



The Open
University

FOUNDATION DEGREE Dance

YEAR 2 Course Handbook

2018-19



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Welcome

Welcome to Ballet West and the Foundation Degree in dance, validated by the Open University.

Ballet West has a considerable reputation for providing world-class vocational ballet training. Everyone at Ballet West is looking forward to continuing to work with you; helping you to achieve everything you want for yourself as a dancer and as an individual.

I hope that your time at Ballet West will be fulfilling and enjoyable.



Gillian Barton, Principal

Programme Information

Course Handbook

Every student receives a Course Handbook at induction. It is designed to provide an overview of your chosen course and the most important issues affecting your studies such as the course structure, unit outlines and ways in which you will be assessed. If you need more information about any of the topics covered, please ask your tutors. You should keep your handbook until you have completed your studies as you may wish to refer to this information throughout your course.

School Handbook

You have received a school handbook already. This covers all the policies, procedure and rules of Ballet West. These can also be viewed on the Ballet West Website (balletwest.ac.uk) or on the Teams sites.

Academic Calendar

	First Date	Last Date
Term 1	10/09/18	20/12/18
October Holiday	19/10/18	29/10/18
Term 2	07/01/19	12/04/19
Reading Week	16/02/19	25/02/19
Term 3	29/04/19	28/06/19

Staff

Principal

Gillian Barton

gillian.barton@balletwest.ac.uk

Programme Manager

Mike Rowell

mike.rowell@balletwest.ac.uk

Vice Principal for Teaching and Learning

Jonathan Barton

jonathan.barton@balletwest.ac.uk

Office Staff

Heather Hardstaff

Office & RAD Examinations

heather.hardstaff@balletwest.ac.uk

Linsey Johnstone

Finance

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Mike Rowell

Registry

registry@balletwest.ac.uk

Teaching Staff

Jonathan Barton

Ballet

jonathan.barton@balletwest.ac.uk

Maggie Clunie

Study Skills

maggie.clunie@balletwest.ac.uk

Sonia Fajardo	Ballet & Performance	sonia.fajardo@balletwest.ac.uk
Martin Fenton	Head of Dance Contemporary Jazz	martin.fenton@balletwest.ac.uk
Jordi Guitart	Jazz	Jordi.guitart@balletwest.ac.uk
Daniel Job	Ballet	daniel.job@balletwest.ac.uk
Andrew McNicol	Choreography	andrew.mcnicol@balletwest.ac.uk
Indra Reinholde	Contemporary	indra.reinholde@balletwest.ac.uk
Natasha Watson	Choreography Ballet Body Conditioning	natasha.watson@balletwest.ac.uk

External Examiner

Dr Geraldine Morris Reader in Dance, University of Roehampton

Contact details

All staff can be contacted through their Ballet West email addresses, through Teams or the Ballet West office, in person or by calling 01866 822641.

Student Support

Principal

The Principal is Mrs Gillian Barton and she is responsible for the overall running of Ballet West.

Programme Manager

The course manager is Mike Rowell. He is responsible for the day to day management of the course. If you have a question that relates to your studies or assessments, contact Mike on 01866 822725 mike.rowell@balletwest.ac.uk or call into his office (above lecture room).

Pastoral Care

At Ballet West we care about your physical and emotional wellbeing. From time to time you may feel the need to talk to someone about how you are feeling. You can access help in the following ways:

Through the Principal, Gillian Barton - appointments can be made through Heather in the office, or directly by text on phone number 07378888586. Gillian can be contacted at any time and will endeavour to meet with you as soon as possible.

If you prefer to meet with someone not on the Ballet West staff, Tom Telfer, the local minister is happy to meet with you in confidence on any matter. He has vast experience in working with young people. Tom's telephone number is 01866 822204.

Ballet West has a private health clinic with Dr Landon every Tuesday. There is no cost to the student for this service. Dr Landon can refer students for counselling or nutritional guidance and these services are readily available. Ishbel Dunun (counsellor) is based in Taynuilt and has a lot of experience in helping dancers with issues that can affect them.

Students can make appointments to see a doctor at the Taynuilt Medical Practice on any other day and do not need to wait for the Tuesday clinic to be seen. Ishbel Dunun (counsellor) is based in Taynuilt and is very familiar in treating issues that can affect dancers.

If preferred, students can talk to a trusted teacher in the first instance who will help them get the help they need.

Student Support

Academic support is available from Maggie Clunie (maggie.clunie@balletwest.ac.uk). She will meet with all students at the beginning of the year to discuss your learning support needs. Please contact Maggie via email if you want to discuss any support issues during your time at Ballet West.

Assessment Arrangements

If you have a disability (eg dyslexia) that makes usual assessment procedures difficult for you or have had special arrangements made for assessments at school, please contact your tutors.

You should also include this information on the student record form completed at induction. You should discuss any arrangements with your unit tutors or the Programme Manager and steps will be taken to ensure that arrangements can be made to assist the assessment process.

Student Representatives

The student body on each level of the course will be invited to elect and appoint each year two representatives to the Course Committee. One of these representatives will sit on the Academic Board to represent the course.

All student representatives are encouraged to bring issues concerning students to the course committee and to provide the student body they represent with feedback from these committees and boards. To facilitate this flow of information student representatives are encouraged to organise meetings of students and be available to students who want to discuss issues on a one-to-one basis.

We would encourage you to become involved in the Student Representative system and use it to create a dialogue between students and staff - if we don't know about problems, we can't fix them!

The student feedback system is not only about problems and issues, but also a way for the students to say what they enjoy and think works well.

Library and Online Facilities

Reading List

Ballet West has a library of DVDs and dance related books, including copies of all texts recommended for all units. A briefing on the range of resources available and how to access them will be given at the beginning of the year. We particularly recommend that you have your own copy of -

- Cottrell, Dr Stella, **The Study Skills Handbook** (Paperback) Palgrave Macmillan; 4th Edition, 2013

Office 365 accounts

All students are issued with an Office 365 account at induction. This will enable you to -

- Access your Ballet West email - this is the email address that we will contact you about course information - we will not use your personal email addresses. All Ballet West email addresses have the form **firstname.surname@balletwest.ac.uk**
 - You can log-in to your account through the web at office.portal.com
 - You can also set up your account on your phone's email app or Outlook
 - Your default password will be given to you at induction - you will be prompted to change this the first time you log in.
- Download Office 365 to your own laptops, tablets and phones (you are permitted to download to a maximum of 5 devices). This provides you with Word, Powerpoint, Teams, One Drive and other apps that you will find useful in your studies.

Teams

New for 2018-19, we are using the Teams app, which is part of Office 365 as a Virtual Learning Environment (VLE).

You can access Teams through your Office account. It can either be viewed through the web or as an app. It is recommended that you download the Teams App to your computers and phones. It is available from Google play or the apple App store.

Teams will be used for -

- Staff and students to communicate with each other, in general and about course work
- Students to tell the office about absence and request absence
- Students to talk to each other and have class discussions
- Keeping you informed about assessments and other assignments
- Providing links to
 - course information and resources
 - the Ballet West library catalogue
 - study skills information
 - academic online resources
 - the academic journals, Dance Research and Dance Research Journal
 - choreographic resources

- Turnitin where you submit your written assessments.
- All Ballet West policies and downloadable forms

This is a new system that we are using for the first time. We would welcome your feedback on how to improve the content and how it is used.

Computer Room

- There are 5 PCs for students use in the computer room. Each is connected to the internet and a printer and has Microsoft Office and Audacity (music editing app) installed, as well as the usual windows 10 apps.
- You will be given your own email address and password at induction and this serves as the log-in to these computers. There will be a first-time only set-up process when you use each of these computers. Once logged in you can connect to your email through the Windows 10 Mail app and your individual One Drive cloud storage.
- The wireless router in the room also enables you to connect your laptop to Wi-fi. The connection is **Ballet West** and the password is **taynuilt**
- The computers are connected to an A4 black and white printer in the room. Please print only what is necessary for your studies. If you need anything printing in colour, in A3 or if you want to scan anything, please see the office.
- Do not store your only copy of course work on the computers. You should keep backups of all work on a memory stick or in cloud storage and retain copies of all assessments in case you, or your tutor, require another copy.
- Please SHUT DOWN computers after use

Ballet West Library

The Ballet West library catalogue can be accessed through the website. This enables you to search the books and DVDs in the library it also lets you see if the book you are interested in is available and place holds on books that are currently unavailable.

The library & IT room currently operates on open access basis. We believe that students should have access to learning facilities at all times. In return we ask students to respect the trust that has been placed in them and understand that misuse of IT equipment and the theft of books and DVDs only affects their fellow and future students.

Signing-Out Books & DVDs	Returning Books & DVDs
<ul style="list-style-type: none"> • Choose a book or DVD • Remove the card, sign and date the reverse and place it in the blue card index box 	<ul style="list-style-type: none"> • Return all books & DVDs to the SCHOOL OFFICE

Notes:

- Please do not keep books for more than 2 weeks. (It may be necessary to put a particular book on “short-term loan” if it is in demand). You will receive emails to remind you when books are due or overdue.

- If a book you want is not on the shelves, place a hold on the book through the website and we will find the book and let you know when it is available.
- Please do not have more than 3 books out at any time.
- If you have finished with a book - return it. Someone else may want to read it!
- Please look after these books - we'd rather buy more titles or more copies of popular books than replace lost or damaged ones.
- Remember, **YOU** are responsible for the books while they are signed out in **YOUR NAME**. Do not pass books to other students without first signing it in and getting the other student to sign it out.
- We will charge **YOU** a replacement fee for any books damaged or lost while signed out in **YOUR NAME**.

Attendance and Withdrawal

Attendance

Due to the nature of practical dance training a very high level of attendance is extremely important for all students of the following reasons:

- The collaborative nature of the course requires all students to contribute to group projects and performances. Absentee students can affect the learning of others in the group.
- Prolonged absence from physical exercise can result in health and safety risks on return.
- Where modules are assessed through a process of continuous assessment it is assumed that you will be thoroughly engaged in a longitudinal process of participation, reflection, development and advancement. Any absence will inevitably impact negatively on your work and consequently your assessment grades.

Absence should be restricted to medical or compassionate absence.

A rigorous assessment monitoring procedure is in place. The purpose of this is three-fold.

- To ensure your safety and well-being and provide support if necessary.
- To highlight any student who has frequent or prolonged absence, which may be an indicator of other issues and pastoral student support may be required.
- To ensure that you are fully engaged with the programme. Prolonged or frequent, unexplained absence could be grounds for excluding you under the student regulations.

Attendance monitoring is particularly important for overseas students whose attendance is a requirement under their tier 4 visa.

Procedures are in place for students to request authorised absence from classwork. This will usually be granted unless it is considered that the frequency or duration of the absence seriously affects your learning of the student, or the learning of other students.

Absence from single assessments can also be requested and must be accompanied by a Late Authorisation request. Authorisation will only be granted under certain unavoidable circumstances.

Unavoidable, prolonged absence covering a significant amount of teaching or a number of assessments will be dealt with under the Personal Extenuating Circumstances (PEC) procedures. PEC procedures will also be used if you are absent from an assessment without authorisation and due to serious and unavoidable personal circumstances.

You are entitled to withdraw from your course and that decision must always lie with you. You are encouraged to discuss possible withdrawal with staff and the Principal prior to making a decision.

Attendance Procedures

All members of the Ballet West community have responsibilities for maintaining and monitoring student attendance.

As a student, you are required to -

- Report any absence to the office by through Teams on the first day of absence, so that staff can be informed.
- Seek permission in advance for any planned absence using the Authorised Absence Form - available on Teams
- If planned absence includes one or more assessments a Late Authorisation Form must also be completed - available from the office or the programme manager.
- Provide medical evidence, if requested, for any lengthy absence or any absence that includes a practical assessment.
- Discuss any issue that is causing frequent or prolonged absenteeism with your tutors or the Principal.

Authorised Absence Request

- **Authorised Absence Forms** are available on Teams to request absence from Ballet West during term time. The minimum time for which a request should be submitted is one day and must be completed for any classes that you are missing.
- Completed forms must be submitted at least 2 days BEFORE the period of absence and must be approved before you leave the school.
- It is your responsibility to ensure that you catch up on any work which you miss during your absence.
- If you will miss an assessment during your absence, you **MUST** complete a **Late Authorisation Form** (available from the website or the school office) and submit it with your absence from.

Permanent Withdrawal Procedure

- If you are considering withdrawal from the course, you should first discuss the matter with the Principal and Programme Manager at the earliest opportunity.
- The Principal will seek to determine the reasons for your withdrawal and whether any actions can be taken to resolve any issues you may have. The final decision to withdraw from the course will always rest with you.
- It is the responsibility of the Principal and Programme Manager to discuss the consequences of withdrawal in terms of academic progression and student funding.
- If you decide to withdraw from the course, you should submit a **Withdrawal Form**, which is available from the office, to the Programme Manager.

- If you fail to attend classes without explanation, as recognised through the attendance policy and procedure, every attempt will be made to contact you. If it transpires that you have left the course without notification, written confirmation of that decision must be sought. This should normally be completion of a withdrawal form, but an email or letter clearly stating the decision to leave is acceptable. In the latter case, a withdrawal form will be completed by the Programme Manager.
- The Programme Manager is responsible for contacting
 - The Open University to deregister the student.
 - The SLC to notify the change of circumstances and stop student funding.

Temporary withdrawal (interruption of studies)

- You may temporarily withdraw from your studies for up to twelve months. This will usually be due to injury or other personal circumstances and will be considered under the extenuating circumstances regulations and procedures.
- The Programme Manager will notify the SLC who will suspend further fee and maintenance payments.

If you permanently or temporarily withdraw from the course you will still be required to pay the full fees for the year including any loan amount that you expected to be received from the Student Loans Company, but which will not be paid due to you no longer being enrolled on a course of study.

Programme specification

Overview / factual information

Programme/award title(s)	Foundation Degree Dance
Teaching Institution	Ballet West
Awarding Institution	The Open University (OU)
Credit points for the award	240
Programme start date	September 2017
Underpinning QAA subject benchmark(s)	Dance, Drama and Performance
Duration of the programme for each mode of study (P/T, FT, DL)	Full time only 2 years

Educational aims and objectives

The overarching aim of the programme is to produce Foundation Degree graduates who are capable of progressing to further study to gain employment as dancers.

Direct access to the world of work is possible and, in common with other Foundation Degrees, a significant proportion of the programme is focused on work related learning. You will experience the daily professional routine of morning ballet class and devise/learn, rehearse and publicly perform four dance productions over the two years of the course. These activities will give you the genuine experience of being members of a touring dance company. In total 180 of the 240 credits in the programme relate directly to the professional practice of dancers, in technical classes and preparation for performance. Specifically, the 60 credits in the Professional Practice and Performance strand are equivalent to you receiving an apprenticeship in a dance company.

On completion of the Foundation degree, you will be a skilled dance practitioner, who possesses a developing personal appreciation of the nature and potential of dance as an art form and be able to reflect on your own abilities and areas of potential growth.

The philosophy of the programme is to provide structures in which you can test out and develop your skills, working methods and principles predominantly as performers but also as choreographers, researchers and writers. The programme seeks to expand your knowledge, experience and appreciation of the nature of dance practices within a variety of contexts.

This two-year intensive programme draws students from a variety of dance experiences. Curriculum design therefore seeks to provide all students with a secure foundation in the Principal dance styles of classical ballet, contemporary and jazz dance, with an emphasis on classical ballet and, to a lesser extent, contemporary dance. It also offers other areas of study (choreography and the cultural contexts of dance) to broaden your experience and the potential for further study and career opportunities.

The programme seeks to provide a learning environment that is both challenging and supportive.

The first year aims to build your confidence, deepen and widen the different previous experiences students are bringing to the programme and embed vital skills and competencies. The second year provides greater opportunities to develop dance technique and encourage creative expression and risk-taking in a safe and supportive artistic environment. Through providing students with knowledge and experience of different practical approaches and critical perspectives, the

programme seeks to encourage an awareness of students' dance practice and development as reflective practitioners.

The programme aims:

1. To provide students with well-developed abilities, competencies and skills central to dance performance, choreography and critical analysis.
2. To produce graduates with a well-developed, embodied understanding of the expressive dancing body.
3. To promote reflection on the nature and potential of dance as an art form.
4. To promote appreciation of the relationships between dance practice and its aesthetic, cultural and social, contemporary contexts.
5. To prepare students to transition to further study or careers in dance.
6. To ensure that students acquire a range of more general, transferable skills in problem solving and effective communication, teamwork and working independently, to facilitate access to a broad range of educational and employment opportunities after graduation.
7. To provide a supportive environment for students and staff which encourages independent thinking, creative risk-taking, and freedom of artistic expression.
8. To encourage students to progressively take ownership and direction of their learning so that they may develop as independent life-long learners.

Relationship to other programmes and awards

The Foundation Degree is designed to articulate with the one-year BA(Hons) degree offered at Ballet West. This structure provides the opportunity for students to leave after two years to start a career, having achieved a recognised qualification. The opportunity is then available for the students to return to study after a period of work and complete the BA(hons) degree.

Programme Outcomes

Intended learning outcomes are listed below with paragraph references to QAA Subject benchmark statements for Dance, Drama and performance, July 2015
<http://www.qaa.ac.uk/en/Publications/Documents/SBS-Dance-Drama-Performance-15.pdf>)

A. Subject Knowledge, understanding and abilities		
Learning outcomes :	Learning and teaching strategy/ assessment methods	
On successful completion of this programme students will be able to demonstrate:	Learning and Teaching	Assessment
A1 A knowledge of well-established modes of performance and of concepts in cultural theory as a framework for contextualising artistic practice.	Lectures and seminars Rehearsals	Essays & Critical reviews Logbook
A2 A detailed understanding of the range of processes by which dance performance can be created and an ability to select some of the processes to own practice with support.	Choreographic workshops, rehearsal, lectures	Performance of choreography Logbook Presentation viva voce
A3 A developing awareness of well-established dance practices and key dance practitioners.	Lectures and seminars	Essays Critical reviews

B. Subject specific skills		
Learning outcomes:	Learning and teaching strategy/ assessment methods	
On successful completion of this programme students will be able to demonstrate:	Learning and Teaching	Assessment
B1 An ability to execute advanced technical dance skills in class and performance, across a range of styles.	Dance technique classes and rehearsals	Continuous assessment of technique classes and rehearsals. Assessed classes Performances, internal and external (public)
B2 An ability to apply a level of personal artistry in performance which is moderately developed in confidence and consistency.	Dance technique classes and rehearsals	Continuous assessment of technique classes and rehearsals. Assessed classes Performances, internal and external (public)

B. Subject specific skills		
B3 An ability to undertake independent research to demonstrate understanding of dance within cultural contexts.	Lectures and seminars	Essays Critical reviews

C. Generic and Graduate Skills		
Learning outcomes:	Learning and teaching strategy/ assessment methods	
On successful completion of this programme students will be able to demonstrate:	Learning and Teaching	Assessment
C1 Ability to utilise a limited range of critical and analytical skills to demonstrate an understanding of own and other's artistic practice and be able to communicate in both oral and written form demonstrating understanding of basic scholarly conventions.	Lectures and seminars	Presentation Viva voce Essays & Critical Reviews
C2 Ability to engage in teamwork, supporting other team members and pursuing joint goals	Choreographic workshops, rehearsal, lectures	Performance of choreography Performances, internal and external (public) performances
C3 Ability to work with limited support, pursuing own objectives, managing workload and meeting deadlines.	Choreographic workshops, rehearsal, lectures	Performance of choreography Essays & critical reviews Presentation
C4 Ability to utilise basic information retrieval skills; gathering, sifting and evaluating materials for specific and well defined purposes	Lectures and seminars	Presentation & viva voce Essays & critical reviews

Learning and Teaching Strategy

Consideration is given to both the diverse backgrounds of the students and the intensive nature of the degree year. The design of the degree seeks to reflect the QAA Benchmark Statements *Dance, drama and performance 2015*, notably 6.5 that “experiential learning is a key principle of study”.

Regular technique classes form a fundamental basis in enabling you to cultivate, maintain and progress an articulate and expressive dancing body/mind able to meet the demands of performance and choreographic work.

The Professional Practice and Performance strand is an essential vehicle in providing opportunities for you to gain work related experience of performing. It also provides the knowledge required for you to be a safe and healthy dance practitioner. The performance tour is a significant event within the student learning experience, a motivational goal to work towards, and an opportunity no doubt to hone skills in dealing with new situations, problem-solving and working effectively with others.

The study of choreography brings together practical, studio-based exploration with seminar discussion thus seeking to connect acquisition of skills in dance making with an intellectual appreciation of, and verbal dexterity in, discussing questions of cultural relevance, aesthetics and key concerns in current choreographic practice. Workshops with professional choreographers and viewing dance performances are crucial in extending this understanding of current practice and its derivative sources.

These many experiential learning opportunities are complimented by learning opportunities which seek to broaden your knowledge and appreciation of dance and other art forms in relation to notions of dance in wider culture. Lectures are delivered alongside seminars drawing on a variety of learning methods including discussion and observation of work on recorded media. While essay assignments here offer opportunity to expand skills in writing, other modules provide the chance for students to further your oral communication skills, through presentations and viva voce assessments.

You will be given opportunities to learn a number of digital technology skills, including music editing for dance and power point presentations.

The degree aims to reflect the Benchmark Statement 6.11

“Opportunities for formative and summative assessment are provided in a variety of modes, which assess critical understanding, knowledge, ability, technique, creativity, artistry and application”

Those included in this foundation degree include

- coursework, for example:
 - Continuous assessment in practical classes
 - Continuous assessment in rehearsal and performance
 - Essays
 - Critical evaluations
 - Journals
- examination
 - Audition classes
 - Practical (for example, internal (restricted) and/or public performances)
 - Oral presentation
 - viva voce*

The variety of learning methods and assessment tasks within the programme include many opportunities for students to receive formative feedback. Formative assessment includes verbal feedback, physical/kinaesthetic information, feedback from peers, self-observation including use of video, as well as written feedback. Feedback on summative assessment may be in written form or given verbally during individual tutorials.

Programme Structure

Programme Structure - Year 1	
Compulsory modules	Credit points
Ballet Techniques 1	30
Dance Techniques 1	30
Choreography 1	30
Professional Practice and Performance 1	30

Programme Structure - Year 2	
Compulsory modules	Credit points
Ballet Techniques 2	30
Dance Techniques 2	30
Choreography 2	30
Professional Practice and Performance 2	30

Curriculum Map

This table indicates which study units assume responsibility for delivering (shaded) and assessing (✓) particular programme learning outcomes.

		Programme outcomes									
Level	MODULE	A1	A2	A3	B1	B2	B3	C1	C2	C3	C4
4	Ballet Techniques 1				✓	✓		✓	✓	✓	
	Dance Techniques 1				✓	✓		✓	✓	✓	
	Choreography 1	✓	✓	✓				✓	✓		✓
	Professional Practice and Performance 1				✓	✓			✓	✓	

		Programme outcomes									
Level	MODULE	A1	A2	A3	B1	B2	B3	C1	C2	C3	C4
5	Ballet Techniques 2				✓	✓		✓	✓	✓	
	Dance Techniques 2				✓	✓		✓	✓	✓	
	Choreography 2		✓				✓	✓	✓		✓
	Professional Practice and Performance 2				✓	✓			✓	✓	

Module Specifications

Ballet Technique 2

1. Module information			
Module tutor	Sonia Fajardo	Level / Credit value	5 / 30
Module type	Taught Practical studio based	Notional learning hours	300

2. Rationale for the module and its links with other modules
<p>This module builds on the technique developed in Ballet Techniques 1, introducing students to more advanced and complex technical skills in ballet and developing personal style and artistry. The module is complimentary to the skills that they will learn in Dance Techniques 2 and will provide the advanced techniques which will be used in the performance contexts of Professional Practice and Performance 2.</p>

3. Aims of the module
<p>This module builds on the foundation developed in Ballet Technique 1. Technical ballet classes incorporating barre work, centre practice, adage, pirouettes, allegro and pointe work for female students. Classes include more complex steps and an advanced level of technical ability and a developing sense of performance quality is expected. Students work with resident and guest teachers and are required to learn new steps and combinations quickly and reproduce them accurately. Solo and <i>pas de deux</i> technique is developed to an advanced level of technical and performance skills.</p>

4. Pre-requisite modules or specified entry requirements
Pre-requisite Ballet Techniques 1

5. Intended learning outcomes (mapped against QAA subject benchmarks July 2015)	
A. Subject Knowledge, understanding and abilities	Learning and teaching strategy

B. Subject Specific Skills	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i></p> <p>B1: Demonstrate an advanced standard of ballet technique which shows progression from Ballet Technique 1, including pointe work for female students, with a detailed understanding of classical form and, and a use of core stability and turn out which is developing but may not be applied consistently.</p> <p>B2: Demonstrate performance qualities, specifically musicality, characterisation and engagement with audience which are developing but may not be applied consistently.</p>	<p>Teaching is delivered through standard format ballet classes by resident or guest teachers and choreographers. Exercises are described and demonstrated by the tutor and repeated by students with feedback being given verbally to students as a group or individually throughout the class. The process is iterative with feedback leading to improvement and development of skills.</p> <p>Technical ballet classes incorporating barre work, centre practice, adage, pirouettes, allegro and pointe work for female students.</p>

B. Subject Specific Skills	Learning and teaching strategy
	<p>Repertoire classes include a range of solo, <i>pas de deux</i> and group work. Classes include steps of increasing complexity and an advanced level of technical ability and performance quality is expected.</p> <p>The rehearsed assessment class is delivered by a resident teacher and the students will be taught the class prior to assessment.</p> <p>Students are expected to independently work on their fitness.</p>

C. Practical and professional skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C1: Analyse their own technical ballet ability, identifying strategies for further development with limited supervision.</p> <p>C2: Work safely in ballet class and rehearsal, incorporating standard codes of conduct into their own practice.</p> <p>C3: Demonstrate personal organisational skills including time keeping and self-led practice with limited supervision and direction.</p>	<p>Throughout technical ballet classes and rehearsals students are made aware through verbal description and feedback of the correct technique. Their ability to improve their technique in response to feedback and their own self-awareness is part of the assessment process</p> <p>Description and feedback on class etiquette and working practices of professional dancers is also an integral part of the teaching and learning process and how correct practices are adopted by students is part of the assessment process.</p>

6. Indicative content.									
<p>This is a practical unit delivered entirely in dance studios. Student receive daily technical ballet classes incorporating barre work, centre practice, adage, pirouettes and allegro. Further classes in repertoire, <i>pas de deux</i>, pointe work for female students and classes for male ballet techniques are also taught.</p> <p>Students are expected to undertake independent practice and reading.</p>									
<table border="1"> <thead> <tr> <th data-bbox="199 1733 887 1787">Teaching Method</th> <th data-bbox="887 1733 1035 1787">Hours</th> </tr> </thead> <tbody> <tr> <td data-bbox="199 1787 887 1841">Studio based classes</td> <td data-bbox="887 1787 1035 1841">260</td> </tr> <tr> <td data-bbox="199 1841 887 1895">Independent practice and reading</td> <td data-bbox="887 1841 1035 1895">40</td> </tr> <tr> <td data-bbox="199 1895 887 1942"></td> <td data-bbox="887 1895 1035 1942">300</td> </tr> </tbody> </table>	Teaching Method	Hours	Studio based classes	260	Independent practice and reading	40		300	
Teaching Method	Hours								
Studio based classes	260								
Independent practice and reading	40								
	300								

7. Assessment strategy, assessment methods and their relative weightings

Continuous assessment of classwork	60 %
Rehearsed assessment class	20 %
Performance of solo	20 %

This mix of continuous assessment and examination classes encourages students to maintain a consistent standard in all classes as well as preparing for more stressful situations, such as they will encounter in their professional lives. The element of continuous assessment also partly mitigates against poor performance by a student in an examination situation, possibly due to injury.

In addition, students rehearse and perform a piece of solo ballet repertoire chosen for them by a tutor.

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes				
	B1	B2	C1	C2	C3
Classwork	✓	✓	✓	✓	✓
Rehearsed assessment class	✓	✓		✓	
Performance of solo repertoire	✓	✓			

9. Teaching staff associated with the module

Sonia Fajardo (Module Leader)	sonia.fajardo@balletwest.ac.uk
Natasha Watson	natasha.watson@balletwest.ac.uk
Daniel Job	daniel.job@balletwest.ac.uk
Jonathan Barton	jonathan.barton@balletwest.ac.uk
Andrew McNicol	andrew.mcnicol@balletwest.ac.uk

10. Key reading list

Author	Year	Title	Publisher
Fay, Maria	1997	Mind Over Body, the Development of the Dancer-the Role of the Teacher	A & C Black Publishers Ltd
Serebrennikov, Nikolai	2000	Pas de Deux, A Textbook on Partnering. 2nd edition	University Press of Florida
Royal Academy of Dancing	2002	The Progressions of Classical Ballet Technique	Royal Academy of Dancing

11. Other key indicative texts (e.g. websites)

Ballet Evolved: The Evolution of Pointe Work
<https://www.youtube.com/watch?v=510WnZQUgac>

Athletics and Artistry: Striking the Balance

http://www.dancespirit.com/uncategorized/athletics_and_artistry_striking_the_balance/

12. Recommended reading list

Author	Year	Title	Publisher
Brinson, Dr P & Dick, F	1996	Fit to Dance	Calouste Gulbenkian Foundation
Reyna, F.	1964	Concise History of Ballet	Thames and Hudson

Dance Technique 2

Module Information			
Module tutor	Indra Reinholde	Level / Credit value	5 / 30
Module type	Taught Practical studio based	Notional learning hours	300

2. Rationale for the module and its links with other modules

This module builds on work in Dance Techniques 1 and provides students with advanced technical skills in jazz and contemporary dance and is complementary to the skills that they will learn in the Ballet Techniques 2.

It will provide the more advanced techniques which will be used by in the performance contexts of Professional Practice and Performance 2.

3. Aims of the module

This module builds on the foundation developed in year 1 in jazz and contemporary dance techniques and body conditioning. Classes include more complex dance technique and an advanced level of technical ability and performance quality is expected. Students may contribute to the choreographic process to collaboratively generate original work.

Body conditioning classes, include Pilates, have an emphasis on instilling safe exercise practice in students. Students develop a personalized body conditioning plan based on their year 1 reflective journal and continue to document, and reflect on, their progress.

4. Pre-requisite modules or specified entry requirements

Dance Techniques 1

5. Intended learning outcomes (mapped against QAA subject benchmarks July 2015)

A. Subject Knowledge, understanding and abilities	Learning and teaching strategy

B. Subject Specific Skills	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i></p> <p>B1: Demonstrate an advanced standard of jazz technique through practical performance of work which demonstrates progression from Dance Techniques 1 with a consistent use of core stability.</p> <p>B2: Demonstrate an advanced standard of contemporary dance technique through practical performance of work which demonstrates progression from Dance Techniques 1 with a consistent use of core stability.</p> <p>B3: Perform jazz sequences and choreography demonstrating performance qualities of musicality</p>	<p>Teaching is delivered through dance or body conditioning classes by resident or guest teachers and choreographers. Exercises are described and demonstrated by the tutor and repeated by students with feedback being given verbally to students as a group or individually throughout the class. The process is iterative with feedback leading to improvement and development of skills.</p> <p>Students are expected to independently work on their fitness and technical skills and supplement class based learning with reading.</p> <p>Teaching is delivered through rehearsal of dance phrases and repertoire led by resident or guest</p>

B. Subject Specific Skills	Learning and teaching strategy
<p>and characterisation appropriate to the choreographer's vision.</p> <p>B4: Perform contemporary sequences and choreography demonstrating performance qualities of musicality and characterisation appropriate to the piece of work.</p>	<p>teachers or choreographers. Phrases or repertoire are demonstrated either live or through video followed again by an iterative process of feedback and repetition.</p>

C. Practical and professional skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C1: Analyse and reflect critically on their own strengths and weaknesses in body conditioning with occasional direction, identifying personalised strategies for further development</p> <p>C2: Work safely in class and rehearsal with occasional direction, incorporating standard codes of conduct into their own practice.</p> <p>C3: Demonstrate personal organisational skills including time keeping and self-led practice with occasional supervision.</p>	<p>Throughout technical dance classes and rehearsals students are made aware through verbal description and feedback of the correct etiquette and working practices of professional dancers.</p>

6. Indicative content.

This is a largely practical unit delivered in dance studios. Students receive technical jazz and contemporary classes and work on original choreography with a variety of choreographers and teachers offering different styles of dance.

Students attend body conditioning classes and prepare a reflective journal detailing their progress and their reflections on it. The journal should build on the work completed in dance techniques 1 and demonstrate progression, focussing on the areas of development identified by the student. The journal should include a detailed plan for further development.

Students are expected to undertake independent practice and reading.

Teaching Method	Hours
Studio based classes - Jazz	100
Studio based classes - Contemporary	100
Studio based classes - Body conditioning incl Pilates	60
Independent practice and reading	40
	300

7. Assessment strategy, assessment methods and their relative weightings

Assessment methods

Continuous assessment of jazz classwork	15%
Performance in a choreographed jazz piece	10%

7. Assessment strategy, assessment methods and their relative weightings		
Continuous assessment of contemporary classwork	30%	
Performance in a choreographed contemporary piece	20%	
Continuous assessment of body conditioning classwork	15%	
Plan and reflective journal of progress in body conditioning	10%	

Students are assessed both through continuous assessment of classwork and their performance of rehearsed choreography, which could be group work, solos or partner work.

Body Conditioning is assessed through continuous assessment of classwork and a written journal produced by students.

8. Mapping of assessment tasks to learning outcomes							
Assessment tasks	Learning outcomes						
	B1	B2	B3	B4	C1	C2	C3
Classwork - jazz	✓		✓			✓	✓
Performance of jazz choreography	✓		✓				
Classwork - contemporary		✓		✓		✓	✓
Performance of contemporary choreography		✓		✓			
Classwork - body conditioning	✓	✓				✓	✓
Reflective journal					✓		

9. Teaching staff associated with the module	
Name and contact details	
Indra Reinholde (module leader)	indra.reinholde@balletwest.ac.uk
Martin Fenton	martin.fenton@balletwest.ac.uk
Jordi Guitart	jordi.guitart@balletwest.ac.uk

10. Key reading list			
Author	Year	Title	Publisher
Reeve, Justine	2011	Dance Improvisations	Human Kinetics
McWaters, Debra	2008	The Fosse Style	University Press
Bussell, Darcey	2007	Darcey Bussell's Dance Body Workout	Michael Joseph
Celichowska, R.	2000	The Erick Hawkins modern dance technique	Princeton Book Company

11. Other indicative text (e.g. websites)
Kim Gavin - website www.kimgavin.com

Choreography 2

Module Information			
Module tutor	Natasha Watson	Level / Credit Value	5 / 30
Module type	Taught Practical studio and lecture room based	Notional learning hours	300

2. Rationale for the module and its links with other modules

This module builds on the work in choreography 1 and provides students with a deeper cultural context for their performance and technical work. It includes practical lessons on choreography which link to professional performance modules. The lectures on cultural context will assist in their understanding of repertoire works.

3. Aims of the module

This module builds on the methods and tools used to create movement material learned in year 1 and encourages students to research and examine dance more deeply in a cultural context. Students plan and choreograph their own work and give a presentation on it to tutors and peers.

Students will examine dance and its role in 20th and 21st century culture with specific reference to choreographers and works which are influenced by the cultural topics of gender, sexuality, race and politics.

4. Pre-requisite modules or specified entry requirements

Choreography 1

5. Intended learning outcomes (mapped against QAA subject benchmarks July 2015)

A. Subject Knowledge, understanding and abilities	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i></p> <p>A1: Generate new movement material using complex tools and a combination of methods.</p> <p>A2: Demonstrate an in-depth understanding of the artistic choices made in individual work.</p>	<p>Learning outcomes are delivered through a series of lectures covering an overview of cultural topics in 20th and 21st century dance. Students will be encouraged to discuss and analyse works and develop research and other study skills.</p>
B. Subject Specific Skills	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i></p> <p>B1: Demonstrate knowledge and understanding of key current cultural influences in ballet and contemporary dance, specifically those relating to race, gender, sexuality and politics.</p>	<p>Learning outcomes are delivered through choreographic workshops where resident and guest choreographers introduce students to various methods and tools used to create choreographic material and relate these to key choreographic practitioners.</p> <p>Students are required to generate their own material independently using their peers as dancers.</p>

C. Practical and professional skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C1: Demonstrate complex skills in verbal and written presentation including an ability to reflect on own work and correct practice in academic writing.</p> <p>C2: Demonstrate personal organisational skills and leadership of a peer group in realising a project with minimal supervision and support</p> <p>C3: Demonstrate analytic and reflective skills in the research and interpretation of information from text, video and live performance</p>	<p>This module provides opportunity to develop a number of key transferrable skills relating to working with others and presenting ideas and the results of research to others in a verbal and written form.</p>

6. Indicative content.														
<p>This module combines lectures, workshops and an independent project by students.</p> <p>Practical choreographic processes are discussed and used in a studio setting and supported by a series of lectures on cultural influences in dance. Students are required to combine the research skills and choreographic skills to independently generate their own 4-5 minute dance work using fellow students. They are required to produce a 10 minute presentation to describe their ideas, methods and research influences, followed by a <i>viva voce</i> and produce written work (2000 words or equivalent).</p> <p>Understanding of cultural issues are assessed by a 2000 word essay.</p> <table border="1" data-bbox="204 1357 1225 1709"> <thead> <tr> <th data-bbox="213 1357 1075 1406">Teaching Method</th> <th data-bbox="1082 1357 1225 1406">Hours</th> </tr> </thead> <tbody> <tr> <td data-bbox="213 1415 1075 1460">Choreographic classes and workshops</td> <td data-bbox="1082 1415 1225 1460">50</td> </tr> <tr> <td data-bbox="213 1469 1075 1514">Independent research for presentation</td> <td data-bbox="1082 1469 1225 1514">45</td> </tr> <tr> <td data-bbox="213 1523 1075 1568">Independent development of choreographic material</td> <td data-bbox="1082 1523 1225 1568">130</td> </tr> <tr> <td data-bbox="213 1576 1075 1621">Lectures on cultural contexts</td> <td data-bbox="1082 1576 1225 1621">30</td> </tr> <tr> <td data-bbox="213 1630 1075 1675">Research and writing essay</td> <td data-bbox="1082 1630 1225 1675">45</td> </tr> <tr> <td data-bbox="213 1684 1075 1709"></td> <td data-bbox="1082 1684 1225 1709">300</td> </tr> </tbody> </table>	Teaching Method	Hours	Choreographic classes and workshops	50	Independent research for presentation	45	Independent development of choreographic material	130	Lectures on cultural contexts	30	Research and writing essay	45		300
Teaching Method	Hours													
Choreographic classes and workshops	50													
Independent research for presentation	45													
Independent development of choreographic material	130													
Lectures on cultural contexts	30													
Research and writing essay	45													
	300													

7. Assessment strategy, assessment methods and their relative weightings	
Assessment methods	
Choreography of a 4-5 minute piece of dance for a maximum of 5 dancers (not choreographer)	50%
10 minute presentation on the work followed by <i>viva voce</i> , supporting written work (2000 words)	25%
Essay relating to cultural topic (2000 words)	25%

8. Mapping of assessment tasks to learning outcomes						
Assessment tasks	Learning outcomes					
	A1	A2	B1	C1	C2	C3
Choreography	✓	✓			✓	
Presentation & viva supporting choreography				✓		✓
Contextual written work			✓	✓		✓

9. Teaching staff associated with the module	
Name and contact details	
Natasha Watson (Module Leader)	natasha.watson@balletwest.ac.uk
Indra Reinholde	indra.reinholde@balletwest.ac.uk
Daniel Job	daniel.job@balletwest.ac.uk
Maggie Clunie	maggie.clunie@balletwest.ac.uk

10. Key reading list			
NOTE: This list relates to the key practitioners chosen for the initial delivery of this module (Cunningham, Bausch, Khan, Alston, Pite) It is expected that this will change with tutors and the development of choreographic practice over the life of the module.			
Author	Year	Title	Publisher
Royona, M	2015	Akram Khan Dancing New Interculturalism	Palgrave Macmillan UK
Akram, K	2012	Homeland: The Making of Dosh	Drakes Avenue
Climenhaga, R	2013	The Pina Bausch Sourcebook - The Making of Tanztheater	London: Routledge.
Copeland, R	2004	Merce Cunningham: The Modernizing of Modern Dance	London: Routledge.
Cunningham, M & Caplan, E	2003	Merce Cunningham Collection: Volume 1	Total Film Home Entertainment
Muggleton, L	2005	Essential Alston - The Education Programme of Richard Alston Dance Company	Contemporary Dance Trust Ltd.
Bremser, Martha & Sanders, Lorna eds	1999	Fifty Contemporary Choreographers. 2nd Ed	London: Routledge.
Jackson, P	1989	Maps of Meaning	London: Routledge.
Popat, S	2010	Invisible Connections Dance, Choreography and Internet Communities	London: Routledge.
Hunter, V	2015	Moving Sites	London: Routledge.
Adshead-Lansdale, Janet	1988	Dance Analysis: Theory and Practice	London: Dance Books
Preston-Dunlop, Valerie	2014	Looking at Dances: A Choreological Perspective on Choreography.	The Noverre Press
Adshead-Lansdale, J. (ed.)	1999	Dancing texts: intertextuality in interpretation.	London: Dance Books
Albright, A. C. & Gere, D.	2003	Taken by surprise: dance improvisation reader	Wesleyan University Press

Banes, S.	1994	Writing dancing in the age of postmodernism	Wesleyan University Press
Dils, A. & Albright, A. C.	2001	Moving history / dancing cultures.	Wesleyan University Press
Lavender, L.	1986	Dancers talking dance: critical evaluation in the choreography class.	Human Kinetics publishers
Tuffnell, M.	2004	A widening field: journeys in body and imagination.	London: Dance Books
DVD			
Wenders, W	2011	Pina	Artificial Eye
Heymann, T	2017	Mr. Gaga	Heyman Brothers Films
Coldman, R	2005	Alston in Overdrive	Contemporary Dance Trust Ltd.

11. Other key indicative texts (e.g. websites)			
http://www.akramkhancompany.net/			
http://www.pina-bausch.de/en/pina_bausch/			
https://www.mercecunningham.org/merce-cunningham/			
http://www.kiddpivot.org/			
http://www.richardalstondance.com/			
http://gagapeople.com/english/			
Crystal Pite rehearses her new piece with The Royal Ballet (available at) https://www.youtube.com/watch?v=ipnL4Telbzs			
https://www.theguardian.com/stage/2016/may/12/crystal-pite-girls-ballet-choreographer-prized-mavericks			
http://www.theglobeandmail.com/arts/theatre-and-performance/choreographer-ohad-naharin-on-developing-the-dance-language-gaga/article33531396/			

10. Recommended reading list			
Author	Year	Title	Publisher
Butler, J	2007	Gender Trouble	London: Routledge.
Khan/Larbi/Gormley/Sawhney	2008	Zero Degrees (DVD)	Axiom Films

Professional Practice and Performance 2

Module Information			
Module tutor	Sonia Fajardo	Level / Credit value	5 / 30
Module type	Taught, studio and theatre based	Notional learning hours	300

2. Rationale for the module and its links with other modules

This module places the studio based techniques learned in Dance Techniques 2 and Ballet Techniques 2 into genuine performance contexts and continues the development of their professional practice as performers.

Choreographic skills learned in Choreography 1 & 2 will assist in the contribution to new work.

3. Aims of the module

This module synthesizes the skills learned in the technique modules into work performed in public in a genuine performance setting. Students will rehearse and perform in two productions, a classical ballet from the repertoire and a showcase including new choreography in neo-classical, contemporary and jazz styles. Students will work with professional choreographers and stage management to gain an understanding of the processes involved in staging a production. Stage make-up skills, theatre etiquette, technical stage vocabulary and knowledge of health and safety issues are gained through work in studio rehearsals and performance venues.

In year 2, students make a greater contribution to the creative process through contributing to choreography and the design of work. They are also expected to take more significant performance roles relative to their first year work.

4. Pre-requisite modules or specified entry requirements

Professional Practice and Performance 1

5. Intended learning outcomes (mapped against QAA subject benchmarks July 2015)

A. Subject Knowledge, understanding and abilities	Learning and teaching strategy

B. Subject Specific Skills	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i></p> <p>B1: Demonstrate advanced ballet technique through rehearsal and performance.</p> <p>B2: Demonstrate through rehearsal and performance advanced techniques in at least one of the dance styles: neo-classical, jazz and contemporary.</p> <p>B3: Perform new choreography and repertoire to an advanced standard, demonstrating developing performance qualities of musicality and engagement with the audience, appropriate to the dance style and</p>	<p>Teaching is delivered through rehearsal of dance phrases and repertoire led by resident or guest teachers or choreographers. Phrases or repertoire are demonstrated either live or through video followed again by an iterative process of feedback and repetition.</p>

B. Subject Specific Skills	Learning and teaching strategy
the choreographer's vision and with a moderately developed sense of personal artistry.	

C. Practical and professional skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C1: Work collaboratively in rehearsal and performance, observing professional etiquette and safe working practices</p> <p>C2: Demonstrate personal organisational skills including time keeping and self-led practice with some supervision.</p>	Throughout rehearsals, both in the studio and the theatre, students are made aware through verbal description and feedback of the correct etiquette and working practices of professional dancers.

6. Indicative content	
<p>This is a practical unit delivered in dance studios and theatres. Students rehearse a ballet work from the classical repertoire and perform it on tour at the end of semester 1. In Semester 2 students prepare dance works in at least one of the dance styles: jazz, contemporary and neo-classical for performance at a showcase at the end of the year.</p> <p>Students are expected to behave as dance company members, with appropriate rehearsal and performance etiquette. Students are expected to undertake independent practice and reading.</p>	
Teaching Method	Hours
Rehearsal and performance of classical ballet	150
Rehearsal and performance of showcase material (Jazz, contemporary, neo classical)	150
	300

7. Assessment strategy, assessment methods and their relative weightings	
Assessment methods	
Rehearsal of classical ballet	25%
Performance of classical ballet	25%
Rehearsal of showcase material	25%
Performance of showcase material	25%

8. Mapping of assessment tasks to learning outcomes					
Assessment tasks	Learning outcomes				
	B1	B2	B3	C1	C2
Rehearsal of ballet repertoire	✓		✓	✓	✓
Performance of ballet repertoire	✓		✓	✓	✓
Rehearsal of showcase material		✓	✓	✓	✓
Performance of showcase repertoire		✓	✓	✓	✓

9. Teaching staff associated with the module	
Name and contact details	
Sonia Fajardo (Module Leader)	sonia.fajardo@balletwest.ac.uk
Jonathan Barton	jonathan.barton@balletwest.ac.uk
Daniel Job	daniel.job@balletwest.ac.uk
Indra Reinholde	indra.reinholde@balletwest.ac.uk
Martin Fenton	martin.fenton@balletwest.ac.uk
Jordi Guitart	jordi.guitart@balletwest.ac.uk

10. Key reading list			
Author	Year	Title	Publisher
Reading lists will be revised each year to be appropriate to the ballet being produced - an indicative list is given for Swan Lake			
Beaumont, C	2012	The Ballet Called Swan Lake	Dance Books Ltd.
The Royal Ballet	2015	Swan Lake	Opus Arte

Assessment

General

The Regulations for assessment are set out in the Regulations for Validated Awards available on Teams or from the Ballet West website <http://balletwest.ac.uk/policies-regulations/> . The following information is a summary of the information in the regulations.

- The forms of assessment and its weighting and timing, and the ways in which the learning outcomes are to be demonstrated through assessment, are set out in the module and programme specifications given on pages 12 to 28.
- To obtain the Foundation Degree, award you are required to complete all parts of the programme's approved assessment and comply with all regulations relating to your programme of study.
- The minimum pass marks for The Open University validated awards is 40%, this applies to assessments, modules and qualifications.
- Work submitted for a summative assessment component cannot be amended after submission, or re-submitted.
- Requests for extensions to assessment deadlines will not be approved unless made in accordance with the Late Authorisation guidelines (p 33).

Late Submission

The Golden Rule:

*If you think you are going to have problems with an assessment- practical or written, go and see your module tutor or the Programme Manager **AS SOON AS POSSIBLE**. You will be helped through this process.*

- Where coursework is submitted late and there are no accepted extenuating circumstances it will be penalised in line with the following tariff:
 - Submission within 6 working days: a 10% reduction deducted from the overall marked score for each working day late, down to the 40% pass mark and no further.
 - Submission that is late by 7 or more working days: submission refused, mark of 0.
- A working day is defined as any day except a Saturday, Sunday or Scottish bank holiday.
- Submission after the deadline will be assumed to be the next working day. This means that a piece of work submitted 1 hour late, will be counted as being one day late and will be penalised by 10%.
- Students who fail to attend assessments shall be deemed to have failed and will be marked as 0.

Marking

- All undergraduate assessment will be marked on a percentage scale of 0-100.

% Scale Score	Performance Standard
70+	Excellent pass
60-69	Very Good pass
50-59	Good Pass
40-49	Pass
0-39	Fail

- Where a student fails a module, the following may apply in the first instance:
 - Resit - a second attempt of an assessment component within a module, following failure at first attempt.
 - Compensation - the award of credit by the Board of Examiners for a failed module(s) on account of good performance in other modules at the same credit level where the learning outcomes have been met.
 - Retake - a second attempt of all assessment components within a module following failure at the first or resit attempt. Retake of the failed component may require the student to participate in classes to prepare them for the second attempt. This will be confirmed at the Examination Board.
- Foundation degrees are classified as:
 - Distinction Aggregate mark of 70% or above
 - Merit Aggregate mark between 60% and 69%
 - Pass Aggregate mark between 40% and 59%
 - Fail Aggregate mark of 39% or below
- The calculation for the classification will be based on all credits at Credit Level 4 & 5 (years 1 and 2 of the Foundation Degree).

Late Authorisation

You will be given a list of assessment dates at the beginning of the year. These will also be posted on Teams. You are expected to keep those dates free of personal commitments. When you know in advance that you will be absent for an assessment, you must request an extension to the assessment deadline using the Late Authorisation Form (available from the office, the programme manager or Teams).

This must be submitted to the Programme Manager no less than 2 working days before the deadline or assessment date (For Monday noon deadlines, this means before Thursday at noon).

Reasons that may be considered acceptable:

- **Long lasting injury or illness, including mental illness, that has hampered preparation for the assessment, or which will be made worse by attempting the assessment.**
- **Long-standing medical or personal commitment that was arranged prior to knowing assessment dates.**
- **Alteration of assessment dates by Ballet West to coincide with prior commitments**
- **Compassionate absence eg serious family illness or bereavement**
- **Diagnosed learning disability with recommendation for longer preparation time for written assessments.**
- **External examinations eg RAD**

Unacceptable reasons for extensions

- **Poor time management (leaving things to the last minute)**
- **Computer problems - equipment failure, failure to take back-up copies of stolen or corrupted work**
- **Study related circumstances: missing books, misreading the assessment timetable.**
- **Term-time personal arrangements (e.g. holiday, wedding) made after starting the programme.**
- **Leaving before the end of term**
- **Part-time employment commitments**

Following submission of your form -

- The Programme Manager, in consultation with module staff will approve or decline the request within 1 working day.
- If approved - a new date will be set for the assessment. Extensions for written work will usually be given for a maximum of 7 days past the original deadline. Practical work may require rescheduling later in the year.
- If declined - you will either attend or submit the assessment, or be penalised
- Where coursework is submitted late and there are no accepted extenuating circumstances it will be penalised in line with the following tariff:
 - Submission within 6 working days: a 10% reduction deducted from the overall marked score for each working day late, down to the 40% pass mark and no further.

- Submission that is late by 7 or more working days: submission refused, mark of 0.
- A working day is defined as any day except a Saturday, Sunday or Scottish bank holiday.
- Submission after the deadline will be assumed to be the next working day. This means that a piece of work submitted 1 hour late, will be counted as being one day late and will be penalised by 10%.
- Students who fail to attend assessments shall be deemed to have failed and will be marked as 0.

Personal Extenuating Circumstances

A Personal Extenuating Circumstances form should be submitted when -

- you fail to attend or submit an assessment without a prior Late Authorisation and consider that your personal circumstances caused that failure.
- Your circumstance are likely to be long-lasting, serious, unforeseen and unpreventable and affect a number of assessments.
- You completed an assessment on time but believe your performance was severely affected by personal circumstances (this usually follows failure of an assessment).

Guidance of circumstances acceptable are given in the table below

Normally acceptable circumstances	Required evidence ¹
<ul style="list-style-type: none"> • Tragic personal circumstances, e.g. death or serious illness of family member or close friend. 	Sight of death certificate (or photocopy) or independent corroboration of illness.
<ul style="list-style-type: none"> • Significant personal accident or injury. • Serious ill health, which may include an acute episode of a disability or chronic condition affecting performance but not covered by special examination provision. • Late stage pregnancy or pregnancy with complications. 	Medical evidence, which specifically relates to the timing of the claim.
<ul style="list-style-type: none"> • Acute personal or emotional trauma, e.g. acute anxiety or depression, family breakdown, breakdown of close personal relationship. • Jury service. • Impact of natural disaster, civil disruption or another major hazard. 	Independent corroboration of the circumstances.
<ul style="list-style-type: none"> • Professional dance engagement 	Contract of employment

¹ If not in English, a translation must be submitted together with the original evidence.

Normally unacceptable circumstances

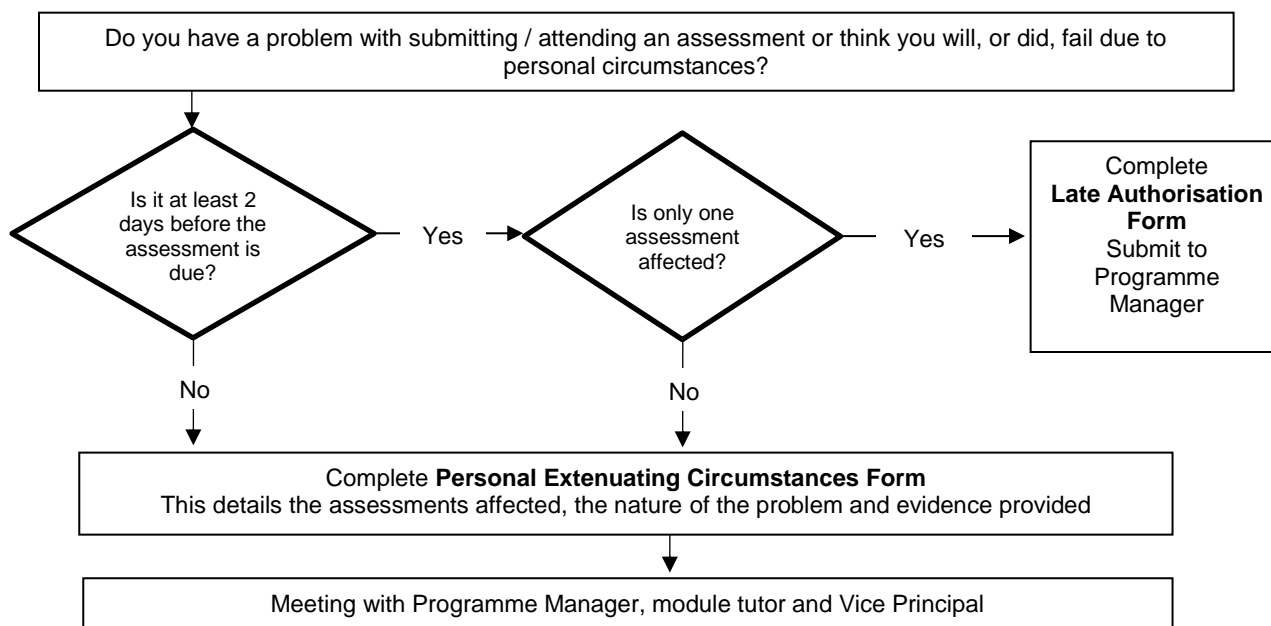
- Employment commitments of full time students.
- Pre-existing long-term medical conditions
- Early stage pregnancy without complications.
- Routine or long-term domestic or caring responsibilities.
- Normal assessment stress or anxiety experienced during revision or the assessment period, unless corroborated by medical evidence as a chronic condition and undergoing treatment.
- Non-serious domestic or personal disruptions (financial difficulties, moving house, holidays, failed travel arrangements, oversleeping).
- Term-time personal arrangements (e.g. holiday, wedding) made after starting the programme.
- Failure of own computer equipment or loss of stored work
- Study related circumstances (failure to take back-up copies of stolen or corrupted work, bunching of deadlines, assessments too close together, missing books, assessment re-scheduling, misreading the assessment timetable).

The form and supporting evidence must be submitted to the Programme Manager before the assessment date or no more than 7 calendar days after the assessment date. If an Exam Board decision has already been taken on the end of stage results, a claim can only be considered under the Appeals procedure.

PEC claims made prior to assessments (for example due to an injury preventing a number of practical assessments) will be assessed by the Vice Principal for learning and teaching and the Programme Manager.

- If the claim is valid, a meeting will take place with the student to discuss alternative assessment dates, where possible.
- If the claim is not valid on a first attempt - a fail will be recorded and a second attempt date set.
- If the claim is not valid on a second attempt - the unit will be failed.
- In cases where the student's circumstances severely affect their ability to learn and be assessed over a long period of time, meaning that completion of that stage of study is not realistically possible in the same academic year, the student should temporarily withdraw from the course.
- If the claim is made after assessment or close to the end of the academic stage, where an alternative assessment schedule is not possible, the module will be carried forward to the next academic year.

Late Authorisation or Personal Extenuating Circumstances?



Presentation & Submission of Written Work

Presentation

- All written work should be word processed in Microsoft Word.
- The file name for the document should begin with your SURNAME and the name of the unit being assessed (e.g. Smith graded unit 1 planning.doc)
- Your work should be easy to read; use a clear font with font size of at least 11 point and line spacing of 1.5.
- On the TOP RIGHT CORNER of the first page, you must list the following information on separate lines
 - Your name,
 - Unit and outcome being assessed,
 - Date of submission
 - Word count
- Pages should be numbered and each sheet of paper should have your name, unit and outcome on it (footers are useful for this).

General Points on Submission

- Before submission, check your work for spelling, punctuation and typing errors. Word will do most of this for you, but it is not perfect, you still need to proof read everything you submit, remember spell checkers will not pick out words that have been misspelled as other words.
- All statements or opinions that are not your own and have been gathered from research should be accompanied by a reference to the original source (book, website, periodical, film, play etc). The idea is that the person reading the assessment can find the reference easily and check it. Work which is copied from another source and is presented without

quotation marks and citation is considered as plagiarism. (More information below on plagiarism).

- **Keep back-ups of all assignments as you work through them.** Memory sticks or cloud storage such as one drive are useful for this.
- Computer failure or loss of documents in any form will not be considered as a valid reason for late submission.

Submission by Turnitin

Turnitin is a web-based submission system used by many Higher Education Institution. It enables students to submit work and receive a receipt, tutors to mark online and work to be checked against the web and other submitted student work for plagiarism.

Setting up

You should have a Turnitin account from previous year. New students will be sent a welcome email by Turnitin. You can access Turnitin through Teams or directly through your web browser.

Student Homepage

The class you're enrolled in will show up in your *Student Homepage*. Click on the name of your class to open your assignment inbox.

Assignment Inbox

Your *Assignment Inbox* shows the assignments that your tutors have created, along with key submission dates, and any submissions you have made to these assignments. The assignment inbox provides access to the Turnitin document viewer, where you can view any feedback provided by your tutors.

Submitting a Paper

1. To submit a paper, click the *Submit* button next to the paper assignment.
2. The paper submission page will open. Enter a title for your paper.
3. Click on one of the submission buttons: *Choose from this computer*, *Choose from Dropbox*, or *Choose from Google Drive*, then select the file for submission.

We usually require submission in

- Microsoft Word™ (DOC and DOCX) or
- Microsoft PowerPoint (PPT, PPTX, and PPS)

4. After entering a title for your paper and selecting a file, click *Upload* to upload your paper.
5. The paper you chose to submit will be in the preview section after upload. Look over all of the information and make sure that it is correct. To confirm the submission, click the *Confirm* button.
6. After you confirm your submission, a digital receipt will be shown. A copy of the receipt will also be emailed to you. To return the assignment inbox and view your submission, click the *Return to assignment list* button.

Viewing Instructor Feedback in GradeMark

If your tutor has provided feedback on your paper within GradeMark, you are able to view the feedback after the post date of the assignment by clicking on the blue *View* button. The post date is the date when your tutors should have left feedback on your paper.

Assessment Feedback

Formative feedback will be given throughout the class and rehearsal processes, in the form of corrections. You will be given written feedback within 14 days of an assessment.

Feedback on written assessments will be provided through Turnitin. There will also be opportunities for tutorials to discuss written work. You should use tutorials as a two way exchange of information and should not be afraid to ask your tutor to explain things that you don't understand.

Assessment Arrangements

If you have a disability (eg dyslexia) that makes usual assessment procedures difficult for you or have had special arrangements made for assessments at school, please contact your tutors.

You should also include this information on the student record form completed at induction. You should discuss any arrangements with your unit tutors or the Programme Manager and steps will be taken to ensure that arrangements can be made to assist the assessment process.

Academic Misconduct

Full details of the Academic misconduct policy and procedures are given on the Ballet West Website <http://balletwest.ac.uk/policies-regulations/>

It is fundamental to Higher Education that the work submitted by a student for assessment must have been undertaken by the student and that it fully acknowledges the work and opinions of others. It is also incumbent upon students to ensure that they do not undertake any form of cheating or gain unfair advantage in any other way.

Ballet West is committed to ensuring the integrity and academic rigour of its programmes for all students. Students who seek to gain unfair advantage in assessments will be dealt with severely and in accordance with the procedures detailed below.

Prevention of Academic Misconduct is a key feature of our policy. Students will be informed about correct academic procedures and what constitutes misconduct as part of their learning processes. Staff play a crucial role in guiding students in correct academic practice through formative feedback and informal observation and discussion of practical work. If you are in any doubt about what Academic Misconduct means for you, discuss it with your tutors.

Allegations of Academic Misconduct do not constitute proof and the procedures which investigate and rule on allegations of Academic Misconduct will be carried out with due regard to the principles of equity and fairness.

Definitions

It is recognised that there are two primary forms of Academic Misconduct that could affect the assessment of the programme -

- Plagiarism: representing another person's work or ideas as one's own. This includes -
 - failing to follow convention in acknowledging sources, use of quotation marks,
 - the unauthorised use of one student's work by another student
 - the submission of work previously submitted for another assignment (self-plagiarism)

- the commissioning of work from another individual by a student, in part or whole, and submission of that piece of work as the student's own. (this includes "essay mills" or ghost writing services and is also known as Contract Cheating).
- Collusion: cooperation in order to gain an unpermitted advantage. This may occur where students -
 - have consciously colluded on a piece of work, in part or whole, and passed it off as their own individual efforts
 - where one student has authorised another to use their work, in part or whole, and to submit it as their own.

It is acceptable for students to ask others to proof read their work, however it should be noted that proofreading is limited to the identification of grammatical, spelling or punctuation mistakes in text. The use of a proof-reader may constitute Academic Misconduct if the reader includes any editorial activity which entails re-writing or re-wording the student's original work beyond this.

Academic Misconduct in Assessed Creative Activity

Although Academic Misconduct is primarily associated with written work, it should be noted that both forms of Academic Misconduct can be found in creative work such as choreography. Students can potentially plagiarise choreography by, for example copying internet sources such as YouTube, reproducing choreography they have been taught as dancers or self-plagiarising by submitting the same work for different assessments.

Collusion is also possible in choreography where students responsible for creating dance pieces rely too heavily on input from one or all of their dancers. While it is recognised that collaboration through improvisation by dancers is an established choreographic technique, you should be aware of when you are completing work for another student. If you feel that you are involved in a process where the work being produced is not wholly that of the student being assessed, you should discuss it with tutors at the earliest opportunity.

Staff will be vigilant to potential collusion and plagiarism in creative work and will take time to informally view rehearsals and discuss projects with students. This allows staff the opportunity to give guidance and prevent potential misconduct from escalating to formal misconduct procedures.

Citing and Referencing using Harvard

What, when and why must I 'cite' and 'reference'?

What?

You must cite and reference everything that you assert as a fact or opinion in your writing that is not widely known or may be disputed -

The statement *Tchaikovsky was a Russian composer* does not need a reference because it's widely known.

The statement *Tchaikovsky's narrative for Swan Lake is an allegory for his homosexuality* should be supported by a reference because it is not common knowledge and may be disputed. If your essay depends on this fact you need to be able to back it up with a respected source.

You must reference all statements, opinions, conclusions, etc. taken from another writer's work, **whether the work is directly quoted, paraphrased or summarised.**

It is not only books and websites that can be your source material you should also reference any film, DVDs, images, tables, illustrations and graphs taken from printed or internet sources, e-mails, wikis, TV and radio broadcasts.

When?

- When quoting directly from someone else's work
(using an author's exact words within quotation marks)
- When summarising a piece of writing
(briefly stating an author's overall argument or viewpoint in your own words)
- When paraphrasing an author's thoughts or views
(putting them into your own words)
- When using images or data produced by anyone else

These instances refer to the work of others, whether published or unpublished. They include the written word, spoken word, visual sources, works of art, graphs and charts, music, maps and diagrams.

Why?

- You need to demonstrate that the ideas or arguments that you are setting out in your work is based on research of respected academic sources.
- Discussing the ideas of others in your field is an integral part of the academic method. Citing and referencing provides the necessary structure for this process.
- The ideas and words you are using are not yours, but the intellectual property of someone else, and you must acknowledge this.
- Failure to acknowledge someone else's intellectual property in your work is regarded as plagiarism, which is penalised by tutors, markers and examiners.
- It shows the academic backing for your arguments, with evidence of the breadth and depth of your reading.
- It enables the reader to identify and check the sources you have used for your ideas.

How do I reference?

There are two parts to correct referencing **in-text citation** and a **list of references**

IN-TEXT CITATIONS

- a short indicator of where the information has come from, in-text citations occur within the main body of your essay, report or assignment
- An in-text citation gives brief information about your source; the author, the date, and the page number (if appropriate).

How to create in-text citations

Within your text, within brackets:

- Give the author's surname, (e.g. Smith)
- If you are using a website from an organisation with no named author give the "corporate" author (eg The Guardian, Sadler's Wells, Royal Opera House).
- Give the year the source was produced (e.g. 2006).
- Give the page numbers if you QUOTE, PARAPHRASE or SUMMARISE words or ideas on a specific page of the source. However, if you are summarising what an author has argued in an entire book or article, you do not need to give page numbers.
- If you have used the author's name in the sentence, there is no need to put it in the brackets; just the year and page number, if appropriate. Word will automatically give the full in-text citation, which can be edited.

Examples

Quoting directly:

Music, as an art is "The most clumsy in its powers of definition" (Lambert, 1983, p. 203).

Paraphrasing:

Lambert argues that music is not able to clearly define ideas (1983, p. 203).

Summarising an entire book or article:

"Gender Trouble" examines feminism and the subversion of identity (Butler, 2007).

Resources with three authors

There is some opposition to Britain's future adoption of the euro (Cox, Patel and Pavliotis, 2004).

Resources with more than three authors:

Fletcher et al. (2006, p. 88) suggest that in this century global climate change has caused billions of dollars' worth of damage.

LIST OF REFERENCES (or Bibliography)

- A list of references is included on a separate page at the end of your essay, report or assignment.
- The list of references gives full details of your sources and provides enough information for readers to locate it.

- It is arranged in alphabetical order by author or corporate author for written works, or title for films, DVDs etc.

How references are laid out depends on the type of source -

Book

Surname, Initial. (Year of publication) *Title*. Edition (if not the 1st). Place of publication: publisher. Series and volume number if relevant.

For example

Butler, J. (2007) *Gender Trouble*. 2nd ed. Oxford: Routledge.

Chapter in book with editor

Surname, Initial. (Year of publication) 'Title of chapter or section', in Surname, Initial. (ed.) *Title of book*. Place of publication: publisher, Page reference.

For example

Lambert, C. (1983) 'Music and Action' in Copeland, R. & Cohen, M. (eds.) *What is dance?* Oxford: Oxford University Press, p203

Film (DVD)

Title of film (Year of distribution) Directed / Choreography by ... [DVD]. Place of distribution: distribution company.

For example

The Sleeping Beauty (2009) The Royal Ballet [DVD] London: Opus Arte

Website with author

Surname, Initial. (Year that the site was published/last updated) *Title of web page*. Available at: URL (Accessed: date).

For example

Beaumont, R. (2015) *Watch: Exploring the evolution of ballet pointe work*. Available at <http://www.roh.org.uk/news/watch-exploring-the-evolution-of-ballet-pointe-work> (accessed 21/9/15)

Website by corporate author (organisation)

Organisation (Year that the page was last updated) *Title of web page*. Available at: URL (Accessed: date).

For example

Royal Opera House (2015) *Christopher Wheeldon*. Available at <http://www.roh.org.uk/people/christopher-wheeldon> (accessed 21/9/15)

Journal article

Surname, Initial. (Year of publication) 'Title of article', Title of Journal, Issue information, Page reference.

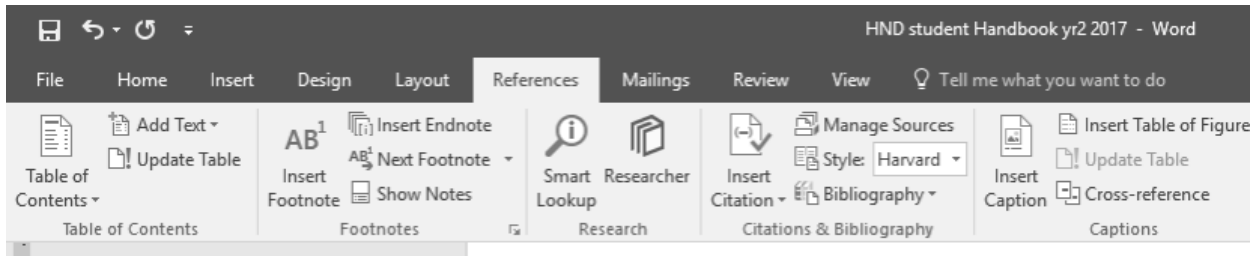
For example

Lehmann, C. (2015) 'Learning from Beauty', *Dancing Times*, Vol 105. Issue1260, p14

Referencing using Microsoft Word

There is a facility in Microsoft Word which enables you to easily add references and citations to your work.

- Click on the references tab
- In the citations and bibliography box, change style to Harvard - Anglia.



Inserting Citations

- In your text, when your cursor is at the point where you want to insert your in-text citation - click **insert citation**.
- If you have not used this reference before, click **add new source**.
- A box will appear where you can fill in all the details of the book or article or whatever. If you don't have all the details, you can go back and edit this later.
- The example below shows the box filled in for The History of Dance (note there are two authors, and these are separated by a semicolon (;))
- Write the names as you would normally, Word will sort out the surnames and use these in the citation.

Create Source

Type of Source: Book

Bibliography Fields for Harvard - Anglia

Author: Mary Clarke; Clement Crisp [Edit]

Corporate Author

Title: The History of Dance

Year: 1981

City: London

Publisher: Orbis

Edition:

Show All Bibliography Fields

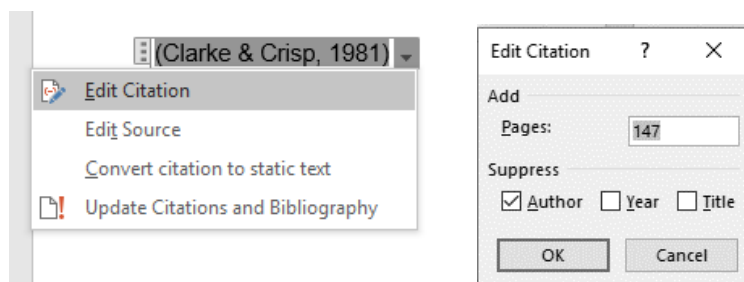
Tag name: Mar81 (Example: Adventure Works Press)

OK Cancel

- Click OK and your in-text citation will appear (Clarke & Crisp, 1981) and the source will be added to the drop down **Insert Citation** list.

Adding Page Numbers

- To add page numbers to your citation, click on the citation and then on the arrow to the right of the box, then edit citation.



This will let you add in page numbers and suppress the author name if you want to write a sentence like

Clarke & Crisp recognise *La Sylphide* as the start of the Romantic age in ballet (1981, p. 147).

Websites with no Author

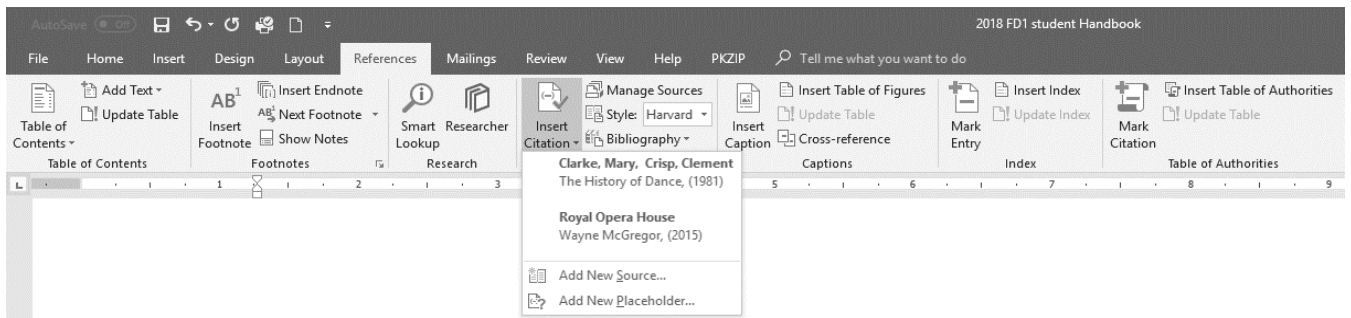
- For sources where there is no named author, usually the websites of organisations, use the **Corporate Author** box and leave the **Author** box empty.
- It is sometimes difficult to work out when the website was written. Sometimes there is a copyright date you can use. Don't worry about this - the key thing is that the URL takes the reader directly to the page where you got the information.

The image shows the 'Edit Source' dialog box. At the top, there are fields for 'Type of Source' (set to 'Web site') and 'Language' (set to 'Default'). Below this is a section titled 'Bibliography Fields for Harvard - Anglia'. It contains several input fields: 'Author' (empty), 'Corporate Author' (checked, with 'Royal Opera House' entered), 'Name of Web Page' ('Wayne McGregor'), 'Year' ('2015'), 'Year Accessed' ('2015'), 'Month Accessed' ('September'), 'Day Accessed' ('29th'), and 'URL' ('http://www.roh.org.uk/people/wayne-mcgregor'). At the bottom left, there is a checkbox for 'Show All Bibliography Fields' (unchecked) and a 'Tag name' field containing 'Roy'. 'OK' and 'Cancel' buttons are at the bottom right.

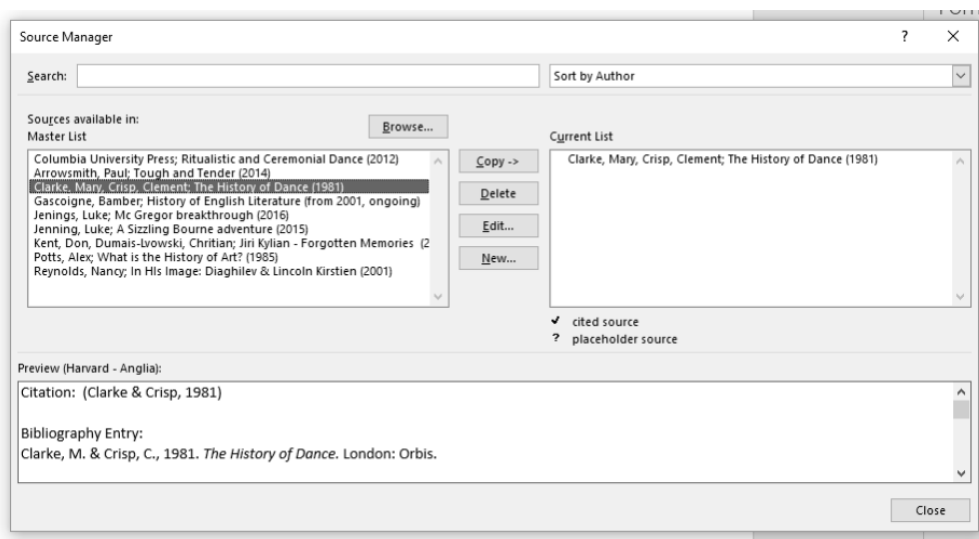
- Click OK and your in-text citation will appear (Royal Opera House, 2015) and the source will be added to the drop down list.

Adding repeat citations and editing

- The next time you click insert citation, you can pick from any sources that you have added



- You can add, edit and delete sources using the **manage sources** button. This is one way to add background reading sources that are not cited in the text.



Adding your Bibliography

- At the end of your essay, click Bibliography and select how you want this to look.

Bibliography

Clarke, M. & Crisp, C., 1981. *The History of Dance*. London: Orbis.

Royal Opera House, 2015. *Wayne McGregor*. [Online]

Available at: <http://www.roh.org.uk/people/wayne-mcgregor>

[Accessed 29th September 2015].

- Your references list will appear in alphabetical order. This will list all the sources you have added to the document, even those which are not directly cited.
- You can move citations around your text and add more references at later drafts. If you edit the source (eg correct the spelling of an author's name or the date) all your in-text citations for that reference will be updated.
- Remember to update the table before submission. If you click on the table, it will appear with a tab Update Citations and Bibliography - click on this and any updates will be included.

Health & Safety

It is the policy of Ballet West to maintain safe working practices. As part of the induction process, you will be given a health and safety briefing.

At the beginning of each unit you may be given guidance as appropriate on health and safety issues relating to that unit. Throughout the course, advice and guidance on safe working practices for dancers, and performers in general, will be embedded in the teaching. You must take responsibility for your own compliance with healthy and safe working practices.

The full Health and Safety policy can be found at <http://balletwest.ac.uk/policies-regulations/>

Any Health and safety concerns and questions should be addressed to Heather Hardstaff by emailing heather.hardstaff@balletwest.ac.uk or by calling 01866 822641.

If an incident occurs or you have concerns over health and safety - report it to the office immediately.

The role of students in the policy is that you must:

- take reasonable care of yourself and co-operate with Ballet West on health and safety matters;
- report an accident, incident, near miss or work-related illness to the student supervisor for the activity, and assist in the completion of an entry in the Accident Report Book, if asked to do so;
- notify the student supervisor for the activity if they have a disability or condition affecting health which may be caused by or made worse by any activities;
- report any faults, damage, unsafe or unhealthy working conditions, practices or equipment to the student supervisor for the activity, or the Health and Safety officer for generic concerns;
- use equipment only for its intended purpose;
- not interfere with or misuse anything provided for health and safety;
- on discovering a fire, raise the alarm;
- if emergency alarms sound, leave by the nearest emergency exit;
- notify their student supervisor, in advance, to set up a Personal Emergency Evacuation Plan (PEEP) if they will need assistance to evacuate;
- be aware of Ballet West regulations policies and procedures as provided in this handbook.

Please note that there may be times when you are classed as a “student supervisor” eg when you use other students in a project or when you are asked to run rehearsals as a Dance Captain. You are responsible for the health and safety of the students you are working with. Your tutor should give advice on what this means and assist you eg with preparing a risk assessment.

Any breach of the Health and Safety policy will be considered as Misconduct and may result in disciplinary action under the Student Disciplinary Policy and Procedures.

TRAVELLING TO AND FROM BALLETT WEST

On foot

The road from the bottom of the Ballet West drive to the main road is unlit and there is no pavement. You should be vigilant to traffic on the road and act in accordance with the Highway Code -

- You will be issued with a reflective vest at the beginning of the year and you **MUST** wear this (or something similar) at all times when walking to and from the school when it is dark. Wearing light coloured clothing also help you to be seen.
- Keep to the right-hand side of the road so that you can see oncoming traffic. You should take extra care and
 - walk in single file, especially on narrow roads or in poor light
 - keep close to the side of the road.
- It may be safer to cross the road well before a sharp right-hand bend so that oncoming traffic has a better chance of seeing you. Cross back after the bend.
- Look all around for traffic and listen. Traffic could come from any direction. Listen as well, because you can sometimes hear traffic before you see it.
- Do not wear earphones when walking on the road

By Car

Students with cars should be extra vigilant on the single track road and the driveways to Ballet West.

- Do not exceed speed limits - 10 mph on the driveway
- Watch out for pedestrians
- Do not carry more passengers than you have seatbelts. It is illegal and can lead to fatal accidents
- Car parking - The designated student carpark is next to studios 3 & 4. You are not permitted to park anywhere else.

Ballet West Policies

All policies and procedures listed below and the associated forms are available from

- The Ballet West website <http://balletwest.ac.uk/policies-regulations/>
- The Teams VLE
- The Ballet West Handbook given to every student

The policies are -

- Appeals Policy & Procedure
- Academic Misconduct Policy
- Anti-Bullying Policy
- Complaints Procedure
- Course Information Policy
- Credit Control Policy
- Data Protection Policy
- Equality and Diversity Policy
- Personal Extenuating Circumstances Policy
- Prevent Duty Policy
- Safeguarding and Welfare Policy
- Standard Terms and Conditions of Fee Payment
- Student Rules and Disciplinary Procedures
- Unreasonable Complaints Policy and Procedure