	P	P	P	P	P	P	PF	PV	PV	PF
		Contemporary Class	P	P	P	P	P	P	PF	PV	PV	PF
		Continuous Observation	P	P	P	P	P	P	PF	PV	PV	PF
Dance Science 2	10	Individual project	P	P	P	PF	P	P	P	P	S	F
Choreographic Collaboration	10	Performance	-	-	-	-	-	-	-	-	-	-
		Reflective Statement	-	-	-	-	-	-	-	-	-	-
		Continuous observation	-	-	-	-	-	-	-	-	-	-
Repertoire and Performance 2	30	Performance of solo	P	P	P	P	P	P	P	PV	PV	F
		Continuous observation	P	P	P	P	P	P	P	PV	PV	F
		Presentation	P	P	P	P	P	P	P	PV	PV	F
Reflective Practice 2	10	Continuous observation	P	PF	P	PF	P	PF	P	PF	P	F
IXP	10		-	-	-	-	-	-	-	-	-	-

All modules are Pass/Fail

LEVEL 3 TERM 1

Module Title	Credit	Assessment	1	2	3	4	5	6	7	8	9	10	11	12 IXP	
Professional Technique 3	40	Ballet Class	P	P	P	P	P	P	PF	P	P	P	PF		
		Contemporary Class	P	P	P	P	P	P	PF	P	P	P	PF		
		Ballet Mock Audition	P	P	P	P	P	P	P	PF	P	P	PV	PVF	
		Contemporary Mock Audition	P	P	P	P	P	P	P	PF	P	P	PV	PVF	
Professional Preparation	10	CV, showreel, cover letter	P	P	P	A	P	P	P	P	P	P	S	F	
Repertoire and Performance 3	40	Performance	P	P	P	P	P	P	PF	P	P	P	PA	F	
Reflective Practice 3	10	Continuous observation	P	PF	P	PF	P	PF	P	PF	P	PF	P		
		PDP	P	P	P	P	P	P	P	P	P	P	P		
Project	10	Agreed individually													
IXP	10														

All modules are Pass/Fail

A-Assessment; F = feedback; P = process (time spent engaged in ongoing activities); **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

LEVEL 3 TERM 2

Module Title	Credit	Assessment	1	2	3	4	5	6	7	8	9	10	11	12 IXP	
Professional Technique 3	40	Ballet Class	P	P	P	P	P	PF	P	P	P	PV	PVF		
		Contemporary Class	P	P	P	P	P	PF	P	P	P	PV	PVF		
		Ballet Mock Audition	-	-	-	-	-	-	-	-	-	-	-	-	
		Contemporary Mock Audition	-	-	-	-	-	-	-	-	-	-	-	-	
Professional Preparation	10	CV, showreel, cover letter	-	-	-	-	-	-	-	-	-	-	-		
Repertoire and Performance 3	40	Performance	P	P	P	P	P	PF	P	P	P	P	PF		
Reflective Practice 3	10	Continuous observation	P	P	P	PV	PV	PF	P	P	P	P	P	PF	
		PDP	P	P	P	P	P	P	P	P	P	P	P	P	
Project	10	Agreed individually													
IXP	10													A	

All modules are Pass/Fail

A-Assessment; F = feedback; P = process (time spent engaged in ongoing activities); **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

LEVEL 3 TERM 3

Module Title	Credit	Assessment	1	2	3	4	5	6	7	8	9	10	
Professional Technique 3	40	Ballet Class	P	P	P	P	P	P	PF	P	P	PF	
		Contemporary Class	P	P	P	P	P	P	PF	P	P	PF	
		Ballet Mock Audition	-	-	-	-	-	-	-	-	-	-	-
		Contemporary Mock Audition	-	-	-	-	-	-	-	-	-	-	-
Professional Preparation	10	CV, showreel, cover letter	-	-	-	-	-	-	-	-	-	-	
Repertoire and Performance 3	40	Performance	P	P	P	P	A	F	-	-	-	-	
Reflective Practice 3	10	Continuous observation	PF	F	PF	F	PF	F	PF	F	PF	F	
		PDP	P	P	P	P	P	P	P	V	V	F	
Project	10	Agreed individually											
IXP	10		-	-	-	-	-	-	-	-	-	-	

All modules are Pass/Fail

A-Assessment; F = feedback; P = process (time spent engaged in ongoing activities); **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

3.16 Programme Specific Progress and Resit Regulations

In addition to complying with the usual RCS policies and guidelines, in the event of a student suspending studies they will be required to complete a practical assessment to confirm that they are at the appropriate level to safely resume their studies.

4. LEARNING ENVIRONMENT

The programme is delivered in accordance with [RCS General Rules and Regulations](#), [Dignity at Work and Study Policy](#), and [Fitness to Study Policy](#)

Details of the student support that is available across the institution can be found on the [Student Support and Wellbeing Portal Pages](#).

DESCRIPTION OF LEARNING MODES

These are all of the different ways that students learn in the Modern Ballet programme:

- **Performance:** Carried out in front of an audience (of any kind, including public, peers etc.)
- **Staff-led class/workshop/rehearsal/coaching:** Practical, class based, led by staff
- **Student-led class/workshop/rehearsal:** Practical, class based, led by student
- **One-to-one tutorials:** A dialogue to critically engage in discussion of your work
- **Group tutorials:** A group conversation to critically engage in discussion of your work
- **Independent Group Learning:** Learning that students will do as a group out with class time
- **Independent Learning:** Learning that you will do out with class time
- **Off-site Learning:** Learning that will take place outside the Royal Conservatoire of Scotland. This could include: company class, performance events, placements and secondments
- **Lecture:** Presentation by a member of staff or external expert to a student audience

Rationale for the use of Learning Modes

Staff-led class/rehearsal/workshop/coaching is defined as 'practical, class-based, and led by staff'. The ballet department has the advantage of being able to draw upon the skills of a large range of expert teachers, coaches, dancers and other specialists, who deliver the highest calibre of teaching and training. Students will commence every day with a practical ballet or contemporary class and many subject areas are delivered this way, including ballet, contemporary, repertoire and conditioning. It is the main learning and teaching strategy for practical classes throughout the three years of study in the programme. Within one staff-led class/rehearsal, a variety of learning and teaching modes can be employed to cater for the diverse range of learning styles evident in one group of students. This is the standard method of delivering technique classes both during training and in the profession, with experienced professional dancers still participating in a staff-led class every day of their working lives. This allows for warm-up, technical improvement and physical and mental preparation for performances and rehearsals. There are many opportunities within every class for you to develop autonomy and also to develop your own pedagogic skills by working with peers and giving feedback and feedforward.

Student-led class/workshop/rehearsal is defined as 'practical, class-based, and led by students'. It is an occasional learning strategy for Core Skills, Repertoire and Performance modules and Dance Science classes (e.g. presentation of group research tasks) and Professional Preparation module classes (e.g. video training sessions etc) and projects, that is progressively deployed throughout the three years of study. Students from Level 3 are encouraged to lead workshops and rehearsals for Level 1/2 students and often use these students in their choreography projects. This mode is used most often in the delivery and monitoring of the daily warm-up sessions.

One-to-one tutorials are defined as a 'dialogue to critically engage in the discussion of the student's work'. These one-to-one tutorials are an essential element in the learning and teaching approach in the BA Modern Ballet and they are particularly employed in Professional Technique modules and Repertoire and Performance modules. In Level 1, one-to-one tutorials are an important feedback mechanism and as you develop they become a key moment of interaction between you and your tutor. By Level 3, the one-to-one tutorial has taken on the quality of a critical conversation between artist and a mentor. The one-to-one tutorial usefully prepares the student, in an ongoing way, for reflecting and articulating their praxis.

Group tutorials are defined as 'a group conversation to critically engage with the students' work'. Group learning is a feature of most modules and continues in dance throughout professional life. You learn intensively in groups and the process of your collaboration is part of the focus of the group tutorial conversation. In Level 1, they are an important feedback mechanism and (for example when discussing the progression of vocabulary) and as the group develop they become a key moment of interaction between the students and the tutor. In Level 2, students are required to work collaboratively as part of a group (i.e. in the Choreographic Collaboration module), and here, the group tutorial assists both

with technique and interpersonal skills. By Level 3, the group tutorial has taken on the quality of a critical conversation between artists and a mentor.

Independent learning is defined as 'learning that students engage in out with class time'. All modules require independent learning and this requirement increases throughout the three years of study to reflect your growing autonomy. For practical modules, independent learning involves practice in the studio, combined with research into dancers and choreographers, comparisons of performances and differing dance styles whereas Dance Science requires investigation into science and anatomy topics. In Levels 1 and 2, many of the independent learning tasks are given specific focus by the tutor. You are expected to engage in independent learning using a variety of tools provided by the Conservatoire and also by exploring your own learning styles and preferences. The library provides access to a growing variety of print, online, visual and audio resources to enhance and deepen your learning experience. The staff also provide training and expertise in research and digital literacy skills in a discipline specific context. The virtual learning and e-portfolio platforms Moodle and the Student Portal are Conservatoire hosted tools which you will utilise for independent learning, reflection and group collaborations. You will have allocated time in the dance studios for 'own practice' and may book studios out with these times (ie evenings and weekends).

Off-site learning is defined as 'learning that will take place outside the Royal Conservatoire of Scotland'. In the programme this includes: attending performance events, engaging in placements, exchange visits and 'Company Class either at Tramway with Scottish Ballet or in the theatre/visiting other companies in their premises. This off-site learning is fundamental to the programme, as it allows you to test your developing praxis in a professional environment (i.e. when visiting Scottish Ballet) and increases your awareness of various performances.

Lectures are defined as, 'an educational talk by a member of staff or external expert to a student audience'. Lectures are not widely used but where they are, they provide theoretical inputs drawing on a variety of sources, to reveal, explore and challenge students' notions of performance and practice. Examples include the Performance Medicine lecture programme, nutrition, performance psychology and 'creative conversations' with visiting professionals, like Matthew Bourne

Performance is defined as 'engaging in the moment of performance in front of an audience'. Performance is often a tangible outcome, which is the culmination of a process. In the moment of performance, you acquire a direct and experiential understanding of your work as it is offered to a particular audience. For dance students, performance in the studio is as important as performance on the stage, as it is a preparation for professional auditions. The Professional Technique modules develop performance skills in the studio, whilst Repertoire and Performance modules develop these skills on stage and in other environments.

4.1 Support for students (academic, pastoral)

[Guidance Note: Details of the support that is available for Students, both academic and pastoral, can be found on the [Student Support Portal Pages](#).

There is a range of support available, both departmentally and more widely within the Conservatoire. A supportive environment, where you can learn, take risks and express your opinions is at the forefront of delivery and planning and creating an environment where this can happen starts with the staff. The notion of community and the belief in collective learning has always been at the heart of the programme and is actively nurtured by both students and staff. Weekly meetings provide the space for discussion, dissemination and exchange as well as peer support through the various stages of the student journey.

A collaborative classroom environment and high levels of contact-time also enable teaching staff to monitor your progress, anticipate barriers and support students to deal with challenges quickly. The programme team knows the importance of both mental and physical health during the three years and aims to support you with both.

Departmental Support - The Programme Team

The Programme team benefits from a strong core staff, the key members of the team interact on a daily basis with students, providing consistency in teaching and continuity in support. The ballet programme team has additional artistic support/direction from Scottish Ballet, and immediate access to the department's Performance Medicine Team.

Diagrammatically:

Head Of Programme 1.0 FTE					
Programme Co-ordinator & Lecturer 1.0FTE					
Programme Support Administrator (shared with other departments)					
Lecturer 0.85 FTE	Lecturer 0.75 FTE	Lecturer 0.6 FTE	Lecturer (PTHP) 0.5 FTE	Accompanist 0.97 FTE	Accompanist 0.77 FTE (currently vacant)
Performance Medicine Team (PTHP) Physiotherapist Chiropractor Sports Massage Therapist Specialist Nutritionist Diagnostic Testing/Screening services					
PTHP staff Practical ballet and contemporary technique classes/coaching Pas de Deux Repertoire Contextual Studies Jazz Pilates and Gyrotonics Conditioning					
Guest Lecturers Choreography Performance Psychology Professional Preparation Masterclasses and Workshops					

The Head of Programme is responsible for the overall administration of the programme including the following duties:

- To provide academic direction for the BA Modern Ballet programme.
- To lead and line manage the programme team, including part-time hourly paid (PTHP) and fee-based staff.
- To ensure that appropriate staff development, career review and activity planning procedures are undertaken within the programme team.
- To be responsible for a defined programme budget.
- To actively contribute to formal teaching within the programme curriculum.
- To co-ordinate the student support systems within the programme.
- To be responsible for the creation and implementation of effective learning support materials, methods and applications.
- To serve as a member of the School Management Team.
- To participate in relevant Conservatoire-wide and external committees.

- To take responsibility for all Quality Assurance issues within the programme.
- To act as Examinations Officer for the programme.
- To act as a professional representative of the Conservatoire externally and to retain an active profile in the profession.
- To manage and undertake as required the necessary administrative duties of the programme

The Head of Department meets regularly with the Programme Team to monitor student progress, curriculum planning and implementation. They also lead the weekly Programme Meeting with all students and available staff.

Three members of the core programme team act as Level Tutor for each Level and have responsibility for overseeing the level delivery and student progress. In addition, the programme employs many part-time staff and guest lecturers.

Conservatoire Level Support

Students are supported in their studies and in their life at the Conservatoire in the following ways:

- Transition Tutors
- Weekly programme meetings
- Programme Support Administrator
- Effective Learning Service
- English language support
- Conservatoire Counsellors and Disability Advisor
- Welfare and International Student Advisors
- Hardship Discretionary Fund
- Student Union

4.2 Support and Specialist provision for students with a disclosed disability

Information Related to Disability Support available at RCS can be found on the [Disability Support Portal Page](#)

In addition to the Conservatoire level support, the ballet staff team are experienced at supporting a wide-range of disabilities (mental and physical) and specifically encourage disclosure at the point of application, so that appropriate support can be provided.

4.3 Feeding back to your programme leader(s) and other staff (including programme committee)

Day-to-day

The programme benefits from a core team who work at Wallace Studios daily during term-time, and you are encouraged to communicate with them directly if needed. The programme team uses email to communicate quickly and efficiently with individual students, year groups and the whole Programme. It is your responsibility to check your email account daily. There is an official notice board in the corridor in Wallace Studios, which is to be kept for programme business.

Staff/Student Meetings

During term-time, there will normally be a weekly 'full course' meeting, which takes place on a Monday. These meetings provide an informal opportunity for you to exchange information and ideas with staff and each other in a joint effort to get the best from the programme. It is therefore important that you all attend, make your ideas heard, and listen to others.

Time is scheduled one morning per week (usually a Friday) before class for meetings with one of your Year Tutors – these can be for individual or group meetings. If you would like to arrange a meeting on a Friday morning, you should email your Year Tutor direct. You can also arrange to meet the Head of Programme by emailing and requesting an appointment.

Each year group elects two student representatives at the start of the academic year, who represent their cohort informally and also formally at termly Programme Committee meetings.

Students are expected to attend year group meetings including those called, with reasonable notice, by student representatives. If you are to be unavoidably absent from a year group meeting, it is your responsibility to inform a member of the programme team in advance of the meeting and to make sure that you find out what took place.

4.4 Internationalisation

Details of support for non-UK students can be found on the [International Student Portal page](#). Details of [Student Exchange \(Turing Scheme\)](#) can be also be found on the Portal.

From its' position as Scotland's national Conservatoire, the Royal Conservatoire is resolutely international in outlook and character. We believe that we should seek to internationalise our curriculum because internationalisation:

- Greatly enriches our artistic, academic and social environment
- Facilitates the promotion of cultural diversity – which is a moral and legal obligation

- Promotes international knowledge exchange
- Develops intercultural skills and awareness in all our students and staff
- Helps prepare our graduates for a career beyond the shores of the UK, we believe that seamless movement between cultures and nations offers the greatest potential for creativity to flourish
- Enhances the quality of what we do and helps us to benchmark standards

Within this context, the BA Modern Ballet programme aims to develop you to be versatile across a variety of styles, meaning that students and graduates will be well placed to work in a variety of international contexts. You have the advantage of working with staff, dancers and choreographers from around the globe and this helps you to adapt to various approaches. The scope for international exchanges is very good and these collaborations continue to be developed by the programme team. They include the recent exchange visits with a ballet school in Canada and to Amsterdam, which all Level 2 students participated in and recent international visits for students (via the Scottish Ballet Youth Exchange Company) to Singapore and New York. The international reputation of Scottish Ballet and recent international touring aids this.

The programme has a representative who works in Japan to assist with recruiting Japanese students to both the summer courses and the full-time programme.

Individual 'Study Abroad' students are encouraged and have successfully integrated into the programme, some of whom have requested to transfer to RCS to complete their studies.

Additionally, you have the opportunity to complete the Royal Academy of Dance vocational graded examinations. These are internationally recognised qualifications which are globally accepted and because of their achievements, students have qualified to participate in the Fonteyn International Dance Competition Finals in Antwerp, Sydney and London in recent years.

Recruitment trips for staff to the US, Canada, Hong Kong, Singapore and Japan (combined with invitations to staff for guest teaching/masterclasses) have continued to raise the profile of the programme and the importance of further increasing the international awareness and reputation of the programme is fully recognised. The Head of Department is currently an External Examiner for Hong Kong Academy of Performing Arts and one of the lecturers is regularly invited to lead staff development sessions at Paris Opera Ballet School.

Many graduates take up contracts in companies in Europe or the USA, and work towards these auditions throughout their final year. In preparation for this, students may attend international summer schools during the summer break, where you experience working in a new country, with a diverse range of staff and students. All international students are supported by the Student Union and Conservatoire 'International Officer'.

4.5 Work-based learning

The RCS [Quality Assurance Handbook Section 11 \(QAH 11\)](#) provides further details on placement learning]

The programme is a highly practical and work-based learning can be relatively easily incorporated. Further, the partnership with Scottish Ballet and developing relationships with other professional companies offer a range of appropriate opportunities for students. Work-based learning can be incorporated from Level 2 onwards and will be approved by the programme team on an individual basis.

Through the partnership with Scottish Ballet, all Level 3 students will have the opportunity of participating in work-based learning. Students will attend 'company class' at Tramway (Scottish Ballet's HQ) and can observe rehearsals. Additionally, selected students will work with Scottish Ballet in their mainstage touring productions. Most recently, 5 students have performed in the winter tour of the new production of *Cinders!*, and 5 students joined for the tour of David Dawson's *Swan Lake*. All students are given the opportunity to be considered for these opportunities.

There are additional opportunities for placements in a variety of settings, including Scottish Opera, Scottish Dance Theatre, Northern Ballet and the Engagement Department of Scottish Ballet. These placements are of varying durations, from a one-week intensive placement to ongoing attendance at rehearsals and workshops throughout the academic year.

The Identification of and Approval of a Work-Based Learning Provider

In considering the suitability of an organisation to act as a work-based learning provider, the programme leader must be satisfied that the work being undertaken by the students is of an appropriate level and the workload is suitable. The organisation must be able to sustain an ethos appropriate to the delivery of a learning experience which meets programme requirements and the student's own needs.

Throughout any placement, you will be supported by your Level Tutor who will provide support both before and during the work-based learning. The Head of Programme will also ensure that arrangements for assessments are clear and appropriate for both the student and the placement provider.

Placements occur within the Level 2 and 3 modules and have two slightly different emphasis. For performance-based modules, the format generally followed is students working with staff and dancers at Scottish Ballet (or other company) throughout the rehearsal period for forthcoming company productions and also working with specific dancers/staff coaching individuals in repertoire they have performed. Placements during ballet/contemporary technique modules take the form of observation and participation in regular classes.

Finally, the Level 3 Personal Project provides many opportunities for individual placements. Previous students have worked as a choreographer with students

at the Dance School of Scotland, assistant for RCS Junior Conservatoire and Scottish Ballet's Associate Programme, Scottish Ballet's Engagement Department and with other departments in the Conservatoire.

Roles of the Provider, Conservatoire staff and the Student in Assessing a Work-Based Equivalent

The placement provider has no formal role in the assessment of the student. They are, however, required to provide feedback. The Level Tutor/Head of Programme will visit the student on placement (number of visits dependent on length of placement) and keep in regular contact. Once again, this visit does not form part of the formal assessment procedures for the module but allows the Conservatoire to ensure that:

1. the placement is facilitating the desired learning outcomes
2. the placement provider understands their role and responsibilities
3. health and safety arrangements are appropriate
4. the student is being appropriately supported by the Conservatoire throughout the placement
5. ethical considerations are identified and addressed with both the student and the placement provider
6. the capacity of the placement provider to accommodate any special needs, including disability, which the student may have
7. the placement provider's commitment to equality of opportunity
8. both the student and the placement provider can be prepared adequately for the placement thereby ensuring, as far as possible, a quality learning experience for the student

You will be expected to document and reflect on the placement experience in their Reflective blog.

Student Preparation

Most students who complete a placement whilst a student, do so with Scottish Ballet. Together with the Artistic Team at Scottish Ballet, we have developed a 'Code of Conduct' for students joining for a season. This is a ground-breaking initiative, which has been replicated in other UK companies, as a model of good practice.

As most of the placements follow a format which is similar to their training (ie morning class followed by rehearsals etc), physical preparation should not be an issue. However, the step up to working at a professional level can be more challenging mentally. For this reason, the Company Manager has been identified as a named contact at Scottish Ballet. Students working at the Company know that they can speak to them confidentially if they have any queries on a day-to-day level and seek guidance on practical issues. Additionally, the staff links with the Company allow for easy communication.

For work with other companies/institutions, students are given tutorials prior to starting their placement and have to investigate the Company, its' repertoire

and its' staff. You have responsibility for liaising with your Level Tutor and Programme Head in the practical arrangements for the placement, as this is viewed as an important part of your learning.

Staff Preparation

Placements are generally set up with companies/institutions with whom the dance staff already have working professional links. Where students must be assessed in the work they are performing, the staff member will liaise with the Head of Programme in making arrangements for this. They will then contact the placement provider as soon as the initial request from the Director has been accepted, deal with the practical details and liaise with the student.

There is regular contact between RCS staff and placement staff throughout the duration of the placement period.

4.6 Health and safety, safe space

Safe Space Statement

The Royal Conservatoire of Scotland is fully committed to creating an environment where all staff and students treat each other fairly and with mutual respect, and to providing an environment where all students and staff are free from discrimination and intimidation.

The following Safe Space Statement applies to all activity happening within the Conservatoire, from early years classes to our Masters programmes.

Everyone working and learning together in this room is entitled to do so in a safe space: a space free of bullying and harassment of any kind. We will honour our differences and collaborate in the true spirit of ensemble, promoting creative challenge whilst retaining the utmost respect for each other. We will treat one another with courtesy and respect at all times, and if we are subjected to or witness bullying or harassment we will speak out knowing that our voices will be heard and we will be taken seriously. We will actively promote a positive, optimistic and mutually supportive approach to work and study. Together we can create a Safe Space.

Details related to [Health, Safety and Wellbeing](#) can be found on the RCS Portal.

Performance Medicine support

The BA Modern Ballet programme is physically demanding, and we are pleased to offer specialised 'Performance Medicine' support. This is delivered by the PMed team at Scottish Ballet which provides:

- twice weekly clinics

- immediate support for injured students
- individual rehab programmes
- a termly programme of physical screening for all students
- an education programme to equip young dancers with knowledge and information to prevent injury and manage their health and wellbeing
- MRI/CT/xray or other diagnostic screening if required
- access to specialist nutritionist support
- ongoing support throughout vacation periods

This comprehensive support is amongst the best in the sector and is provided to students for an additional one-off cost of approximately £600 per annum. This cost is detailed at the application stage and is significantly lower than other institutions in the UK.

In addition to Conservatoire Health, Safety and Wellbeing policy, all applicants reaching the final audition stage complete a physical screening. Once joining the programme, students begin a comprehensive programme of 'Health and Safety for the Dancer' at the commencement of Level 1 (as part of both Professional Technique 1 and Core Skills). You will undertake the following:

- During the first term of Level 1, complete the 'Safe Dance Practice' component of the Core Skills module (which covers all basic H&S programme specific requirements)
- Are taught and then implement adequate daily personal warm-up and cool-down
- Are taught about the importance of correct footwear at all times
- Attend sessions to increase understanding and application of adequate nutrition and hydration
- Attend further sessions covering the practical understanding and application of safe dance practice throughout Level 1 and continue this good practice throughout Levels 2 and 3

In addition to the Performance Medicine support detailed above, the programme benefits from strong links with the University of Stirling Sports Medicine department and Glasgow City College, who deliver weekly supervised sports massage for all students, at no charge.

4.7 Equality and Diversity

Anti-Racism Statement

RCS has launched a new institutional Strategic Plan taking us through to 2030. As part of this, we reflected on lessons learned to date through our work on Anti-Racism and our original Anti-Racism Action Plan that was created in 2020, as well as how we develop anti-racism further in a way that is embedded fully in our values and goals.

The Conservatoire has a zero-tolerance approach to racism and condemns all racist and discriminatory behaviour. We are committed to challenging and dismantling structural racism within our practices, policies, procedures, and

community. In using the term 'Zero Tolerance', our meaning is that we do not tolerate acts of racism in RCS and that our response to any abuse will be timely, visible, credible, dealt with through transparent systems and in line with our policies.

It is unacceptable that anyone at the Conservatoire experiences racism or discrimination. We stand with our BIPOC staff and students and those from all under-represented ethnic groups in pledging to take action. We are committed to ensuring that The Royal Conservatoire of Scotland is an anti-racist environment within which all our staff and students can work, train, study and progress with dignity and respect.

We welcome a diverse population of staff and students. Further, we are committed to promoting equality in all of our activities and we aim to provide a performing, learning, teaching, working and research environment free from unlawful discrimination against applicants, staff and students on the grounds of gender (actual or perceived), sexual orientation, disability, race, colour, nationality, national or ethnic origin, marital status, age and actual or perceived religious or similar belief.

The Conservatoire fosters a learning, teaching, research and working culture which not only supports diversity, inclusion and equity but indeed requires those principles. We are thoroughly committed to the promotion of equal opportunities across all our functions and practices including those of learning and teaching, employment, representation, decision making, and procurement and partnerships.

The Conservatoire is committed to ensuring that those from all backgrounds feel able to apply to study with us. Applicants who have been looked after at home, in residential care, foster care or kinship care can access support via the International and Student Experience team at welfare@rcs.ac.uk. Provisions are also made for Estranged Students and Student Carers.

Details can be found on the [Equality, Diversity and Inclusion](#) Portal Page.

The programme is committed to promoting equality in all of its teaching, learning, performing and research and the School is actively engaged in dialogue and partnership projects with local, national and international disability arts organisations, practitioners and companies.

The Modern Ballet programme is physically rigorous and demanding. Like similar programmes, this leads to some immutable physical requirements for entry to the programme. Therefore, at audition, applicants must demonstrate that they have the ability to safely undertake practical dance training. Attributes which are assessed at audition include strength, flexibility, co-ordination, physique and musicality. The programme does not have a particular 'look' or aesthetic which it aims to fulfil and is more interested in potential than level at audition.

Classical ballet is a predominantly Western art form, however, the programme is designed in a way that encourages and requires students to develop their awareness of other cultures and perspectives, particularly in the 'Repertoire and

Performance' modules. The expansion of the contemporary dance strand of the programme has also allowed for a much greater diversity of repertoire to be introduced to students – this includes more diverse choreographers, dance styles and musical accompaniment.

As the name suggests, the Modern Ballet programme is looking to move beyond the purely classical aesthetic. However, to do so, students must first build an understanding and appreciation of existing cultural aesthetics both in classical ballet, contemporary dance and beyond. Understanding how these vary, both historically and nationally, is integral to the programme as it allows students to understand differing cultural traditions and how these impact on themselves as artists and citizens and importantly, how they can challenge these. Working alongside Scottish Ballet, the programme has taken active steps to increase the amount and range of choreography being studied and opened many more opportunities to explore a much more diverse range of choreographers and repertoire both in classical and contemporary dance.

In practical terms, the programme team has introduced various measures over the last two years to ensure that all students have equality of opportunity when it comes to casting and performance opportunities. These include increasing the number of performances to allow for double casting, auditions for soloist roles in performances and increased guidance, support and control of casting when guest choreographers are commissioned to create new works for performances.

4.8 Technology and learning resources/modes (e.g. VLE)

You will require access to a laptop and smart phone for regular tasks related to the programme. This ranges from completion of an online blog, self/peer recording for reflection purposes in class and creation of websites/audition reels and other digital work for assessments and employment purposes.

4.9 Staff

Details of [Staff Development Resources](#) can be found on the Portal

See section 4.1 for staffing structure

The current programme team benefits from experience and stability, which offers consistency to the students. All members of the programme team are actively engaged in CPD – this is wide ranging, from gyrotics, to a Masters degree in Sports Psychology. Members of the team act as external examiners for other institutions and teach and mentor trainee teachers. All FTE staff have completed the RCS Post Graduate Certificate in Higher Education and several of the PTHP staff are currently completing this, which significantly enhances the education offered to the students.

Staff at both RCS and Scottish Ballet share practice and can offer cross-organisation support and development. There is specific expertise in the areas of dance science, teacher training, choreography, child protection and equality and diversity which is shared across both organisations.

4.10 IPR, copyright etc.

The RCS General Rules and Regulations (Section 10) states:

It is the responsibility of all staff and students of the Conservatoire to ensure that they comply with the provisions of the Copyright, Designs and Patents Act 1988 ('the Act'). Breach of copyright regulations is a criminal offence and may expose both the individual and the Conservatoire to prosecution.

In simple terms, copyright in a literary, dramatic, musical or artistic work exists during the author's lifetime and for a period of 70 years from the end of the calendar year in which the author dies. During this period, a work may not be copied without the permission of the rights or licence holder. Publishers, editors, artists, photographers and arrangers also have rights over a work. Advice on copyright issues is available from the Head of Information Services and all policies and guidelines are available on the Portal Copyright pages.

Further details can be found under Section 10 of the [General Rules and Regulations](#) and on the [Portal Copyright pages](#).

4.11 The student contract

The Student Contract provides a way for you to plan your personal, educational and professional development and determine your individual academic pathway through the programme. The Student Contract is a dynamic, online tool that:

- Informs discussion and helps you navigate your way through the programme and inform choices and negotiations with the Programme Team and/or your Transitions Tutor
- Documents choices and agreement between you and the Programme Team/Transitions Tutor
- Documents negotiated assessment modes (where applicable)

In specific terms the Student Contract:

- Details modules and their credit rating within the programme
- Details performance opportunities along with any other commitments that may be undertaken as part of the programme as part of independent learning and the development of graduate attributes.

The Student Contract requires that students engage in the following:

- Review, plan and take responsibility for your own learning
- Articulate your personal goals and evaluate progress towards their achievement.
- Articulate personal choice

- Gain a holistic overview of your learning and its relationship to extra-curricular pursuits and career development.
- Improve study and career management skills.

The Student Contract is the hub where an overview of course expectations, attainment and feedback are centralised. It is a tool for students to monitor and evaluate learning and for the institution to document key achievements and profile overall student journey.

In addition to the Student Contract, and reflective of both the physical nature of the programme and younger age on entry of (some students), the department has its own guidelines for reporting absence and keeps a daily 'Participation Record' to record student participation in practical classes.

4.12 Transitions Tutor role

Each Modern Ballet student is allocated a Transitions Tutor who supports you through your personal development planning process. For Level 1 and 2 students, the transitions tutor is a member of the Programme Team, so has the knowledge to guide you in your choices. The Transitions Tutor meetings are arranged in time to guide you in your selections for the following year's Option (IXP) modules and additionally, for Level 2 students, to discuss potential options for their Project module. Level 3 students focus on preparing for graduation and beyond, for the commencement of your career. Transitions Tutorials are distinct from module feedback tutorials and help you develop your ability to:

- identify action plans to ensure continuing progress and development
- identify potential barriers and challenges
- prepare for graduation and post-study

4.13 Communication in department/programme

Members of the Programme Team use email to communicate quickly and efficiently with individual students, year groups and the whole Programme. It is your responsibility to check your email account daily. There is an official notice board in the corridor in Wallace Studios, which is to be kept for Programme business and will include information on classes, tutorials, physio appointments, projects and theatre visits etc.

4.14 Working week

Although the working week is Monday to Friday 8am to 6pm and we do not usually schedule classes for Saturdays and Sundays, it is normal for production work and student generated work to continue into the evening and over the weekends. It should not be assumed, therefore, that Saturdays and Sundays are for home visits and other recreational activities. Certainly there will be time for these, but care must be taken to take note of schedules which will be published in advance. However, in

line with professional practice inevitably there may be last minute changes to work schedules. You are expected to accommodate these changes other than in the most exceptional circumstances. Third year ballet students will attend Company Class (on rota) with Scottish Ballet, which may be on a Saturday morning, and all students may be called for occasional class/rehearsals on a Saturday.

4.15 Independent study, autonomous learner, reflective practitioner

In practice, dance students at Level 1 are guided to develop technique tailored to their individual physiques. This is an intensive process and given that many of the students have not experienced the increased autonomy that comes with Higher/A-Level/FE level study, this is an area that can require guidance and support from the programme team. An example of this guidance would be when Level 1 students are given tasks to practice in their independent study time and directed towards recognising good practice in fellow students, so this can be applied to their own study. Students are led in the discovery of safe dance practice and supervised in applying this. By Level 2, the teaching of core technique classes remains staff-led. However, students have more autonomy in independent practice and in the selection of assessment material. Safe dance practice is observed by the year tutor but not always supervised. By Level 3, the tutor's role becomes much more like that of a 'professional' ballet master, creating a Company Class atmosphere by the end of the year. You are expected to behave like professionals in class and rehearsals and have responsibility for your own safe dance practice. Modules such as Introduction to Choreography, Core Skills, Dance Science and Choreographic Collaboration have been designed with increasing autonomy in mind.

Independent learning/own practice is both required for certain modules and encouraged for all. This is facilitated by the programme co-ordinator, who books studio space and allocates time in the schedule. This is important to ensure that practical own practice takes place in a safe and appropriate environment and that studio resources are fairly shared between cohorts and individual students.

5 MODULE DESCRIPTORS BY LEVEL

LEVEL 1 MODULE DESCRIPTORS

Section 1: Module descriptor [changes here require formal modification]

Module Title	Professional Technique 1 – Ballet and Contemporary Dance
SCQF Level	7
Credit Rating	50 SCQF credits/25 ECTS credits
Total notional student effort hours	500
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> <hr/>
Pre-requisites	None
Co-requisites	All other SCQF Level 7 modules
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	<p>This is a key Level 1 module where the fundamentals of classical ballet and contemporary dance technique are taught. This module includes the supporting subjects of pointe work, pas de deux and virtuosity</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Introduce students to, and strengthen, the fundamentals of ballet technique • Introduce students to, and strengthen, the fundamentals of contemporary dance technique • Build a knowledge of safe dance practice in the dance studio • Introduce the fundamentals of partnering and pas de deux work • Introduce the fundamentals of virtuosity work
Learning Modes	Hours (Actual and Notional)

Technique Classes - ballet (including all related subjects ie pointework/virtuosity)	351
Technique Classes - contemporary (including all related subjects ie creative)	137
Tutorials	2
Independent study	10
Total	500
Learning Outcomes	
On completion of this module, you will be able to:	
LO1	In the studio, perform exercises showing understanding of the fundamentals of classical ballet technique and vocabulary
LO2	In the studio, perform exercises showing understanding of the fundamentals of contemporary dance technique and vocabulary
LO3	Display in your practice basic knowledge and understanding of safe dance practice and developing professional practice
Assessment	
Assessment 1, Type, scope and Weighting	Practical Ballet Class Assessment Pass/Fail Formative assessment – term 1 Summative assessment – term 3
Assessment 2, Type, scope and Weighting	Practical Contemporary Class Assessment Pass/Fail Formative assessment – term 1 Summative assessment – term 3
Assessment 3, Type, scope and Weighting	Continuous Observation Pass/Fail You will be observed during the working week throughout the year.

Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	
<p>This module includes:</p> <ul style="list-style-type: none"> - Ballet technique classes - Contemporary technique classes - Pointework classes - Virtuosity classes - Supported adage/pas de deux classes <p>This key module underpins the entire level, allowing students to safely gain and develop technical skills and understanding. The foundations of a professional career are built through daily practice and classes develop in level and challenge throughout the year.</p> <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 1 - Ballet Technique LLO 2 - Contemporary Technique LLO 4 - Knowledge, Understanding and Reflection LLO 5 - Artistic Engagement and Performance Skills</p>	
Assessment Outline	
Formative feedback Description and timeline	Students have two tutorials per term for both ballet and contemporary. Formative feedback is given both to the group and individually during classes
Summative assessment Description	<p>Assessment 1: Ballet class (approximately 2 hrs) Assessed LOs: LO1</p> <p>Assessment 2: Contemporary class (approximately 2 hours) Assessed LOs: LO2</p> <p>Assessment 3: Continuous Observation (which can take place during class, warm-up and cool-down) Assessed Los: LO1, LO2, LO3</p>

<p>Feedback methods</p>	<p>Feedback:</p> <p>Negotiated Written Feedback</p> <p>Following the practical class assessments, you will have an individual tutorial with the class tutor, based on your observations of the recording of the assessment class.</p> <p>Verbal Feedback</p> <p>In every practical class, there will be ongoing individual and group verbal feedback from the tutor.</p> <p>Individual Tutorials</p> <p>You will have an individual tutorial twice per term with the class tutor, to give you feedback and feed-forward on your general progress in class.</p> <p>Peer Feedback</p> <p>You will work with your peers to develop your technique and understanding in every class.</p>
<p style="text-align: center;">Assessment Criteria</p>	
<p>Assessment 1 Criteria</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Performance of exercises demonstrating an understanding of fundamental classical ballet technical requirements, particularly posture, anatomical alignment and placing. • A developing understanding of a range of movement dynamics and their appropriate usage (e.g. variety apparent at the barre – controlled in plies, resistance in battements tendus and sharp in battements glisses) • An appropriate range of performance skills • The ability to internalise and reproduce simple enchainements. • An appropriate response to musical accompaniment.

Assessment 2 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Performance of exercises demonstrating an understanding of fundamental technical requirements, particularly posture, anatomical alignment, placing and use of the floor. • A developing understanding of a range of movement dynamics and their appropriate usage • An appropriate range of performance skills • The ability to internalise and reproduce simple combinations • Appropriate response to musical accompaniment
Assessment 3 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Performance of comprehensive, targeted warm-up and cool-down exercises • Practice of individually targeted strengthening exercises • Understanding of the importance of appropriate footwear and practice clothes (for health and safety reasons) • The ability to assess that the working environment is appropriate and safe for personal practice. • Maintenance of the appropriate levels of focus, energy and stamina at all times

Resources

The following list is an indication of the type and level of information you are expected to consult.

Ansford, S. (1997) *Foundations of Classical Ballet Technique*, London: Royal Academy of Dance

Karsavina, T. (1962) *Classical Ballet and the Flow of Movement*, London: A&C Black

Ryman, R. (2007) *Dictionary of Classical Ballet Terminology, 3rd ed., RAD*

Journals:

Dance Theatre Journal (Laban Centre)

Dancing Times

Dance Gazette

Dance Europe

This module will also make use of electronic resources accessible on the module Portal page.

Section 1: Module descriptor [changes here require formal modification]

Module Title	Core Skills
SCQF Level	7
Credit Rating	10 SCQF credits/ 5 ECTS credits
Total notional student effort hours	100
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/>
Pre-requisites	None
Co-requisites	All other SCQF Level 7 modules
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	<p>This module helps Level 1 students adjust to full-time vocational training and study, introducing many of the elements which will allow you to work independently and safely. This includes study, writing and research skills, safe dance practice and vocabulary analysis sessions.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Introduce students to full-time study and managing practical work safely • Introduce vocabulary analysis, to ensure secure technical understanding which will provide a foundation for individual development • Support the development of safe 'own practice' • Introduce students to a variety of means of identifying and collecting information from a number of different sources

	<ul style="list-style-type: none"> Introduce the 'in-house' referencing system for written work Introduce safe dance practice (including warm-up)
Learning Modes	Hours (Actual and Notional)
Core Skills taught class	17
Workshops	2
Directed/supervised group study (warm-up)	67.5
Independent study	13.5
Learning Outcomes	
On completion of this module, you will be able to:	
LO1	Understand fundamental vocabulary and basic analysis skills
LO2	Present knowledge of the basics of safe dance practice (including warm-up)
LO3	Locate, utilise and reference a variety of material from differing sources to support practical study
Assessment	
Assessment 1, Type, scope and Weighting	Continuous observation Pass/Fail
Assessment 2, Type, scope and Weighting	Information gathering and referencing task Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	

Core academic skills are introduced:

Library introduction – how to use the library and information resources
 Effective Learning Service workshop – to introduce the ELS and focus on academic writing

Classes including:

- vocabulary analysis
- academic referencing
- basic investigative skills
- 'how students learn'
- classical posture and core strength sessions
- safe dance practice/warm-up

This module contributes to the achievement of the following Level Learning Outcomes:

LLO 3 – Collaborative Skills

LLO 4 – Knowledge, Understanding and Reflection

Assessment Outline

Formative feedback Description and timeline	Formative feedback is given both to the group and individually during classes
Summative assessment Description	<p>Assessment 1: Continuous assessment (during regular classes and in directed tasks) Assessed LOs: LO1, LO2, LO3</p> <p>Assessment 2: Information gathering and referencing task Assessed LOs: LO3 This is a competency-based component</p>
Feedback methods	<p>Feedback:</p> <p>Written Feedback</p> <p>You will receive a written report on your engagement and progress throughout the module</p> <p>Verbal Feedback</p> <p>In every class, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Peer Feedback</p> <p>You will work with your peers to develop your understanding in every class</p>

Assessment Criteria

Assessment 1 Criteria	Assessors will look for: <ul style="list-style-type: none"> • understanding of basic vocabulary analysis • understanding of requirements for safe 'own practice' and completion of appropriate daily warm-up • ability to engage in discussion and maintain appropriate focus and energy
Assessment 2 Criteria	Assessors will look for: <ul style="list-style-type: none"> • ability to locate, record and reference a variety of documentation in an accurate manner (i.e. books, journals, and digital resources) • ability to work in a logical and systematic manner • use of a variety of evidence to support practical learning

Resources

In addition to the information issued in class or available on the portal, where staff will post specific resources, the reading list below is recommended:

Study Skills:

Chambers, Ellie and Northedge, Andrew (2008) The Arts Good Study Guide, Open University Press.

Clarke, Alan (2008), e-Learning skills, Palgrave.

Cottrell, Stella (2005) Critical Thinking Skills: Developing Effective Analysis and Argument, Palgrave Macmillan.

Cottrell, Stella (2003) Skills for Success: The Personal Development Planning Handbook, Palgrave.

Cottrell, Stella (2008) The Study Skills Handbook, Palgrave.

Marshall, Lorraine and Rowland, Frances (1998) A Guide to Learning Independently, Open University Press.

Northedge, Andrew (2005) The Good Study Guide, Open University Press.

General Dance History (for an overview of different styles)

Au, S. (1988) Ballet & Modern Dance, London: Thames & Hudson.

Section 1: Module descriptor [changes here require formal modification]

Module Title	Dance Science 1
SCQF Level	7
Credit Rating	10 SCQF credits/ 5 ECTS credits
Total notional student effort hours	100
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below:
Pre-requisites	None
Co-requisites	All other Level 7 modules
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	<p>This module introduces the basics of dance science and performance medicine and is designed to support Level 1 students as they commence their professional training by building knowledge and skills which will support their practical work.</p> <p>The module commences with basic 'Anatomy for the Dancer' and develops to explore the fundamentals of dance science. The module is delivered collaboratively by the RCS and the Performance Medicine team from Scottish Ballet.</p>
Learning Modes	Hours (Actual and Notional)

Taught classes	20
Workshops	10
Guided group study	10
Independent study	60
Total	100
Learning Outcomes	
On completion of this module, you will be able to:	
LO1	Present knowledge of the basics of anatomy for the dancer and dance science
LO2	Work collaboratively as part of a group to research and present information
Assessment	
Assessment 1, Type, scope and Weighting	<p>Group project and presentation (10 minutes duration, including power point presentation) Pass/Fail</p> <p>Students will work in small groups to prepare a presentation with supporting documentation, on a topic drawn from classes. Findings will be presented to students and staff.</p>

Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	

Classes are delivered regularly throughout term 1 and 2 and include:

- Anatomy for the dancer
- Introduction to dance science
- Basic injury prevention and treatment
- Fuelling the body
- Physical profiling
- Warm-up and cool-down
- Some sessions delivered by Scottish Ballet’s PMed team

This module contributes to the achievement of the following Level Learning Outcomes:

LLO 3 – collaborative skills

LLO 4 – Knowledge, Understanding and Reflection

Assessment Outline

Formative feedback Description and timeline	Formative feedback is given both to the group and individually during classes
Summative assessment Description	Assessment 1: Group project and presentation Assessed LOs: LO1, LO2
Feedback methods	<p>Feedback:</p> <p>Written Feedback</p> <p>You will receive a written report following the group presentation assessment.</p> <p>Verbal Feedback</p> <p>In every class, there will be ongoing individual and group verbal feedback from the tutor. There will be verbal feedback following the presentation.</p> <p>Peer Feedback</p> <p>You will work with your peers to develop your understanding in every class.</p>

Assessment Criteria

<p>Assessment 1 Criteria</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • An awareness of the range and variety of dance science practitioners • A display of accurate knowledge and understanding, from an anatomical perspective, of the topic selected - all from the dancers' point of view. • Clear, logical and accurate presentation of research. • Accurate referencing of critical and background reading/research as appropriate • The ability to collaborate and work as part of a group
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Resources

In addition to the information issued in class or available on the portal, where staff will post specific resources, the reading list below is recommended:

Anatomy for Dancers:

Blakey, P (1992) The Muscle Book, Stafford

Howse, J & Hancock, S (1992)
Dance Technique and Injury Prevention, 2nd Edition, A&C Black

Robinson, L and Thomson, G (1997) Body Control the Pilates Way, Boxtree

Vincent, L (1988) Dancers Book of Health, Princeton

Section 1: Module descriptor [changes here require formal modification]

Module Title	Introduction to Choreography
SCQF Level	7
Credit Rating	10
Total notional student effort hours	100
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> <hr/>
Pre-requisites	None
Co-requisites	All other Level 7 modules
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	<p>This module introduces the fundamentals of the craft of choreography. Students will learn about the key choreographic devices and how to use these in making their own choreography during predominantly practical sessions.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Introduce students practically to the basic concepts of choreography • Develop an understanding of the analysis of the structure and form of a dance work • Introduce some of the key figures in dance history who have made significant contributions to choreographic development
Learning Modes	Hours (Actual and Notional)
Choreography classes	20

Directed study	20
Group independent rehearsal	40
Independent study	20
Total	100
Learning Outcomes	
On completion of this module, you will be able to:	
LO1	Recognise and use basic theoretical concepts and choreographic devices to produce a well-structured, original piece of dance
LO2	Work collaboratively in a group, both technically and artistically, in the production of an original piece of choreography
LO3	Document, clearly and logically, the motivations and processes underpinning the creation of the work, combined with evidence of objective evaluation.
Assessment	
Assessment 1, Type, scope and Weighting	Performance of group choreography (5-10 minutes duration) Pass/Fail
Assessment 2, Type, scope and Weighting	Creation of Programme Note (1000 words or equivalent) Pass/Fail Student choice of mode – written or verbal
Assessment 3, Type, scope and Weighting	Continuous Observation Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	

Classes are delivered weekly through term 1 and then sessions shift to focus on creating and rehearsing the group choreography in preparation for performance.

The performance is usually delivered and assessed as part of a public performance in the annual Piano Festival in term 2

Classes and workshops explore basic choreographic skills including structure, form, choreographic devices and the use of accompaniment.

Choreographic tasks based on chance

Theatre visits and/or video analysis of performances

This module contributes to the achievement of the following Level Learning Outcomes:

LLO 3 – Collaborative and choreographic Skills

LLO 4 – Knowledge, Understanding and Reflection

LLO 5 – Artistic Engagement and Performance Skills

Assessment Outline

Formative feedback

Description and timeline

Formative feedback is given both to the group and individually during classes.

Summative assessment

Description

Assessment 1: Performance of group choreography
Assessed LOs: LO1, LO2

Assessment 2: Programme Note including reflection
Assessed LOs: LO3

Feedback methods

Feedback:

Written Feedback

Will be issued following the group choreography practical assessment. You will also get written feedback on the Programme Note

Verbal Feedback

In every practical class, there will be ongoing individual and group verbal feedback from the tutor

Peer Feedback

You will work with your peers during every class and this is particularly important in the creation of the group choreography

Group Tutorial

There will be a group tutorial during the creation process

Assessment Criteria	
Assessment 1 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Ability to create original choreography which incorporates a variety of the studied choreographic devices • Practical understanding of the basic concepts of form and structure • Collaborative working • Appropriate performance skills • Appropriate use of music
Assessment 2 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Accurate documenting of the process involved in creating the choreography • Accurate use and description of a variety of choreographic devices employed in your own choreography • Critical reflection on your work. • Evidence and correct referencing of background reading/video observation • Basic choreographic analysis skills
Assessment 3 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Contribution to the group process, with energy and interest • Attendance at arranged group rehearsals • An inclusive and collaborative approach to the choreography process • Maintenance of the appropriate levels of focus, energy and stamina at all times
Resources	

Specific resources will be listed on the portal and issued by the module lecturer. In addition, the following will be useful:

Adshead, J. et al. (1998) *Dance Analysis: Theory and Practice*, London: Dance Books

Anon. (1997) *Contact Quarterly 25th Anniversary Sourcebook*, USA: Contact Collaborations

Blom, LA and Tarin, LC (1982) *The Intimate Act of Choreography*, Pittsburgh Press

Butterworth, J. Clarke G (1998) *Dancemakers Portfolio - conversations with choreographers*. Centre for Dance and Theatre Studies, Bretton Hall

Hawkins, A (1988) *Creating Through Dance*, USA: Princeton

Horst, L. (1961) *Modern Dance Forms*, USA: Dance Horizons

Humphrey, D (1959/90) *The Art of Making Dances*, Princeton

Lavender, L (1996) *Dancers Talking Dance*, USA: Human Kinetics

Minton, S (1986) *A Basic Approach Using Improvisation*, USA: Human Kinetics

Nagrin, D. (1994) *Dance and the Specific Image*, USA: Pittsburgh

YouTube, Video/DVD recordings

Section 1: Module descriptor [changes here require formal modification]

Module Title	Repertoire and Performance 1
SCQF Level	7
Credit Rating	20 SCQF credits/ 10 ECTS credits
Total notional student effort hours	200
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/>
Pre-requisites	None
Co-requisites	All other SCQF Level 7 modules
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	<p>This module runs for the full year, incorporating the Annual Performance. During this module you will learn repertoire from the Romantic and Imperial Russian periods in ballet and be introduced to a range of contemporary dance repertoire. Through participation in the Annual Performance at the end of the academic year, you will develop your performance skills and work with a professional choreographer.</p> <p>The practical learning in the studio is supported by theoretical study into the corresponding periods of dance history.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Introduce students to the origins of classical ballet repertoire • Identify the defining stylistic elements of classical repertoire from the Romantic and Russian Imperial eras

	<ul style="list-style-type: none"> • Introduce students to contemporary dance repertoire, covering a range of work from different choreographers • Explore a variety of approaches for researching and examining works from different periods • Introduce the key elements for performing as part of a groups/corps de ballet and allow you to learn a selection of the key repertoire • Develop confidence to dance as part of a group and also introduce solo repertoire works • Develop appropriate performance skills
Learning Modes	Hours (Actual and Notional)
Repertoire classes/rehearsals	140
Intensive week	25
Directed study	10
Independent study	25
Total	200
Learning Outcomes	
On completion of this module, you will be able to:	
LO1	When performing repertoire, dance with appropriate stylistic features of both the Romantic and Russian Imperial eras of classical ballet history.
LO2	When performing repertoire, show understanding of the skills required for performance as part of a corps de ballet (classical)/group (contemporary dance)
LO3	Give a performance which is artistically appropriate for the given style/choreography and do so with developing professionalism
Assessment	
Assessment 1, Type, scope and Weighting	Performance of group repertoire (5-10 minutes duration) Pass/Fail

Assessment 2, Type, scope and Weighting	Continuous Observation in classes and rehearsals Pass/Fail
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Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	
<p>This important module draws together theory and practice, to create an appropriate performance of repertoire.</p> <p>In Term 1 and 2:</p> <ul style="list-style-type: none"> • Practical Repertoire classes in ballet and contemporary dance • Classes in dance history, related to the period being covered in repertoire • Research into the context of the work – the choreographer, when it was created and other influencing factors • Rehearsals of various repertoire – both group and solo • Intensive choreographic week with commissioned choreographer <p>In Term 3:</p> <ul style="list-style-type: none"> • The focus shifts to rehearsals leading towards the Annual Performance <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 1 - Ballet Technique LLO 2 - Contemporary Technique LLO 3 - Collaborative Skills LLO 4 - Knowledge, Understanding and Reflection LLO 5 - Artistic Engagement and Performance Skills</p>	
Assessment Outline	
Formative feedback Description and timeline	Formative feedback is given both to the group and individually during classes.
Summative assessment Description	<p>Assessment 1: Performance of group repertoire Assessed LOs: LO1, LO2, LO3</p> <p>Assessment 2: Continuous observation of classes and rehearsals Assessed LOs: LO1, LO2, LO3</p>

Feedback methods	<p>Feedback:</p> <p>Verbal Feedback</p> <p>In every practical class and rehearsal, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Individual Tutorial</p> <p>You will have an individual feedback tutorial following the performance assessment</p> <p>Peer Feedback</p> <p>You will work with your peers to develop your technique and understanding in every class. This is particularly important in the rehearsal period</p>
<p style="text-align: center;">Assessment Criteria</p>	
Assessment 1 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • A clear understanding of the stylistic elements of the period • An appropriate range of performance skills • Demonstration of spatial and kinaesthetic awareness appropriate to the style of the work • Evidence of working collaboratively as part of a team in the rehearsal and performance of the repertoire
Assessment 2 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Ability to learn, assimilate and retain choreography/repertoire • Working in a professional manner in and out of the studio during the rehearsal and performance period • A developing range of appropriate performance skills both in rehearsals and performance
<p style="text-align: center;">Resources</p>	

In addition to the student portal where staff will post specific resources, the reading list below is useful for the classical ballet repertoire element of the module (which links to Core Skills):

Au, S. (1988) *Ballet & Modern Dance*, London: Thames & Hudson.

Beaumont, C. (1944) *The Ballet Called Giselle*, London: Beaumont

Denby, E. (1986) *Looking at Dance*, New York: Curtis Books

Jowitt, D. (1988) *Time and the Dancing Image*, Berkeley: University of California Press

Kirstein, L. (1984) *Four Centuries of Ballet: Fifty Masterworks*, New York: Dover

Wiley, R.J. (1990) *A Century of Russian Ballet – Documents and Eyewitness Accounts 1810-1910*, Oxford University Press

Wiley, R. J. (1985) *Tchaikovsky's Ballets*, Oxford University Press

Section 1: Module descriptor [changes here require formal modification]

Module Title	Reflective Practice 1
SCQF Level	7
Credit Rating	10 SCQF credits/ 5 ECTS credits
Total notional student effort hours	100
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> <hr/>
Pre-requisites	None
Co-requisites	All other Level 7 modules
Anti-Requisites	None
Module overview	<p>This module encourages you to learn and develop your reflective skills to inform your practical work (and vice versa). You will set up a Reflective Blog on the student portal to document and reflect upon your learning.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Develop your reflective skills to inform your practical classes • Develop your writing skills • Develop basic analytical skills • Develop time management and organisational skills
Learning Modes	Hours (Actual and Notional)
Introductory session	1
Guided individual study	30
Independent study	69

Total	100
Learning Outcomes	
On completion of this module, you will be able to:	
LO1	Identify the key points of your learning throughout the academic year
LO2	Record and reflect upon your learning
LO3	Assimilate, summarise and correctly reference your own reflective practice
Assessment	
Assessment 1, Type, scope and Weighting	Continuous assessment of personal reflective blog (Bi-weekly blog posts of 300 words minimum length each) Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	
<p>In this module, you will be issued with a reflective task every two weeks – this task can be drawn from any of the practical sessions or more widely, from (for example) a visit to the theatre, a performance, an assessment. The purpose is to develop your ability to critically reflect on your learning and use this reflection to identify your strengths and areas for development.</p> <p>You will also participate in the following:</p> <ul style="list-style-type: none"> • Bespoke workshops with the Conservatoire’s Effective Learning Service to introduce reflective practice and teach the skills required for this to be effective • Workshop with Conservatoire IT staff to assist with use of the student portal for the reflective blog • Two-weekly issue of reflective tasks and time when the tutor is available for feedback <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 4 – Knowledge, Understanding and Reflection LLO 5 – Artistic engagement</p>	

Assessment Outline	
Formative feedback Description and timeline	Formative feedback is given both to the group and individually during classes
Summative assessment Description	Assessment 1: Continuous assessment of reflective blog Assessed LOs: LO1, LO2, LO3
Feedback methods	<p>Feedback:</p> <p>Written Feedback</p> <p>You will receive a written feedback comments directly on your blog posts</p> <p>You will also receive written feedback at the end of the year following the submission of the final blog post.</p>
Assessment Criteria	
Assessment 1 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Identification of the key points of learning throughout the academic year • Reflection and assimilation of the impact of learning which has taken place in different contexts/modules and articulation of how this comes together to contribute to overall progress • Regular, on-time completion of personal blog and tasks issued by tutors • Understanding of how to apply learning from various modules to assist overall progress • Evidence of wider reading/research • Appropriate research and referencing
Resources	

Reflective practice: writing and professional development / Gillie Bolton
<https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=96037>

A handbook of reflective and experiential learning : theory and practice / Jennifer A. Moon
<https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=97062>

Learning journals : a handbook for reflective practice and professional development / Jennifer A. Moon
<https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=334> (this one is quite popular with music)

The reflective practitioner / Donald A. Schon
<https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=25957> (on a reading list)

Writing as reflective action: a reader / Duncan Carter, Sherrie Gradin
<https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=87065>

Reflective writing / Kate Williams, Mary Woolliams, and Jane Spiro
<https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=97906>

Module descriptor

Module Title	Creative Citizenship
SCQF Level	7
Credit Rating	10
Total notional student effort hours	100
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core Option <input checked="" type="checkbox"/> Credit Rated Short Course <input type="checkbox"/> If Core or Option please identify the programme(s)/year(s) below: All Undergraduate Year 1
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None
Module overview	<p>This module is designed to introduce you to the cultural, artistic, political, and educational context of learning in a Higher Education Performing Arts institution.</p> <p>This module is concerned with equipping you with understandings and skills which enable you to be resilient, pro-active, compassionate, and ethical collaborators and peers within the Conservatoire context.</p> <p>It is also an opportunity for you to meet and work with peers from across the Conservatoire, building relationships beyond your programme and awareness of the different priorities, skills, aspirations and worldviews of peers. Such relationships and awareness are integral to creative citizenship.</p> <p>Through the lens of artistic practice you will explore four key areas of creative citizenship:</p> <ul style="list-style-type: none"> • Artistic Critique and Conversation; • Working <i>with</i> others—awareness of others' needs and identities;

	<ul style="list-style-type: none"> • Ethics, Consent, and Responsibilities; • Digital and Media Literacies. <p>Through the workshops you will practice skills in critique, giving and receiving feedback, conversation, statements of positionality, working with a range of peers, communicating in front of and with peers, and sharing your creative practice.</p> <p>The module culminates in an assessment in which all of these understandings are applied in the context of a collaborative creative critical presentation</p>
Learning Modes	Hours
Lecture	2
Workshops	16
Directed Study	20
Assessment	3
Independent Study	59
Total Notional Student Effort Hours	100
Learning Outcomes	
LO1	Understand basic ethical skills relevant to performing arts education and collaboration;
LO2	Communicate effectively and accessibly, including a foundational approach to positionality.
Assessment	
Assessment 1, Type, scope and Weighting	Collaborative Creative Presentation Pass/Fail (5 minutes)

Delivery and Assessment

Module Coordinator	Manager of Interdisciplinary and Extended Practice
Module schedule 2024-25	
<p>At the start of the module you will be allocated to a class with peers from a variety of undergraduate programmes. You will attend the rotation of workshops with this class throughout the module.</p> <p>In addition, you will be allocated to a working group of 3 or 4 peers. Throughout the module you will be expected to work together in discussion and activities both in workshops and in your independent learning time. This will be your group for the assessment at the conclusion of the module. All workshops will be structured to allow for 20 – 30 minutes of group activity.</p> <p>Through this module you will have digital resources and workshops related to the following topics and schedule:</p> <p>Week 1 Lecture: Finding the Joy in Creative Practice</p> <p>On Rotation Workshop 1: Giving and Receiving Feedback: Resilience in Critique Workshop 2: Methods for Creative Conversations Workshop 3: Anti-Racism in the Arts Workshop 4: Intersectionality in the Arts Workshop 5: Digital and Media Literacies Workshop 6: Positionality as a Creative Practitioner Workshop 7: Ethics in the Arts</p> <p>Week 9 Workshop 8: Structuring a Collaborative Response</p> <p>Week 10 Directed Study: Assessment Preparations</p> <p>Week 11 Assessment: Collaborative Creative Presentation</p> <p>In your multidisciplinary class, you will cycle through Workshops 1 – 7 on a weekly basis.</p> <p>All classes will culminate on Workshop 8 in Week 9 of Term 1. This will enable you to begin synthesising the module and structuring your Collaborative Creative Presentation.</p> <p>Assessment will take place in Week 11 of Term 1 through a 3-hour session.</p>	

Glossary of terms:

Anti-racism: Anti-racism refers to the active and conscious opposition to racism, discrimination, and systemic inequities based on race or ethnicity. It is a framework that recognizes and challenges the power dynamics, prejudices, and structures that perpetuate racial injustices in society.

Digital Literacy: Digital literacy refers to the ability to critically analyse, evaluate, and understand information, media messages, and digital technologies, enabling individuals to navigate, create, and participate responsibly and effectively in the digital world.

Ethics: Ethics refers to the principles and values that guide individuals' behaviour and decision-making, emphasizing concepts like fairness, integrity, respect, and responsibility towards oneself, others, and the wider society.

Intersectionality: Intersectionality is a framework that recognizes how multiple forms of oppression (such as race, gender, class) intersect and interact, shaping individuals' experiences and creating unique systems of discrimination and privilege.

Positionality: Positionality refers to an individual's social and cultural positioning, shaped by factors like gender, class, ethnicity, disability, and experiences, which influence their perspectives, biases, and the way they perceive and interact with the world.

Resilience: Resilience is the capacity to endure and thrive in the face of critique, setbacks, hardships, and stressors. It entails developing inner strength, flexibility, and positive coping strategies to maintain one's emotional balance and overall wellbeing.

Assessment Outline

**Formative feedback
Description and timeline**

You will receive formative feedback from staff during the workshops/contact hours.

**Summative assessment
Description**

Assessment 1: Collaborative Creative Presentation

In multidisciplinary small groups (3 or 4 students), you will select an issue or topic that has resonated with your group from the module and present a creative critical reflection on your learning. You are encouraged to think creatively and artistically in how you present this information.

You should think of these questions:

- Why does this resonate with me/us?
- Where am I speaking from?

	<ul style="list-style-type: none"> • How do I communicate its impact to a wider audience?
	<p>The presentation may take the form of:</p> <ul style="list-style-type: none"> • A reading of a collaborative text; • A podcast; • A video essay; • An audio essay; • A digital or printed zine; • A synthesis of text and music; • A synthesis of text and movement; • A synthesis of text and visual language; • Some other creative form. <p>You are required to include at least three relevant, reputable, and appropriately cited and referenced sources.</p> <p>After your presentation, you will receive facilitated feedback from your peers.</p> <p>Assessed LOs:</p> <ul style="list-style-type: none"> • Understand basic ethical skills relevant to performing arts education and collaboration; • Communicate effectively and accessibly, including a foundational approach to positionality.
Feedback methods	<ul style="list-style-type: none"> • Peer and Staff Group Feedback Session; • Pass/Fail mark.
Assessment Criteria	
Assessment 1 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • An understanding of the basic ethical skills relevant to performing arts education and collaboration; • Effective and accessible communication; • A foundational approach to positionality; • Appropriate and well-researched sources and citations.
Resources	
<p>Essential</p> <p>Resources will be provided through the Virtual Learning Environment.</p>	

Recommended	
Resources will be provided through the Virtual Learning Environment.	
Other Information	For BSL Users, each Micro-Lecture will be presented through an hour's moderated session to facilitate language clarification and comprehension.
Next Steps	Any Interdisciplinary and Extended Practice Module

LEVEL 2 MODULE DESCRIPTORS

Section 1: Module descriptor [changes here require formal modification]

Module Title	Professional Technique 2 – Ballet and Contemporary Dance
SCQF Level	8
Credit Rating	50 SCQF credits/25 ECTS credits
Total notional student effort hours	500
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/>
Pre-requisites	None
Co-requisites	All other SCQF Level 8 modules
Anti-Requisites	None
Module overview	<p>This is a key Level 2 module where the classical ballet and contemporary dance technique are both consolidated and developed. This module includes the supporting subjects of pas de deux, pointe work and virtuosity.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Build upon the Level 1 module ‘Professional Technique 1’ • Introduce further classical and contemporary vocabulary and its’ appropriate usage • Increase the complexity and length of enchainements to build strength and stamina • Introduce more complex and longer partnering and pas de deux work • Introduce more complex virtuosity work

Learning Modes	Hours (Actual and Notional)
Technique Classes - ballet (including all related subjects ie pointework/virtuosity)	351
Technique Classes - contemporary (including all related subjects)	137
Tutorials	2
Independent study	10
Total	500
Learning Outcomes	
On completion of this module, you will be able to:	
LO1	In the studio, show secure classical ballet technique through the practical performance of Level 2 vocabulary with increased technical control and developing personal sense of artistry
LO2	In the studio, show secure contemporary dance technique through the practical performance of Level 2 vocabulary with increased technical control and developing personal sense of artistry
LO3	Maintain safe dance practice and high levels of professional practice, particularly focusing on individual requirements to support your physical training
Assessment	
Assessment 1, Type, scope and Weighting	Practical Ballet Class Assessment (approx. 2 hours) Pass/Fail Formative assessment – term 1 Summative assessment – term 3
Assessment 2, Type, scope and Weighting	Practical Contemporary Class Assessment (approx. 2 hours) Pass/Fail Formative assessment – term 1 Summative assessment – term 3
Assessment 3, Type, scope and Weighting	Continuous Observation (during classes and warm-up/cool-down sessions) Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	
<p>This module includes:</p> <ul style="list-style-type: none"> • Ballet technique classes • Contemporary technique classes • Pointework classes • Virtuosity classes • Pas de deux/double-work classes • Conditioning/Gyrotonic sessions (where possible in schedule) <p>Again, this key module underpins the entire level, allowing students to develop and strengthen their technique and work at a greater pace and with increasing complexity. Students are expected to take greater responsibility for their artistic and physical development.</p> <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 1 - Ballet Technique LLO 2 - Contemporary Technique LLO 4 – Knowledge, Understanding and Reflection LLO 5 - Artistic Engagement and Performance Skills</p>	
Assessment Outline	
Formative feedback Description and timeline	<p>Students have two tutorials per term for both ballet and contemporary. Formative feedback is given both to the group and individually during classes</p>
Summative assessment Description	<p>Assessment 1: Ballet class Assessed LOs: LO1</p> <p>Assessment 2: Contemporary class Assessed LOs: LO2</p> <p>Assessment 3: Continuous Observation Assessed Los: LO1, LO2, LO3</p>

Feedback methods	Feedback: Negotiated Written Feedback Following the practical class assessments, you will have an individual tutorial with the class tutor, based on your observations of the recording of the assessment class Verbal Feedback In every practical class, there will be ongoing individual and group verbal feedback from the tutor Individual Tutorials You will have an individual tutorial twice per term with the class tutor, to give you feedback and feed-forward on your general progress in class Peer Feedback You will work with your peers to develop your technique and understanding in every class
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: <ul style="list-style-type: none"> • Secure classical technique when performing Level 2 classical vocabulary • The ability to internalise and reproduce enchainements quickly and perform them demonstrating a strong understanding of technical requirements • A broad range of movement dynamics with variety throughout the class and where appropriate, within an exercise (ie now shown at barre, carried into centre and also sustained during large travelling steps) • Performance with a sense of artistry • Responding with sensitivity and individuality to more complex musical accompaniment.

Assessment 2 Criteria	Assessors will look for: <ul style="list-style-type: none"> • Secure contemporary technique when performing Level 2 contemporary vocabulary • The ability to internalise and reproduce movement sequences quickly and perform them demonstrating a strong understanding of technical requirements • A broad range of movement dynamics with variety throughout the class and where appropriate, within an exercise • Performance with a sense of artistry • Responding with sensitivity and individuality to more complex musical accompaniment
Assessment 3 Criteria	Assessors will look for: <ul style="list-style-type: none"> • Evidence of continuation of personal warm-up and cool down routines • Evidence of continued practice of individual strengthening exercises • Ability to assess that personal practice is taking place in an appropriate working environment • A professional approach during classes and own practice

Resources
<p>Additional specific resources will be listed on the portal:</p> <p>Sheets-Johnstone, M., ed., (1984) <i>Illuminating Dance: Philosophical Explorations</i>, Associated University Press</p> <p>Best, D. (1974) <i>Expression in Movement and the Arts</i>, Lepus Books</p> <p>Video: Franklin, E. (2003) <i>Conditioning for Dance, USA</i>: Human Kinetics. London, Routledge</p>

Section 1: Module descriptor [changes here require formal modification]

Module Title	Dance Science 2
SCQF Level	8
Credit Rating	10 SCQF credits/ 5 ECTS credits
Total notional student effort hours	100
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> <hr/>
Pre-requisites	None
Co-requisites	All other Level 8 modules
Anti-Requisites	None
Module overview	This module builds on the Level 1 module 'Dance Science 1'. The work is directly related to practical work in the other Level 2 modules and helps the students develop a better understanding of the working of their bodies (through anatomy) and benefit from more detailed investigation of a variety of topics in dance science.
Learning Modes	Hours (Actual and Notional)
Taught classes	20
Workshops	10
Guided group study	10
Independent study	60
Total	100
Learning Outcomes	
On completion of this module, you will be able to:	

LO1	Research and present findings in a project on a selected topic from dance science
LO2	Use technology appropriately in researching and presenting the project
Assessment	
Assessment 1, Type, scope and Weighting	<p>Individual project (1500-2000 words or equivalent) Pass/Fail</p> <p>Students have a choice of mode of assessment – written or verbal – for the digital presentation of the project (if verbal presentation, this should be digitally recorded).</p>

Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	
<p>Classes are delivered regularly throughout term 1 and 2 and:</p> <ul style="list-style-type: none"> • Build upon the anatomical knowledge gained from both the practical and contextual studies at Level 1 and begin to apply this knowledge specifically to your own physique. This focuses on areas of particular interest to dancers (ie hip joint, spine, knee joint, feet and legs) • Introduce movement analysis from an anatomical perspective • Continue study of injury in dancers • Supplementary sessions delivered by Scottish Ballet's PMed team <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 4 – Knowledge, Understanding and Reflection</p>	
Assessment Outline	
Formative feedback Description and timeline	Formative feedback is given both to the group and individually during classes
Summative assessment Description	<p>Assessment 1: Individual project Assessed LOs: LO1, LO2</p> <p>2000 words or equivalent</p>

Feedback methods	<p>Feedback:</p> <p>Written Feedback</p> <p>You will receive a written report following the submission of the project</p> <p>There will be written feedback following submission of a draft</p> <p>Verbal Feedback</p> <p>In every class, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Peer Feedback</p> <p>You will work with your peers to develop your understanding in every class</p>
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Assessment Criteria	
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Assessment 1 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • In-depth research into an agreed topic from dance science • Appropriate application of research findings to the context of dance • Appropriate use of technology in the creation and presentation of research • Clear, logical and accurate presentation of research. • Accurate referencing of critical and background reading/research
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Resources	
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Drawing upon previously distributed bibliographies for the Core Skills, Repertoire and Performance and Professional Technique modules, each student, in consultation with the module tutor, will construct individual bibliographies in light of the specialist nature of the project choice.

Specific resources for history, music and anatomy will be issued depending on the topics covered.

Section 1: Module descriptor [changes here require formal modification]

Module Title	Choreographic Collaboration
SCQF Level	8
Credit Rating	10
Total notional student effort hours	100
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> <hr/>
Pre-requisites	None
Co-requisites	All other Level 8 modules
Anti-Requisites	None
Module overview	A development of the Level 1 'Introduction to Choreography' module, this module allows you to use your choreographic skills in collaboration with another discipline, to make a new dance work for a public performance This module aims to: Give you the skills to work collaboratively with practitioners from other artforms, in the creation and performance of an original piece of choreography.
Learning Modes	Hours (Actual and Notional)
Choreography classes	20
Directed study	20
Group independent rehearsal	40
Independent study	20

Total	100
Learning Outcomes	
On completion of this module, you will be able to:	
LO1	Produce a well-structured piece of choreography showing more developed knowledge and understanding of key choreographic devices.
LO2	Collaborate across at least one other discipline and work constructively as part of a team, either as a choreographer or as a dancer.
LO3	Document, record and reflect upon the choreographic and collaborative process and present this in a logical manner
Assessment	
Assessment 1, Type, scope and Weighting	Performance of a new choreography, created collaboratively (8-10 minute approximate duration) Pass/Fail
Assessment 2, Type, scope and Weighting	Submission of a Reflective Statement (1000-1500 words or equivalent) Pass/Fail Student choice of mode – written or verbal
Assessment 3, Type, scope and Weighting	Continuous Observation Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	

Classes are delivered weekly through term 1 and then sessions shift to focus on creating and rehearsing the group choreography in preparation for performance.

The performance is usually delivered and assessed as part of a public performance in the annual Piano Festival in term 2 or PLUG.

Classes/sessions include:

- advanced choreographic structure
- motivation/inspiration for choreography
- use of accompaniment
- use of lighting/set/costume
- collaboration skills
- specialist multi-discipline improvisation workshops
- workshops with staff and students from the School of Music (both performers and composers)
- student-led devising/rehearsing sessions
- student-led research session
- classroom sharing of practical tasks
- planning sessions with collaborators from other departments

This module contributes to the achievement of the following Level Learning Outcomes:

LLO 3 – Collaborative and choreographic Skills

LLO 4 – Knowledge, Understanding and Reflection

LLO 5 – Artistic Engagement and Performance Skills

Assessment Outline	
Formative feedback Description and timeline	Formative feedback is given both to the group and individually during classes.
Summative assessment Description	Assessment 1: Performance of choreography Assessed LOs: LO1, LO3 Assessment 2: Submission of Reflective Statement Assessed LOs: LO2

Feedback methods	<p>Feedback:</p> <p>Written Feedback</p> <p>Will be issued following the choreography performance practical assessment. You will also get written feedback on the Reflective Statement.</p> <p>Students can submit one draft of the Reflective Statement for feedback.</p> <p>Verbal Feedback</p> <p>In every practical class, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Peer Feedback</p> <p>You will work with your peers during every class and this is particularly important in the creation of the group choreography</p>
<p style="text-align: center;">Assessment Criteria</p>	
Assessment 1 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The creation of an original choreographic work, with attention to structure and development. • Effective collaboration with other artists. • An awareness of the aesthetic contribution of other disciplines of performance to the overall success of a production
Assessment 2 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to detail, clearly and logically and, where appropriate, with supporting referenced sources, the motivations and processes underpinning the creation of the work • Ability to combine different artistic elements effectively • Objective evaluation and reflection on the process and the product • Effective collaboration with other artists
<p style="text-align: center;">Resources</p>	

Drawing upon previously distributed bibliographies for the Core Skills, Repertoire and Performance and Professional Technique modules, each student, in consultation with the module tutor, will construct individual bibliographies in light of the specialist nature of the project choice.

Specific resources for history, music and anatomy will be issued depending on the topics covered.

Section 1: Module descriptor [changes here require formal modification]

Module Title	Repertoire and Performance 2
SCQF Level	8
Credit Rating	30 SCQF credits/ 15 ECTS credits
Total notional student effort hours	300
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/>
Pre-requisites	None
Co-requisites	All other SCQF Level 8 modules
Anti-Requisites	None
Module overview	<p>This module develops from ‘Repertoire and Performance 1’ in Level 1. You will be introduced to more challenging solo repertoire in both classical ballet and contemporary dance, whilst continuing group repertoire and developing your performance skills through a range of performance opportunities. This module culminates in the Annual Performance. The supporting study of dance history continues and develops to look in more depth at individual choreographers and solo repertoire in both classical and contemporary.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Introduce you to the in-depth study and performance of more challenging ballet and contemporary dance repertoire, both as a soloist and as part of a group • Enable you to set repertoire in a wider artistic and historic context

	<ul style="list-style-type: none"> Further develop your personal performance and interpretative skills
Learning Modes	Hours (Actual and Notional)
Repertoire classes/rehearsals	140
Lectures	15
Intensive study week	30
'Solos' coaching	60
Directed study	20
Independent study	35
Total	300
Learning Outcomes	
On completion of this module, you will be able to:	
LO1	Perform a repertoire solo in a professional manner, with artistic integrity.
LO2	Work professionally through the rehearsal and performance process, maintaining focus and energy and developing technically and artistically.
LO3	Present research and knowledge of the choreographer and their influences and how these affect the work
Assessment	
Assessment 1, Type, scope and Weighting	Performance of repertoire solo (2-3 minutes duration approximately) Pass/Fail Student choice of ballet or contemporary for assessment
Assessment 2, Type, scope and Weighting	Continuous Observation in classes and rehearsals Pass/Fail
Assessment 3, Type, scope and Weighting	Presentation (10 minutes duration approximately) plus power point presentation Pass/Fail

	Verbal presentation evidencing research into selected choreographer and context of creation of the solo performed in Assessment 1
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Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	
<p>This is a key module in Level 2 which draws together theory and practice, to create an appropriate performance of repertoire.</p> <p>In Term 1 and 2:</p> <ul style="list-style-type: none"> • Practical Repertoire classes in ballet and contemporary dance • Regular classes in dance history, related to the period being covered in repertoire • Research into the context of the work – the choreographer, when it was created and other influencing factors • Rehearsals of various repertoire – both group and solo • Intensive choreographic week working with a commissioned choreographer <p>In Term 3:</p> <ul style="list-style-type: none"> • The focus shifts to rehearsals leading towards the Annual Performance <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 1 - Ballet Technique LLO 2 - Contemporary Technique LLO 4 – Knowledge, Understanding and Reflection LLO 5 - Artistic Engagement and Performance Skills</p>	
Assessment Outline	
Formative feedback Description and timeline	Formative feedback is given both to the group and individually during classes.

Summative assessment Description	Assessment 1: Performance of selected solo (either classical or contemporary) Assessed LOs: LO1, LO2, LO3 Assessment 2: Continuous observation of classes and rehearsals Assessed LOs: LO1, LO2, LO3 Assessment 3: Presentation Assessed Los: LO3
Feedback methods	Feedback: Verbal Feedback In every practical class and rehearsal, there will be ongoing individual and group verbal feedback from the tutor Individual Tutorial You will have an individual feedback tutorial following the performance assessment Written Feedback You will receive written feedback following your presentation Peer Feedback You will work with your peers to develop your technique and understanding in every class. This is particularly important in the rehearsal period
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: <ul style="list-style-type: none"> • Technical accuracy • Understanding of appropriate stylistic elements of the choreography • Appropriate quality, musicality, dynamics and emotion • Appropriate performance skills

Assessment 2 Criteria	Assessors will look for: <ul style="list-style-type: none"> • Maintenance of a professional approach at all times through the rehearsal and performance period • Maintenance of safe dance practice and appropriate personal physical preparation • Evidence of ongoing research and application of this research in practical classes, to enhance understanding and performance
Assessment 3 Criteria	Assessors will look for: <ul style="list-style-type: none"> • The use and understanding of appropriate evidence from a variety of sources, which is correctly referenced • Clearly presented research which relates to the background of the repertoire • The ability to use information to set the choreography in context both theoretically and practically

Resources
<p>Resource lists will be constructed individually with the module co-ordinator and in light of your individual repertoire choice.</p> <p>Specific resources and footage will be listed on the Student portal.</p>

Section 1: Module descriptor [changes here require formal modification]

Module Title	Reflective Practice 2
SCQF Level	8
Credit Rating	10 SCQF credits/ 5 ECTS credits
Total notional student effort hours	100
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/>
Pre-requisites	None
Co-requisites	All other Level 7 modules
Anti-Requisites	None
Module overview	Building on the Level 1 module 'Reflective Practice 1', this module encourages you to further develop your reflective skills to inform your practical work (and vice versa). You will continue to utilise the reflective blog on the student portal but with increasing autonomy through the year. This module aims to: <ul style="list-style-type: none"> • Further develop your reflective skills to inform your practical classes • Encourage more in-depth analytical skills • Increase autonomy
Learning Modes	Hours (Actual and Notional)
Introductory session	1
Guided individual study	20

Independent study	79
Total	100
Learning Outcomes	
On completion of this module, you will be able to:	
LO1	Identify the key points of your learning throughout the academic year
LO2	Record and reflect with increasing rigour upon your learning
LO3	Assimilate, summarise and correctly reference your own reflective practice
Assessment	
Assessment 1, Type, scope and Weighting	Continuous assessment of personal reflective blog (Bi-weekly blog posts of a minimum of 350 words or equivalent) Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	
<p>Following from Level 1, students are issued with a reflective task every two weeks – this task can be drawn from any of the practical sessions or more widely, from (for example) a visit to the theatre, a performance, an assessment. The purpose is to develop your ability to critically reflect on your learning and use this reflection to identify your strengths and areas for development. Throughout the year, the tasks become increasingly targeted and specific.</p> <p>All students will also participate in the following:</p> <ul style="list-style-type: none"> • Bespoke refresher workshop with the Conservatoire’s Effective Learning Service to develop reflective practice and build on Level 1 • Two-weekly issue of reflective tasks and time when the tutor is available for feedback <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 4 – Knowledge, Understanding and Reflection LLO 5 – Artistic engagement</p>	
Assessment Outline	

Formative feedback Description and timeline	Formative feedback is given both to the group and individually during classes
Summative assessment Description	Assessment 1: Continuous assessment of reflective blog Assessed LOs: LO1, LO2, LO3
Feedback methods	<p>Feedback:</p> <p>Written Feedback</p> <p>You will receive written feedback comments directly on your blog posts</p> <p>You will also receive written feedback at the end of the year following the submission of the final blog post.</p>
Assessment Criteria	
Assessment 1 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Identification, with increasing clarity, of the key points of learning throughout the academic year • Ability to reflect upon and assimilate the impact of learning which has taken place in different contexts/modules and articulate how this comes together to contribute to overall progress • Appropriate research, background reading and referencing
Resources	

Reflective practice : writing and professional development / Gillie Bolton
<https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=96037>

A handbook of reflective and experiential learning : theory and practice / Jennifer A. Moon
<https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=97062>

Learning journals : a handbook for reflective practice and professional development / Jennifer A. Moon
<https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=334> (this one is quite popular with music)

The reflective practitioner / Donald A. Schon
<https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=25957> (on a reading list)

Writing as reflective action : a reader / Duncan Carter, Sherrie Gradin
<https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=87065>

Reflective writing / Kate Williams, Mary Woolliams, and Jane Spiro
<https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=97906>

LEVEL 3 MODULE DESCRIPTORS

Section 1: Module descriptor [changes here require formal modification]

Module Title	Professional Technique 3 – Ballet and Contemporary Dance
SCQF Level	9
Credit Rating	40 SCQF credits/20 ECTS credits
Total notional student effort hours	400
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/>
Pre-requisites	None
Co-requisites	All other SCQF Level 9 modules
Anti-Requisites	None
Module overview	<p>This is a key Level 3 module where the classical ballet and contemporary dance techniques are further developed so that students are working at a professional level in terms of pace, vocabulary, complexity and autonomy. This module includes the supporting subjects of pas de deux, pointe work, gyrotionics and virtuosity</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Build upon the Level 2 module ‘Professional Technique 2’ • Introduce Level 3 classical and contemporary vocabulary and its’ appropriate usage • Increase the complexity and length of enchainements and structure the daily class to professional pace and level. • Further increase the demands of pas de deux work to professional level. • Introduce a greater breadth of virtuosity work

	<ul style="list-style-type: none"> Refine performance skills to a professional level, encouraging personal autonomy and interpretation
Learning Modes	Hours (Actual and Notional)
Technique Classes - ballet (including all related subjects ie pointework/virtuosity)	280
Technique Classes - contemporary (including all related subjects ie improvisation)	100
Tutorials	1
Independent study	19
Total	400
Learning Outcomes	
On completion of this module, you will be able to:	
LO1	Complete a professional level classical ballet class and contemporary dance class, which show understanding of technique and vocabulary.
LO2	Participate at 'Company Class' level, showing professional etiquette and maintain a professional level of concentration and focus throughout
Assessment	
Assessment 1, Type, scope and Weighting	Ballet Mock Audition – professional level ballet audition class (90 minutes duration approximately) Pass/Fail Summative assessment – end of term 1
Assessment 2, Type, scope and Weighting	Contemporary Mock Audition – professional level contemporary audition class (90 minutes duration approximately) Pass/Fail Summative assessment – end of term 1
Assessment 3, Type, scope and Weighting	Performance of a Level 3 ballet class in front of an invited audience Pass/Fail Summative assessment – term 2

Assessment 4, Type, scope and Weighting	Performance of a Level 3 ballet class in front of an invited audience Pass/Fail Summative assessment – term 2
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Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	
<p>This module includes:</p> <ul style="list-style-type: none"> - Ballet technique classes - Contemporary technique classes - Pointework classes - Virtuosity classes - Pas de deux/double-work classes - Gyrotonic sessions (where possible in schedule) - Company class at Scottish Ballet <p>Again, this key module underpins the entire level, allowing students to refine their technique and work at a company level. Students are expected to take responsibility for their artistic and physical development.</p> <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 1 - Ballet Technique LLO 2 - Contemporary Technique LLO 4 – Knowledge, Understanding and Reflection LLO 5 – Professional Preparation</p>	
Assessment Outline	
Formative feedback Description and timeline	Students have two tutorials per term for both ballet and contemporary. Formative feedback is given both to the group and individually during classes

<p>Summative assessment Description</p>	<p>Assessment 1: Ballet mock audition Assessed LOs: LO1, LO2</p> <p>Assessment 2: Contemporary mock audition Assessed LOs: LO1, LO2</p> <p>Assessment 3: Performance of Level 3 ballet class Assessed Los: LO1, LO2</p> <p>Assessment 4: Performance of Level 3 ballet class Assessed Los: LO1, LO2</p>
<p>Feedback methods</p>	<p>Feedback:</p> <p>Negotiated Written Feedback</p> <p>Following the practical class assessments, you will have an individual tutorial with the class tutor, based on your observations of the recording of the assessment class</p> <p>Verbal Feedback</p> <p>In every practical class, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Individual Tutorials</p> <p>You will have an individual tutorial twice per term with the class tutor, to give you feedback and feed-forward on your general progress in class</p> <p>Peer Feedback</p> <p>You will work with your peers to develop your technique and understanding in every class</p>
<p style="text-align: center;">Assessment Criteria</p>	

<p>Assessment 1 Criteria</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Well-developed ability to internalise and reproduce 'unseen' professional level exercises (appropriate to Level 3) quickly and perform them demonstrating strengthening technique • A range of movement dynamics (appropriate to Level 3) throughout the class and where appropriate, within an exercise (the movement dynamics will be widely varied at the barre, maintained through centre practice and evident in allegro and travelling steps, giving 'light and shade' to the performance). • Performance with a sense of artistry • Respond with ease to the musical accompaniment • Effective and appropriate communication with the teacher/panel in the mock audition setting • Professionalism in all aspects of your approach
<p>Assessment 2 Criteria</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Well-developed ability to internalise and reproduce 'unseen' professional level exercises (appropriate to Level 3) quickly and perform them demonstrating strengthening technique • Demonstration of a range of movement dynamics (appropriate to Level 3) throughout the class and where appropriate, within an exercise (the movement dynamics will be widely varied throughout the class, in floor-work and standing, maintained through centre practice and evident in jumping and travelling steps, giving 'light and shade' to the performance). • Performance with a sense of artistry • Respond with ease to the musical accompaniment • Effective and appropriate communication with the teacher/panel in the mock audition setting • Professionalism in all aspects of your approach

Assessment 3 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Confidently performance of the selected Level 3 vocabulary demonstrating strong and secure classical ballet technique • Confident, appropriate and individual sense of performance • Varied dynamics and musicality, which are appropriately integrated to the performance of the vocabulary • Professionalism in all aspects of your approach
Assessment 4 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Confident performance of the selected Level 3 vocabulary demonstrating strong and secure contemporary dance technique • Confident, appropriate and individual sense of performance • Varied dynamics and musicality, which are appropriately integrated to the performance of the vocabulary • Professionalism in all aspects of your approach

Resources
<p>As Professional Technique 2 modules</p>

Section 1: Module descriptor [changes here require formal modification]

Module Title	Professional Preparation
SCQF Level	9
Credit Rating	10 SCQF credits/ 5 ECTS credits
Total notional student effort hours	100
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> <hr/>
Pre-requisites	None
Co-requisites	All other Level 9 modules
Anti-Requisites	None
Module overview	<p>This module covers the areas that graduating students will need to transition into employment. It includes creating and writing a CV, audition photographs and headshots, preparation of a showreel, audition technique, Equity membership and an introduction to record keeping, tax, self-employment etc.</p> <p>This module is designed to:</p> <ul style="list-style-type: none"> • Enhance your knowledge, understanding and skills in career progression and management. • Further develop the practical understanding of the world of work • Enable you to write applications for employment and produce CVs, showreels and other accompanying information
Learning Modes	Hours (Actual and Notional)

Taught classes/workshops	20
Guided study	10
Independent study	70
Total	100
Learning Outcomes	
On completion of this module, you will be able to:	
LO1	Prepare and collate information required for applications for employment and/or auditions, including a video reel, cover letter and CV
LO2	Present yourself appropriately to potential employers as a skilled, versatile, intelligent and informed dancer
Assessment	
Assessment 1, Type, scope and Weighting	Submission of CV, cover letter, photographs and showreel CV – 2 pages minimum Showreel – approximately 15-20 minutes duration Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	

This module covers topics including:

- CV writing
- Applying for jobs
- Basic knowledge of tax
- Audition preparation
- Equity
- Dancer’s Career Development visit (where possible in schedule)

There are practical sessions in the following:

Photos session for audition pictures/headshots

Coaching for showreel preparation

This module contributes to the achievement of the following Level Learning Outcomes:

LLO 4 – Knowledge, Understanding and Reflection

LLO 5 – Professional Preparation

The module is completed in term 1, to ensure that you are ready to apply for contracts as soon as the audition season commences.

Assessment Outline

Formative feedback Description and timeline	Formative feedback is given both to the group and individually during classes Individual guidance on photographs, CVs and audition preparation/advice is available throughout the term.
Summative assessment Description	Assessment 1: Submission of CV, cover letter, photographs and showreel Assessed LOs: LO1, LO2
Feedback methods	Feedback: Written Feedback There will be written feedback following submission of a draft Verbal Feedback In every class, there will be ongoing individual and group verbal feedback from the tutor Peer Feedback You will work with your peers to develop your understanding in every class and are encouraged to work with peers on filming of showreels etc

Assessment Criteria

Assessment 1 Criteria

Assessors will look for:

- A CV and cover letter tailored to a specific vacancy, which incorporates dance photographs, headshot and a brief show reel
- Appropriate use of technology in the presentation of the CV and associated information

Resources

Specific resources will vary depending on individual student requirements, but should include the following:

Hawkins, P, *The Art of Building Windmills: Career Tactics for the 21st Century* (Liverpool: GIEU, 2005) *Notebook*, (Prentice-Hall Publishing, 2002)

Parrish, D.T., (2005) *Shirts and Suits: A Guide to the Business of Creativity*, Merseyside ACME

Web Resources:

Higher Education Academy guide available at:

www.heacademy.ac.uk/resources.asp?process=full_record§ion=generic&id=71

Section 1: Module descriptor [changes here require formal modification]

Module Title	Repertoire and Performance 3
SCQF Level	9
Credit Rating	40 SCQF credits/ 20 ECTS credits
Total notional student effort hours	400
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/>
Pre-requisites	None
Co-requisites	All other SCQF Level 9 modules
Anti-Requisites	None
Module overview	<p>This module develops from ‘Repertoire and Performance 2’ in Level 2. You will work at a professional level in both solo repertoire and group repertoire in classical ballet and contemporary dance. In preparation for professional life, you will perform your selected solo at the ‘Solos Evening’ performance and rehearse in a proto-professional manner towards the Annual Performance, where final year students are featured.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Prepare students for a professional level public performance, demonstrating skills in a variety of dance genres and individually refined performance skills.
Learning Modes	Hours (Actual and Notional)
Repertoire classes/rehearsals	310

Individual ‘solo’ coaching	10
Intensive choreographic week	30
Independent study	50
Total	400
Learning Outcomes	
On completion of this module, you will be able to:	
LO1	Perform professional level repertoire on stage demonstrating secure technique
LO2	Communicated to the audience in performance with a well-developed and professional sense of artistry
LO3	Conduct yourself with professionalism in all aspects of the rehearsal and performance process
Assessment	
Assessment 1, Type, scope and Weighting	Performance on stage of professional level repertoire Solo between 2-5 minutes duration Pass/Fail
Assessment 2, Type, scope and Weighting	Continuous Observation of the rehearsal and performance process Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	

This is a key module in Level 3 which requires you to take on board professional level feedback and produce an appropriate and considered performance both technically and artistically.

In Term 1:

- A focus on preparation for the Solos Evening
- Development of work for the Annual Performance

In Term 2:

- The focus shifts to rehearsals leading towards the Annual Performance, requiring students to learn/create new work with a commissioned choreographer, retain this and implement feedback

In Term 3

- Annual Performance, featuring work of varied genres and choreographers.

This module contributes to the achievement of the following Level Learning Outcomes:

LLO 1 - Ballet Technique

LLO 2 - Contemporary Technique

LLO 4 - Knowledge, Understanding and Reflection

LLO 5 - Professional Preparation

Assessment Outline

Formative feedback Description and timeline	Formative feedback is given both to the group and individually during classes.
Summative assessment Description	Assessment 1: Performance on stage of professional level repertoire Assessed LOs: LO1, LO2, LO3 Assessment 2: Continuous observation of the rehearsal and performance process Assessed LOs: LO1, LO2, LO3

Feedback methods	<p>Feedback:</p> <p>Verbal Feedback</p> <p>In every practical class and rehearsal, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Individual Tutorial</p> <p>You will have an individual feedback tutorial following the performance assessments</p> <p>Peer Feedback</p> <p>You will work with your peers to develop your technique and understanding in every class. This is particularly important in the rehearsal period</p>
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Assessment Criteria

Assessment 1 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Technical proficiency • Appropriate performance skills • Performance with artistic integrity and a sense of individual contribution • Appropriate contribution either as a soloist or part of a group and adjustment of performance dynamics to suit
Assessment 2 Criteria	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Evidence of professionalism at all times in class and rehearsals • Highly developed self-motivation and physical preparation

Resources
Resources will be recommended by the tutors, depending on the repertoire being studied for the performance.

Section 1: Module descriptor [changes here require formal modification]

Module Title	Reflective Practice 3
SCQF Level	9

Credit Rating	10 SCQF credits/ 5 ECTS credits
Total notional student effort hours	100
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/>
Pre-requisites	None
Co-requisites	All other Level 9 modules
Anti-Requisites	None
Module overview	<p>Building on the Level 2 module 'Reflective Practice 2', this module encourages you to further develop your reflective skills to inform your practical work (and vice versa). You will continue to utilise the reflective blog on the student portal to document and reflect your learning but additionally, in this level, use it as a mechanism for Personal Career Planning and Development.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Move towards autonomy in your reflective skills • Encourage in-depth analytical skills • Facilitate consideration and documentation of career development plans • Enable you to create a Personal Development Plan
Learning Modes	Hours (Actual and Notional)
Introductory session	1
Supervised/taught group activity	10
Independent study	89

Total	100
Learning Outcomes	
On completion of this module, you will be able to:	
LO1	Identify the key points of your learning throughout the academic year, reflecting on the impact of working at 'Company' level
LO2	Assimilate, summarise and correctly reference your own reflective practice, drawing together reflections from many different areas both within and out with dance
LO3	Maintain a regime of personal and professional development, including a Personal Development Plan, to maximize long-term employability
Assessment	
Assessment 1, Type, scope and Weighting	<p>Continuous assessment of personal reflective blog</p> <p>Bi-weekly blog posts of a minimum of 400 words or equivalent</p> <p>Pass/Fail</p>
Assessment 2, Type, scope and Weighting	<p>Individual presentation of Personal Development Plan, incorporating short, medium and long-term goals</p> <p>Approximately 2000 words (if written) or 10 minutes in duration (if verbal)</p> <p>Pass/Fail</p>

Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	

As in previous levels, students are issued with a reflective task every two weeks – this task can be drawn from any of the practical sessions or more widely, from (for example) a visit to the theatre, a performance, an assessment. The purpose is to develop your ability to critically reflect on your learning and use this reflection to identify your strengths and areas for development. Throughout the year, the tasks become increasingly targeted and specific.

All students will also participate in the following:

- Bespoke refresher workshop with the Conservatoire’s Effective Learning Service to encourage in-depth reflective practice and build on Level 2
- Two-weekly issue of reflective tasks and time when the tutor is available for feedback
- Career development planning sessions

This module contributes to the achievement of the following Level Learning Outcomes:

LLO 4 – Knowledge, Understanding and Reflection

LLO 5 – Professional Preparation

Assessment Outline

Formative feedback Description and timeline	Formative feedback is given both to the group and individually during classes Written feedback is given in the reflective blog posts on the student portal Written/verbal (student preference) feedback is offered on a PDP draft
Summative assessment Description	Assessment 1: Continuous assessment of reflective blog Assessed LOs: LO1, LO2 Assessment 2: Presentation of PDP Assessed LOs: LO2, LO3
Feedback methods	Feedback: Written Feedback You will receive a written feedback comments directly on your blog posts You will also receive written feedback at the end of the year following the submission of the final blog post. You will receive written feedback on the PDP submission

Assessment Criteria

Assessment 1 Criteria	Assessors will look for: <ul style="list-style-type: none"> • Clear and thoughtful identification of the key points of learning throughout the academic year • Reflection and assimilation of the impact of learning which has taken place in different areas, both within and out with dance • Appropriate research, background reading and referencing • Regular, on-time completion of personal blog and tasks issued by tutors • Clarity and evidence of in-depth understanding of how to apply learning from various areas, both within and out-with dance, to assist overall progress • Evidence of wider reading/research
Assessment 2 Criteria	Assessors will look for: <ul style="list-style-type: none"> • Clear articulation of on-going PDP needs • Clear career goals (short, medium and long term) and the ability to make practical plans for the realisation of those goals • Strong ability to plan and manage daily workloads and schedules

Resources
<p>See Reflective Practice 2</p> <p>Cottrell, S. (2003) <i>The Personal Development Planning Handbook</i>, Palgrave MacMillan</p> <p>Web Resources:</p> <p>Allen, D, <i>The PDP Handbook</i> (2002) available at: www.economicsnetwork.ac.uk/handbook/pdp</p> <p>Edwards, G. (2005) '<i>Connecting PDP to employer needs and the world of work</i>'</p> <p>Higher Education Academy guide available at: www.heacademy.ac.uk/resources.asp?process=full_record&section=generic&id=71</p>

Section 1: Module descriptor [changes here require formal modification]

Module Title	Project
SCQF Level	9
Credit Rating	10 SCQF credits/ 5 ECTS credits
Total notional student effort hours	100
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/>
Pre-requisites	None
Co-requisites	All other Level 9 modules
Anti-Requisites	None
Module overview	<p>The 'Project' module is the opportunity for students to work in one of the following areas:</p> <ol style="list-style-type: none"> 1. Teaching Skills 2. Choreography 3. Research 4. Performance <p>Learning Outcomes and Assessment Modes are mutually constructed and agreed with the module tutor</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Give you the opportunity to participate in a performance event/teaching practice/choreographic project/research project which is allocated in the final year, in discussion between the programme team and the cohort. <p>The mode of presentation/performance will be agreed in consultation with the</p>

	student and the module co-ordinator and tutor
Learning Modes	Hours (Actual and Notional)
Introductory session	1
Supervised/taught group activity	TBC dependent on project
Independent study	TBC dependent on project
Total	100
Learning Outcomes	
On completion of this module, you will be able to:	
Note: In this module, Learning Outcomes and modes of assessment must be appropriate to the Project and the level of study, as approved by the module co-ordinator. On successful completion of this module you will be able to do one or more of the following:	
LO1	Show basic teaching skills and an ability to plan, deliver and reflect upon a short practical teaching session
LO2	Devise, create, rehearse and reflect upon a new piece of choreography
LO3	Complete an agreed research project with appropriate documentation, methodology and referencing associated with agreed subject
LO4	Perform with professional level skills within chosen subject/repertoire/project
Assessment	
Assessment 1, Type, scope and Weighting	<p>You will be assessed through one or more of the following modes:</p> <ul style="list-style-type: none"> • Practical Teaching Assessment (LO1, LO3) • Performance of choreography (LO2, LO4) • Written Research Paper (LO3) • Practical Performance (LO3, LO4) <p>Assessment criteria will be mutually constructed between you and the module co-ordinator when the project topic is agreed</p>

Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Modern Ballet
Module schedule 2024-25	
<p>Module Briefing session Individual Tutorial to construct and fulfil content, learning outcomes and assessment modes, within the context of 100 hours notional effort Group discussions Seminars (including study skills and research skills where appropriate) Teaching practice (if the 'Teaching' option is selected) Rehearsal (if 'Choreography' or 'Performance' options are selected) Individual and/or group tutorials</p> <p>This module can be responsive to opportunities available to the department on an ad-hoc or one-off basis. Recent examples of performance opportunities include the 'Ballet and Song' performance, 'Plug and Dance' and 'Wee Hansel and Gretel' with Scottish Ballet. Additionally, opportunities for students to choreograph or teach come up regularly, which may also be considered for this module.</p>	
Assessment Outline	
Formative feedback Description and timeline	To be agreed when project proposal approved
Summative assessment Description	To be agreed when project proposal approved
Feedback methods	Feedback: To be agreed when project proposal approved
Assessment Criteria	
Assessment 1 Criteria	To be agreed when project proposal approved
Assessment 2 Criteria	
Resources	
Guidance on resources will be provided when the project is agreed.	

