

# HND

## Professional Dance Performance

### Student Handbook



<b>Welcome</b> .....	<b>2</b>
<b>Programme Information</b> .....	<b>3</b>
Course Handbook .....	3
Ballet West Handbook .....	3
Academic Calendar .....	3
Staff .....	4
<b>Student Support</b> .....	<b>5</b>
Principal .....	5
Programme Manager .....	5
Pastoral Care .....	5
Medical Care .....	5
Academic Support .....	5
Student Representatives .....	6
Complaints.....	6
Whistleblowing.....	7
What to do if you're not happy.....	8
<b>Library and Online Facilities</b> .....	<b>9</b>
Reading List .....	9
Office 365 accounts .....	9
Teams .....	9
Computer Room.....	10
Ballet West Library.....	10
<b>Attendance and Withdrawal</b> .....	<b>12</b>
Attendance .....	12
Attendance Procedures .....	13
Authorised Absence Request.....	13
Permanent Withdrawal Procedure .....	13
Temporary Withdrawal (interruption of studies / intercalation).....	14
<b>Course Summary</b> .....	<b>15</b>
Aims of the qualification .....	15
Skills Development .....	16
Programme Content & Structure .....	17
<b>Unit Outlines - Year 1</b> .....	<b>18</b>
H4RE 34 Classical Ballet Techniques 1 .....	18
H4RL 34 Jazz Dance Techniques 1 .....	19
H4RC 34 Dance Technique for Commercial Performance 1 .....	20
H4RJ 34 Contemporary Dance Techniques 1.....	22
F1NS 34 Choreographic Skills .....	23
F1LD 34 An Introduction to Performance and Production .....	24
F1LE 34 Anatomy and Injury Prevention for Dancers.....	26
H4T3 34 GRADED UNIT 1 .....	27

<b>Assessment</b> .....	<b>36</b>
General .....	36
Late Authorisation.....	37
Mitigating Circumstances.....	38
Late Submission.....	41
Presentation & Submission of Written Work.....	41
Submission by Turnitin.....	42
Assessment Feedback .....	43
Assessment Arrangements.....	43
Academic Misconduct .....	43
<b>Citing and Referencing using Harvard</b> .....	<b>46</b>
What, when and why must I 'cite' and 'reference'? .....	46
How do I reference?.....	47
Referencing using Microsoft Word .....	49
<b>Centre Malpractice</b> .....	<b>52</b>
<b>Health &amp; Safety</b> .....	<b>53</b>
<b>Ballet West Policies</b> .....	<b>55</b>

## Welcome

Welcome to Ballet West and the HND Professional Dance Performance, after the successful completion of year one of the course you will progress to the BA(Hons) Ballet degree delivered by Ballet West under franchise from Bath Spa 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 the course and the most important issues affecting your studies such as the overall course structure and ways in which you will be assessed.

You will also be given individual module handbooks that detail how you will be taught and assessed in each module. 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.

### *Ballet West 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](http://balletwest.ac.uk)) or on the Teams sites.

### *Academic Calendar*

	First Date	Last Date
<b>Term 1</b>	<b>09/09/19</b>	<b>20/12/19</b>
<b>October Holiday</b>	<b>18/10/19</b>	<b>28/10/18</b>
<b>Term 2</b>	<b>06/01/20</b>	<b>03/04/20</b>
<b>Reading Week</b>	<b>16/02/20</b>	<b>24/02/20</b>
<b>Term 3</b>	<b>20/04/20</b>	<b>26/06/20</b>

### Performance Dates

<b>Swan Lake 2020</b>	
Corran Halls, Oban	Saturday 25th January 2.30 & 7.30pm
Howden Park Centre, Livingston	Saturday 1st Feb 7.30pm
Gardyne Theatre, Dundee	Sunday 2nd February 2.30 & 7.30pm
SEC Armadillo, Glasgow	Saturday 8th February 7.30pm
Beacon Arts Centre, Greenock	Sunday 9th Feb 7.30pm
Macrobert Arts Centre, Stirling	Friday 14th February 7.30pm
EICC, Edinburgh	Sunday 16th February 2.30 & 7.30pm
<b>Showcase 2020</b>	
Corran Halls, Oban	Saturday May 16th 2.30 & 7.30pm
Macrobert Arts Centre, Stirling	Saturday 23rd May 7.30pm

## Staff

### Principal

Gillian Barton

[gillian.barton@balletwest.ac.uk](mailto:gillian.barton@balletwest.ac.uk)

### Programme Manager

Mike Rowell

[mike.rowell@balletwest.ac.uk](mailto:mike.rowell@balletwest.ac.uk)

### Vice Principal for Teaching and Learning

Jonathan Barton

[jonathan.barton@balletwest.ac.uk](mailto:jonathan.barton@balletwest.ac.uk)

### Office Staff

Yomira Barton

Office

[office@balletwest.ac.uk](mailto:office@balletwest.ac.uk)

Heather Hardstaff

Admissions  
RAD Examinations

[admissions@balletwest.ac.uk](mailto:admissions@balletwest.ac.uk)

Linsey Johnstone

Finance

[finance@balletwest.ac.uk](mailto:finance@balletwest.ac.uk)

Mike Rowell

Registry

[registry@balletwest.ac.uk](mailto:registry@balletwest.ac.uk)

### Support Staff

Maggie Clunie

Study Skills

[maggie.clunie@balletwest.ac.uk](mailto:maggie.clunie@balletwest.ac.uk)

Caroline McLaughlin

Counsellor

[caroline@balletwest.ac.uk](mailto:caroline@balletwest.ac.uk)

### Teaching Staff

Jonathan Barton

Ballet

[jonathan.barton@balletwest.ac.uk](mailto:jonathan.barton@balletwest.ac.uk)

Maggie Clunie

History & context

[maggie.clunie@balletwest.ac.uk](mailto:maggie.clunie@balletwest.ac.uk)

Sonia Fajardo

Ballet

[sonia.fajardo@balletwest.ac.uk](mailto:sonia.fajardo@balletwest.ac.uk)

Martin Fenton

Contemporary  
Jazz

[martin.fenton@balletwest.ac.uk](mailto:martin.fenton@balletwest.ac.uk)

Jordi Guitart

Jazz

[jordi.guitart@balletwest.ac.uk](mailto:jordi.guitart@balletwest.ac.uk)

Daniel Job

Ballet

[daniel.job@balletwest.ac.uk](mailto:daniel.job@balletwest.ac.uk)

Andrew McNicol

Choreography

[andrew.mcnicol@balletwest.ac.uk](mailto:andrew.mcnicol@balletwest.ac.uk)

Indra Reinholde

Contemporary

[indra.reinholde@balletwest.ac.uk](mailto:indra.reinholde@balletwest.ac.uk)

Natasha Watson

Choreography  
Body Conditioning

[natasha.watson@balletwest.ac.uk](mailto:natasha.watson@balletwest.ac.uk)

### 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](mailto:mike.rowell@balletwest.ac.uk).

## ***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.

The student counsellor, Caroline McLaughlin, is at Ballet West every Tuesday to Thursday and can be contacted at [caroline@balletwest.ac.uk](mailto:caroline@balletwest.ac.uk) or through Teams. Caroline will provide workshops and other group activities throughout the year and is available for one-to-one counselling.

The Principal, Gillian Barton can help if urgent out of hours help is needed by phoning 07378888586. Gillian can be contacted at any time and will endeavour to meet with you as soon as possible.

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

## ***Medical Care***

Taynuilt Medical Practice has surgeries in Taynuilt and Connel and provides GP services including counselling and nutritional guidance. Ishbel Dunun (counsellor) is based in Taynuilt and has a lot of experience in helping dancers with issues that can affect them.

Appointments can be booked by calling

- 01866 822684 for Taynuilt
- 01631 710229 for Connel

Between the hours of 18:00 and 08:00 on weekdays, weekends and public holidays

- telephone NHS 24 on 111
- or visit [www.nhs24.com](http://www.nhs24.com).

When the GP practice is closed, and you need urgent medical advice one of the NHS 24 nurses will assess your symptoms. If you need to see a doctor, the nurse will arrange this for you.

## ***Academic Support***

Academic support is available from Maggie Clunie ([maggie.clunie@balletwest.ac.uk](mailto:maggie.clunie@balletwest.ac.uk)). Please contact Maggie arrange an appointment.

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 will be invited to appoint 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. 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.

## ***Complaints***

Ballet West aims to provide an excellent service to those who engage with us, including students and their parents. It is recognised that sometimes you may feel that your experience at Ballet West has fallen below the standard to be reasonable expected or that you have not been dealt with in a fair or equitable way.

You have the right to expect to be treated with respect by staff and fellow students. Humiliation and abuse have no place at Ballet West and if you feel you have been humiliated or verbally, physically or sexually harassed or abused by any member of the Ballet West community, you need to voice your concerns and there are ways in which you can do this in confidence and anonymously.

We aim to seek resolution of all students' issues through open communication between staff and students, either through informal discussion or through student representation on the programme committees. However, it is recognised that informal mechanisms may not always resolve issues and a formal procedure is necessary. More detail about our formal complaints' procedure can be found on Teams or in the Ballet West Handbook

Matters of concern or dissatisfaction will be resolved at an informal level as far as possible. You should discuss any issues with module tutors, the programme manager or the principal as soon as possible. Do not wait for issues to become unbearable before you bring them to the attention of staff.

- If your issue relates to the course - discuss it with the module tutor or the programme manager
- If your issue relates to fellow students or personal interactions with staff - discuss it with the student counsellor or the principal.

## ***Whistleblowing***

If you feel that your complaint is serious, or you think it will not be dealt with properly or in confidence by Ballet West staff, contact Nikki Axford, the chair of the board of trustees on **07779787976**.

Nikki has run many large arts organisations and she is familiar with the issues that may arise in performing arts companies. She is open and approachable and will respect your wishes on disclosure of information and will listen sympathetically.

## What to do if you're not happy

- **Minor concerns to do with life at Ballet West, coursework etc**
  - Speak to STUDENT REPRESENTATIVE
  - Make comments in UNIT EVALUATIONS and STUDENT SATISFACTION SURVEYS
  - Speak to UNIT TUTORS or UNIT LEADER
  
- **More serious concerns over coursework** eg unable to cope with workload, suspicion that other students are committing Academic Misconduct.
 

○ Speak to UNIT LEADER	See handbook for contacts	
○ Speak to PROGRAMME MANAGER	mike.rowell@balletwest.ac.uk	<b>01866 822725</b>
  
- **Concerns with staff or other students** eg bullying, sexual harassment
 

○ Speak to COUNSELLOR	caroline@balletwest.ac.uk	
○ Speak to PRINCIPAL	gillian.barton@balletwest.ac.uk	<b>01866 822641 07378 888586</b>
  
- **Other personal difficulties** eg emotional or psychological issues, family or relationship problems
 

○ Speak to COUNSELLOR	caroline@balletwest.ac.uk	
○ Speak to PRINCIPAL	gillian.barton@balletwest.ac.uk	<b>01866 822641 07378 888586</b>
○ Speak to GP	Book appointment at Taynult surgery	
  
- **Formal Complaint** - if initial conversations have not solved the problem or if you consider the complaint to be too serious for informal resolution
  - Complete COMPLAINT FORM and submit to Programme Manager. If the complaint concerns the Programme Manager, submit to PRINCIPAL
  - If the complaint involves the PRINCIPAL or VICE-PRINCIPAL or someone related to them, the complaint will be investigated by the Programme Manager and the CHAIR of the BOARD OF TRUSTEES. If not, it will be investigated by the PRINCIPAL.
  
- **Whistleblowing** - if you feel that your complaint is serious, or you think it will not be dealt with properly or in confidence by Ballet West staff
 

○ Contact Nikki Axford, CHAIR of the BOARD of TRUSTEES	<b>07779 787976</b>
--------------------------------------------------------	---------------------
  
- **Complaint to SQA** - If you are dissatisfied with the outcome of a formal complaint at Ballet West, you may complain through the SQA complaints procedures.
  
- **Crimes** - If you are victim of what you think might be a criminal offence - or you witness something criminal and it is not an emergency
 

○ Call the Police	<b>101</b>
-------------------	------------
  
- **In an Emergency**, If you or someone is seriously injured, is in danger or a crime has just been committed -
 

○ Call the Police / Ambulance	<b>999</b>
-------------------------------	------------



## 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; 4<sup>th</sup> Edition, 2013

This is a really useful book - but it is only useful if you use it. You are not expected to read it from cover to cover but you should refer to it to help you with your academic skills, particularly around research and written work.

### *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 [portal.office.com](https://portal.office.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*

We use 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

We would welcome your feedback on how to improve the content and how it is used.

### **Computer Room**

- There are 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 a colour printer in the room. Please print only what is necessary for your studies. If you need anything printing on A3 paper or if you want to scan or copy 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 Student Information Team and module teams. 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 you should have access to learning facilities at all times. In return we ask you to respect the trust that has been placed in you and understand that misuse of IT equipment and the theft of books and DVDs only affects your fellow and future students.

Signing-Out Books & DVDs	Returning Books & DVDs
<ul style="list-style-type: none"> <li>• Choose a book or DVD</li> <li>• Remove the card, sign and date the reverse and place it in the blue card index box</li> </ul>	<ul style="list-style-type: none"> <li>• Return all books &amp; DVDs to the <b>SCHOOL OFFICE</b></li> <li>• <b>DO NOT</b> return to the shelves</li> </ul>

**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 you need the book for longer, send a message to Mike Rowell in Teams asking for a renewal.
- 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.
- 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. Absence should be restricted to medical or compassionate absence for 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.
- It is assumed that you will be thoroughly engaged in a longitudinal process of participation, reflection, development and advancement in all classes. Any absence will inevitably impact negatively on your work and consequently your assessment grades.

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 Mitigating Circumstances (MC) procedures. MC 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 or Teams, 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 Bath Spa University to
  - deregister you from the course
  - notify the Student Loans Company (SLC) to notify the change of circumstances and stop student funding.

### ***Temporary Withdrawal (interruption of studies / intercalation)***

- 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 Bath Spa University who will in turn contact SLC to 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.**

## Course Summary

Course Name: **HND professional dance performance**  
Course Duration: **2-year full-time course, students are expected to progress to year 2 of the BA(Hons) Ballet Degree after completing one year of this course, and gaining a HNC**

The award is designed to help you progress to the degree BA(hons) Dance or prepare you for a career in the Performing Arts Industry.

The HNC/D in Professional Dance Performance are mainly practical based dance training courses aimed at individuals wishing to pursue a career in a variety of dance environments.

It offers you the opportunity to develop your skills in dance technique, performance, choreography, audition preparation, company working and the contextualisation of dance. It will focus primarily on practical learning and development in a variety of dance disciplines with units in:

- Ballet
- Jazz
- Commercial Dance
- Contemporary
- Tap
- Choreographic Skills
- Production and Performance
- Anatomy and Injury Prevention

To complete year 1 you are required to complete *Professional Dance Performance: Graded Unit 1*. For this Unit you will have to prepare for an audition by choreographing and performing one dance solo lasting two to three minutes. In addition, you will also choreograph a group piece for a minimum of three people excluding yourself which is to last three to five minutes. Following the performances, you will evaluate your own performance and the performance of the group piece.

Most of the assessment in the award will be practical-based but there will be contextual work to supplement your knowledge and learning. Therefore, you should be aware that you will be required to undertake a level of theoretical study alongside your practical training.

### ***Aims of the qualification***

The Professional Dance Performance qualification has been designed to provide learners with the appropriate subject knowledge and practical technique to develop as a performer in the Dance Industry. The overall aim is for learners to develop dance technique, performance skills, choreographic skills for the dance industry, self-discipline, professionalism, commitment, collaboration and creative thinking. The award structure and Unit content provides a coherent and progressive curriculum which creates and promotes effective articulation and transition into higher education or to industry employment.

## **General aims of the qualification**

The general aims are to:

- enable progression within the Scottish Credit and Qualifications Framework (SCQF)
- enhance employment prospects and/or facilitate progression to Higher Education
- develop learners' skills as dancers and performers
- develop communication and interpersonal skills
- develop skills in the creating of professional Dance choreography
- develop self-evaluative skills
- develop analytical skills
- develop the ability to work independently
- develop the confidence to perform to potential
- develop professional attitudes

## ***Skills Development***

Key Skills are embedded throughout the programme and will be acquired through your daily classes and assessments, both formative and summative.

**Managing and Developing Oneself:** exploring opportunities for learning, planning, setting objectives and priorities, self-evaluation, managing one's own resources, coping with pressure of work.

**Critical and Creative Thinking:** thinking analytically, enquiry skills, synthesising (i.e., being able to make connections and develop an overview), thinking creatively, being able to evaluate and pass judgement on own and others' ideas, arguments, interpretations, conclusions.

**Presentation:** using a variety of forms of presentation and recognising the variation in appropriateness depending on audience.

**Working with Others:** listening and observing, participating in group activities, making a constructive contribution, encouraging others to do the same, taking a lead, dealing with disagreement, co-operating through Information Communication Technology.

**Dealing with Values:** being able to identify distinctive value sets, developing professional values, justifying values through rational argument, being able to cope intellectually with a multiplicity of values.



## Programme Content & Structure

Students will successfully achieve the HNC Group Award on passing 12 SQA credits.

### Year 1

Unit Code		Unit title	SQA credit	SCQF credit points	SCQF level
H4RE	34	Classical Ballet Techniques 1	2	16	7
H4RL	34	Jazz Dance Techniques 1	2	16	7
H4RC	34	Dance Technique for Commercial Performance 1	2	16	7
H4RJ	34	Contemporary Dance Techniques 1	2	16	7
F1NS	34	Choreographic Skills	1	8	7
F1LD	34	An Introduction to Performance and Production	1	8	7
F1LE	34	Anatomy and Injury Prevention for Dancers	1	8	7
H4T3	34	Professional Dance Performance: Graded Unit 1	1	8	7
TOTAL CREDITS			12		

### Graded Units

The purpose of the Graded Unit is to assess your ability to retain and integrate the knowledge and/or skills gained in the Units; to assess that you have met the principal aims of the Group Award and to grade your achievement.

- **Graded Unit 1**

Graded Unit 1 maintains the audition brief with the project stage demonstrating the performance of one dance solo of two to three minutes in length, choreographed by the learner plus a group choreography for a minimum of three people, excluding the learner, which lasts three to five minutes in length.

### Rationale for Graded Unit Assessments

The most common method of gaining employment as a dance performer is through audition and interview and this is also the case in articulation and progression to higher education.

As a dance performer it is important to be versatile, as it can require many different skills. To have the best possible chance of gaining employment, performers need competence in dance, performance, staging and choreographic knowledge and understanding of the aesthetics of entertainment dance and the effect of spectacle on the audience.

# Unit Outlines - Year 1

## *H4RE 34 Classical Ballet Techniques 1*

This Unit is designed to develop your skills in classical ballet. This Unit will help you to improve your technical ability, learn to understand and apply your knowledge of classical ballet vocabulary in practical classes, develop skills in musicality and interpretation and develop an awareness of the subtleties of performance skills in choreography.

Some of the areas covered by the Unit include the following:

### Outcome 1 – Technical ability

- Placement and control
- Strength and stamina
- Co-ordination
- Line
- Concentration and focus
- Spatial awareness

### Outcome 2 – Vocabulary

- Classical ballet terminology and vocabulary
- Understanding of the mechanics and purpose of the relevant vocabulary
- Response to instruction

### Outcome 3 – Musicality and interpretation

- Rhythmical and dynamic awareness
- Musical interpretation

### Outcome 4 – Performing a choreographed dance

- Integration of technique and expression
- Interpretive response
- Projection of style
- Spatial awareness

ASSESSMENT TASK	DESCRIPTION	OUTCOME COVERED	EVIDENCE TO BE RETAINED
1	Practical class	1-2	Checklists and video
2	Performance of choreographed piece solo or group	3-4	Checklists and video

## ***H4RL 34 Jazz Dance Techniques 1***

This Unit has been designed to provide you with knowledge of, and skills in, Jazz Dance Techniques.

You will study the following:

- alignment
- pliés
- footwork
- isolations
- adage
- kicks
- pirouettes
- facility
- travelling and allegro

After the completion of the first assessment on the topics above, you will build on these technical skills. Knowledge of the following will enable you to perform short movement sequences and phrases:

- movement phrases
- timing
- accompaniment
- spatial awareness
- control of body

In the final part of the Unit you will take part in a choreographed piece which will combine the following elements:

- choreography
- performance qualities
- spatial awareness
- stage craft

Your practical skills will be assessed by means of a studio-based assessment for the initial skills and techniques of jazz dance. The final part of the assessment will take place at the end of the Unit in a tutor choreographed dance piece. All assessments will take place under supervised conditions.

The assessment will be recorded by means of an observation assessment checklist and/or by video.

<b>ASSESSMENT TASK</b>	<b>DESCRIPTION</b>	<b>OUTCOME COVERED</b>	<b>EVIDENCE TO BE RETAINED</b>
1	Practical class	1	Checklists and video
2	Rehearsal & performance of tutor choreographed 2 min piece	2 & 3	Checklists and video

## ***H4RC 34 Dance Technique for Commercial Performance 1***

This Unit is designed to develop your skills and knowledge within the commercial dance industry and to gain skills within musicality and performance.

The origins of commercial dance work developed from many styles, but it has ultimately grown into its own style. Its defining characteristics are the rhythmic response to music and extreme performance quality.

Different styles can be used in the commercial industry and can be seen in music videos, concerts, live shows, movies, industry events, and, obviously, commercials. There are many different styles of dance that can be incorporated into the commercial category, however, fundamentally dance in the commercial industry is subject to changing trends and doesn't remain the same from year to year. Its continuous evolution has been demonstrated in many incarnations as a fusion between different dance styles. It is reliant on the individual's style and due to the continually changing trends in this field, centres should select and incorporate appropriate current styles based on current dance industry trends and directions.

The purpose of this Unit is to enable you to identify and understand the place of dance within the commercial industry. You will learn about current dance trends in the commercial industry based on the television, music video, film, stage, etc. You will also develop knowledge and technique which will help to develop your individual creativity and broaden your understanding of musicality and rhythm for dance.

**In Outcome 1** you will develop specific skills through class work to develop, refine and execute dance styles in the commercial industry. Strength and stamina will be developed through participation in regular studio-based classes.

**In Outcome 2** you will develop an understanding of rhythmic musicality. You will learn how to identify, interpret and use musical rhythm for dance. You should explore pre-existing dance works within the commercial field by watching pre-recorded performances (music videos, tours, etc) to fully understand how integral rhythmic understanding is to the commercial industry.

**In Outcome 3** you will explore and implement the skills you have developed in Outcomes 1 and 2 within dance sequences. These sequences will be taught to promote spatial awareness and to improve movement memory, geared towards the participation in a taught piece of choreography. Freestyle movement should be used to develop individual dance vocabulary and style for performance in the commercial dance industry demonstrating a wide range of knowledge and understanding of music.

**Outcome 4** allows you to learn the skills required to develop and experiment with choreographing a short sequence in a dance style appropriate to the commercial environment. You should keep a log of this process to enable the completion of a short review.

**Outcome 5** enables you to synthesise learning from Outcomes 1-4 by performing in a tutor-choreographed dance piece. This will allow you to combine your technical and performance skills while demonstrating musicality and rhythmical knowledge. This Outcome also allows for the development of choreographic skills in relation to current trends in the commercial dance industry.

All assessment will take place under supervised conditions and be recorded by appropriate means to ensure authenticity of your work.

ASSESSMENT TASK	DESCRIPTION	OUTCOME COVERED	EVIDENCE TO BE RETAINED
1	Class - continuous assessment. You should demonstrate rhythmic understanding and accurately reproduce dance sequences -3 phrases up to 1 min including 16 counts freestyle	1to 3	Checklists and video
2	Self-choreography 30 secs	4	Checklists and video
3	Written work on choreographic skills used	4	Written work
4	Tutor taught choreography 2.5 mins	5	Checklists and video

## ***H4RJ 34 Contemporary Dance Techniques 1***

This Unit has been designed to develop your knowledge and skills in contemporary dance.

In **Outcome 1** you will study the following:

- posture
- contraction and release
- plié
- use of spiral
- suspension and release
- footwork and leg exercises
- travelling and jumps

In **Outcome 2** you will build on these technical skills so that you can perform short movement sequences and phrases incorporating:

- recreation of movement phrases
- timing in response to accompaniment
- use of floor space
- control of body

In **Outcome 3** you will take part in a tutor choreographed piece which will combine the following elements:

- reproduction of choreography
- performance qualities
- spatial awareness
- use of stage craft

All assessments are studio based and will be undertaken in supervised conditions. The assessment for Outcomes 2 and 3 may be combined in a choreographed dance piece.

<b>ASSESSMENT TASK</b>	<b>DESCRIPTION</b>	<b>OUTCOME COVERED</b>	<b>EVIDENCE TO BE RETAINED</b>
1	Practical class	1	Checklists and video
2	Performance of choreographed piece	2 & 3	Checklists and video

## **F1NS 34 Choreographic Skills**

This Unit will introduce you to the skills and techniques used to manipulate choreographic material and enable you to create a choreographed dance piece.

**Outcome 1** looks at the use of choreographic devices

- movement motifs, including direction, retrograde and inversion
- dynamics: applying movement qualities to phrases of movement
- improvisation techniques, including sensory, visual and emotional stimuli

**Outcome 2** covers the use of choreographic structures. You will demonstrate the use of music, sound, form and space in short choreographic tasks.

In **Outcome 3** you will create a dance piece which will be performed in a dance studio. This will involve researching a theme/plan for your piece. You will then apply your choreographic skills to the piece along with appropriate music or sound. Your ideas must be communicated to the performers involved in the piece and you must plan and supervise rehearsals before the dance piece is assessed. You will be required to produce a presentation about your piece, explaining your ideas, choices and the choreographic process.

The practical elements of this Unit will be assessed in a studio setting. You will also keep written/oral log books of a minimum of 1000 words or equivalent, recording details of choreographic tasks and personal development. An evaluation of the final dance piece is also required for Outcome 3.

<b>ASSESSMENT TASK</b>	<b>DESCRIPTION</b>	<b>OUTCOME COVERED</b>	<b>EVIDENCE TO BE RETAINED</b>
1	Presentation 8 mins about development of dance piece	1 - 3	Checklist video, powerpoint
2	Live performance 2mins, min of 2 dancers not choreographer		Checklists and video
3	Logbook process and evaluation 1000 words (online video and audio acceptable)		Written work

## ***F1LD 34 An Introduction to Performance and Production***

This Unit has been designed to provide you with the knowledge and skills required to participate in a devised production from rehearsal and planning stages through to the performance itself.

This Unit is primarily designed to prepare you for performance and will feature an ongoing assessment from the beginning of the rehearsal process, culminating in the devised performance.

The Unit will cover the following topics:

### **Outcome 1**

Co-operate with others in a tutor choreographed production:

- Attendance at rehearsals/workshops
- Development of positive working relationships
- Personal response to direction
- Appropriate etiquette
- Record of production

Through individual and group choreographic tasks, set by the choreographer, you will be encouraged to develop your skills and personal contribution within the dance work, influencing the development of the piece.

### **Outcome 2**

Demonstrate performance skills through rehearsal:

- Underlying intention of the dance work
- Utilisation of personal experience and observation
- Development appropriate to director/choreographer's interpretation
- Positive response to direction
- Performance skills
- Rehearsal

During the rehearsal period you will research the stimulus for the dance piece and apply your findings and knowledge to its development and through the rehearsal process itself, you will develop performance skills. By employing choreographic techniques, such as improvisation, and drawing upon personal experience you will contribute to the development of the movement motif whilst appropriately conveying the choreographer's intentions.

### **Outcome 3**

Dance in a devised performance

- Performance of choreography
- Discipline and professionalism
- Spatial awareness
- Stagecraft

Through your performance in the devised production, you will demonstrate the ability to perform choreographic material accurately. Within the performance you will demonstrate skills such as: use of projection, spatial awareness and stagecraft to enhance performance.

### **Outcome 4**

Evaluate the process and product of a devised production



- Opportunities and constraints in staging the production
- Personal performance review
- Group performance review

You will keep a compile a record of personal experience and development throughout the planning stages, rehearsal and production process detailing directorial notes, choreographic devices employed and an outline of the development of your personal contribution within the performance. This record will be maintained throughout Outcomes 1 to 4 and should be word processed for assessment (500 words).

<b>ASSESSMENT TASK</b>	<b>DESCRIPTION</b>	<b>OUTCOME COVERED</b>	<b>EVIDENCE TO BE RETAINED</b>
1	Assessment Performance	1-3	Checklists and video
2	Written evaluation of performance - 500 words	4	Written work

## ***F1LE 34 Anatomy and Injury Prevention for Dancers***

This Unit will provide you with knowledge of anatomy in the context of dance, movement and exercise. It will enable you to identify good practice in injury prevention.

There are three Outcomes in this Unit covering the following topics:

### **Outcome 1**

- Muscular system
- Skeletal system
- Action of muscles and skeleton
- Function of skeletal and muscular systems in relation to dance and the effects of movement

### **Outcome 2**

- Respiratory system
- Cardiovascular system
- Function of respiratory and cardiovascular systems in relation to dance and the effects of movement

### **Outcome 3**

- Injury risk
- Clothing and equipment
- Principles and guidelines of warm up, cool down and contra-indicatory exercises
- Contra-indications to exercise

<b>ASSESSMENT TASK</b>	<b>DESCRIPTION</b>	<b>OUTCOME COVERED</b>	<b>EVIDENCE TO BE RETAINED</b>
1	Closed book examination	1	Exam scripts
		2	Exam scripts
		3	Exam scripts

## **H4T3 34 GRADED UNIT 1**

The Graded Unit is the only unit for which you receive a grade. It is a personal project which you complete on your own without direction from members of staff.

It is designed to draw together skills that you learn in the other units and allow you to create two original pieces of dance, one solo and one group piece. You will be given a choice of outline briefs to follow but within your chosen brief, all creative decisions will be made by you.

You will be mentored through the process by a member of staff, who will be able to answer questions and discuss your ideas.

In addition to the practical elements of assessment there are three written documents that are assessed at the planning, development and evaluation stages of the assignment.

### **Assessment task instructions**

At the beginning of the process you will be given a choice of briefs. These will ask you to prepare audition material for a variety of professional engagements as a dancer and choreographer. The briefs will vary in the style of dance required and the nature of the work being auditioned for, but each will ask you to undertake the same basic tasks -

- **Choreograph a 2-minute dance solo to perform as an audition for the brief provided. There is an option of briefs and each one has different specified implicit requirements which you will need to consider when creating your solo**
- **Choreograph a group dance piece of at least 3-5 minutes in length for a minimum of three dancers (excluding the choreographer) appropriate to your chosen brief**

The choreography and dance style of your choosing will demonstrate an overall theme. The piece can be literal, narrative, theatrical or abstract in nature but must remain appropriate to the overall brief you have chosen.

The piece should utilise a number of choreographic devices such as; canon, retrograde, inversion, fragmentation, augmentation through time and space, etc and dynamics of movement with perceivable difference in movement tempo and flow.

Your project is divided into the following three stages

- **Planning**
  - a planning document completed before you start devising and rehearsing
- **Development**
  - A written account of the rehearsal process,
  - the performance of your solo and group piece
  - viva voce (a discussion with assessors following your performance)
- **Evaluation**
  - A written evaluation of the whole process

## Stage 1: The Planning Stage - The Action Plan 750 words

This is the production of a plan of what you are going to do in the studio, completed **before** you begin choreographing in the studio. This document sets out your initial ideas of how you want your pieces to look and what you hope to achieve with them.

The plan should include the identification of your chosen audition brief, your research into that style of dance and how that will help you make artistic and choreographic choices, a timeline for the project, your interpretation of the brief, an overview of both your pieces of choreography which should include movement plans and information on the potential use of structure, devices, floor plans, choice of costume/audition wear, props, make up, etc This plan may be written, digital or verbal and should be **750 words** or equivalent.

This stage of the project would normally be allocated 8 hours, the equivalent of 20% of the project time. You must successfully complete this planning stage before you can progress to the next stage.

The Action Plan should have clearly defined sections as below:

Section	What should be included	Suggested word count
Interpretation of the audition task.	<ul style="list-style-type: none"> <li>◆ A statement of the audition task that has been set</li> <li>◆ Discuss its relevance to the dance industry</li> </ul> <p><i>(Why have you been asked to do this task and how will it help you in your career?)</i></p>	75
Identification of audition brief.	<ul style="list-style-type: none"> <li>◆ Identify chosen brief</li> <li>◆ Explain and justify the choice</li> </ul> <p><i>(Why have you chosen this brief in preference to the others?)</i></p>	75
Research.	<p>Write about the dance styles you have chosen, include - <b>for example</b></p> <ul style="list-style-type: none"> <li>◆ Identify dance style</li> <li>◆ Explain current trends in that genre</li> <li>◆ Describe a brief historical overview</li> <li>◆ Identify key practitioners</li> </ul> <p><i>(This is a lot of material to condense into a few words, be very specific and selective)</i></p>	75
Aims identified for solo choreography.	<ul style="list-style-type: none"> <li>◆ Identify and discuss performance goals <i>(in terms of performance quality what do you aim to get across to the audience?)</i></li> <li>◆ Identify and discuss technical goals <i>(what elements of technique are you hoping to improve in your solo?)</i></li> </ul>	75

<p>Aims identified for group choreography.</p>	<ul style="list-style-type: none"> <li>◆ Identify and discuss performance goals (<i>in terms of performance quality what do you aim to get across to the audience?</i>)</li> <li>◆ Identify and discuss technical goals (<i>what elements of technique are you hoping to use in your group piece?</i>)</li> </ul>	<p>75</p>
<p>Overview of ideas for solo audition piece.</p>	<ul style="list-style-type: none"> <li>◆ Skills (<i>what skills are you including in your solo?</i>)</li> <li>•</li> <li>◆ Dance elements (<i>what elements of dance are you including in you solo jumps, floorwork, turns etc etc</i>)</li> <li>◆ Music choice (<i>what music have you chosen for your solo and why?</i>)</li> <li>◆ Performance considerations (<i>what do you need to think about to realise your ideas in the time and space available?</i>)</li> </ul>	<p>75</p>
<p>Overview of ideas for group choreography.</p>	<ul style="list-style-type: none"> <li>◆ Theme (<i>What is the theme of your piece, is it narrative, literal, abstract? What are the ideas that you are trying to express?</i>)</li> <li>•</li> <li>◆ Style (<i>What will be the style of the group piece, perhaps refer to other choreographers?</i>)</li> <li>◆ Performance considerations (<i>what do you need to think about to realise your ideas in the time and space available?</i>)</li> <li>•</li> </ul>	<p>75</p>
<p>Movement plan for group choreography.</p>	<p>What do you imagine your performance will look like? Include initial ideas on, for example...</p> <ul style="list-style-type: none"> <li>◆ Use of stage craft (<i>entrances, exits, starting positions, ending positions, use of space</i>)</li> <li>◆ Structure (<i>think about how you will use your three dancers, solos, duets, trios, will there be a beginning, middle and end?</i>)</li> <li>◆ Choreographic devices used (<i>canon, retrograde, inversion, fragmentation, augmentation through time and space, etc</i>)</li> </ul>	<p>175</p>

	<ul style="list-style-type: none"> <li>◆ Floor plan (<i>you may find it useful to sketch out your dance on a floor plan</i>)</li> <li>◆ Costume</li> <li>◆ Make-up</li> <li>◆ Hair</li> <li>◆ Props (<i>how might your dancers look? Will you use any props in the dance?</i>)</li> </ul> <p><i>These things are your initial ideas and may well change over the rehearsal period - but it is good to have a starting point.</i></p>	
Rehearsal schedule.	Timetable for rehearsals. ( <i>a timeline of how you will develop the pieces including milestones of hand in and completion dates</i> )	50
	TOTAL WORD COUNT	750

**Note:** If you fail to achieve at least half of the marks allocated to the Planning Stage you will be required to re-sit this stage before going on to subsequent stages. In this event, you can only achieve a maximum of half of the marks allocated to this stage to be taken forward to the final Graded Unit mark.

If you fail to submit the action plan by the agreed submission date, you can only achieve a maximum of half of the marks allocated to this stage to be taken forward to the final Graded Unit mark.

## **Stage 2: The Developing Stage**

Written assignment, performance & viva voce

This is the devising, rehearsal and performance stage where you use your planning document to produce your work.

You will have individual mentoring sessions to discuss your ideas. For the last mentoring session, you will have the opportunity to show your work in progress to receive feedback. You must submit audio files for your performance one week prior to the final mentoring session.

You must develop your ideas for the performance of both your auditions solo and production dance number into choreographed rehearsed pieces which will be performed for an assessment panel. You will need to keep a detailed record of the process you go through to produce your performances. This may be for example, a digital diary which records the process and gives alternative developments and solutions. You should ensure you discuss the choreographic process and rehearsal process.

You should then use your diary to produce a development log book which should be 1,000 words or equivalent in length.

This stage of the project would normally be allocated 24 hours, the equivalent of 60% of the project time. You must successfully complete this developing stage before you can progress to the next stage.

*The Developing Stage is worth 60% of the marks. You must achieve all the minimum evidence specified to pass the Development Stage. If you do not meet the minimum required standard for each section of the Developing Stage; performance, viva voce and written assignment, you will be required to resubmit written work and/or undergo a practical reassessment as necessary.*

**Note: The pass mark for each section is 50% of the available marks. If you fail any section, you can only achieve a maximum of the pass mark after satisfactory re-assessment, which will be taken forward to the final Graded Unit mark.**

**If you fail to submit the record of progress by the agreed submission date, you can only achieve a maximum of half of the marks allocated to this stage to be taken forward to the final Graded Unit mark.**

### Written assignment - Development logbook

The notes you make in your notebook or audio diary will help you to write up the process. The work that you hand in should look at the whole rehearsal process and how it developed and should follow the following headings.

Section	What should be included	Suggested word count
Action plan	This is your planning logbook. You will add this to your development logbook in the same binder.  THIS DOES NOT COUNT TOWARDS YOUR WORD COUNT	
Research evidence.	<i>Details of any research you have done - concentrate on research into choreographers, choreographic methods, dance styles or pieces of dance</i>	300
Describe how research influenced: <ul style="list-style-type: none"> <li>• Solo choreography</li> <li>• group choreography</li> </ul>	Describe how you have used your research in your pieces.  <i>For example: Is there a method that you found in research that you have used in making your pieces? A particular step or signature move from a choreographer that has been incorporated?</i>	
Analysis of solo rehearsals and group rehearsals, including:		700
<ul style="list-style-type: none"> <li>• preparation</li> </ul>	<i>What work did you do prior to beginning rehearsal in the studio?</i>	

<ul style="list-style-type: none"> <li>time management</li> </ul>	<p><i>How did you manage your time in rehearsal - look back at your rehearsal plan in the planning document - did you stick to it?</i></p>	
<ul style="list-style-type: none"> <li>goal setting</li> </ul>	<p><i>Did you achieve the goals set out in the planning document?</i></p>	
<ul style="list-style-type: none"> <li>piece and movement development</li> </ul>	<p><b>This should be the longest section</b>  <i>How did the pieces develop?</i></p> <p><i>For example</i></p> <ul style="list-style-type: none"> <li>- did you start with a rough outline of the whole piece and then add detail, or did you start from the beginning of the piece and work through?</li> <li>- Were there any breakthroughs - when things suddenly fitted into place and the dancers “got it”</li> <li>- were there any false starts or changes of mind?</li> </ul> <p><b>Your diary will be really useful in this section.</b></p>	
<ul style="list-style-type: none"> <li>unforeseen circumstances</li> </ul>	<p><i>What happened that you did not expect?</i></p> <p><i>This can be about the positive and lucky things that happened as well as things going wrong.</i></p>	
<ul style="list-style-type: none"> <li>ideas/issues in response to mentoring</li> </ul>	<p><i>Include any ideas that were discussed in your mentoring sessions.</i></p>	

## Performance

Following submission of the log book, you will present your solo and group piece and have a 10 min discussion with the assessors about your work (a viva voce).

Your performance will be judged on the following criteria

<p>Performance of solo audition piece. (2-3 minutes)</p> <p><i>(Note: The emphasis is on the technical performance of your solo so make sure that your choreography shows off your technical</i></p>	<p>Demonstrates technical skills:</p> <ul style="list-style-type: none"> <li>alignment</li> <li>balance</li> <li>strength</li> <li>flexibility</li> <li>control</li> <li>turns</li> <li>elevation</li> <li>footwork</li> </ul>
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------



<p><i>strengths and is well rehearsed)</i></p>	<p>Demonstrates performance skills:</p> <ul style="list-style-type: none"> <li>• eye line</li> <li>• characterisation/projection</li> <li>• use of space</li> <li>• connection to audience</li> <li>• emotional awareness</li> <li>• movement response to music</li> </ul> <p>The choreography:</p> <ul style="list-style-type: none"> <li>• is suitable for chosen production</li> <li>• demonstrates technical difficulty</li> </ul> <p>Demonstrates appropriate choices, including:</p> <ul style="list-style-type: none"> <li>• audition presentation</li> <li>• clothing</li> <li>• footwear</li> <li>• make-up</li> <li>• hair</li> </ul>
<p>Group choreography. (3-5 minutes)</p> <p><i>(Note: The emphasis is on the choreography. Make sure your dancers know the steps and that they are well-rehearsed)</i></p>	<p>Demonstrates choreographic skills:</p> <ul style="list-style-type: none"> <li>• structure</li> <li>• devices</li> <li>• use of space</li> <li>• use of levels</li> <li>• entrances and exits</li> <li>• formation</li> </ul> <p>Demonstrates creative skills:</p> <ul style="list-style-type: none"> <li>• theme and storyline</li> <li>• characterisation</li> </ul> <p>Demonstrates leadership skills:</p> <ul style="list-style-type: none"> <li>• well directed</li> <li>• well-rehearsed</li> <li>• clean performance</li> <li>• coherent cast performance</li> </ul> <p>Demonstrates appropriate production choices, including:</p> <ul style="list-style-type: none"> <li>• costume &amp; footwear</li> <li>• make up &amp; hair</li> <li>• props</li> <li>• set</li> </ul>

### Viva Voce

This is a discussion with your assessors about the ideas behind your work, the development process and the performance. You should try to be engaging, enthusiastic and knowledgeable about your work.

You should also be objective about your work and be able to analyse it as if it was the work of someone else. This does not necessarily mean being critical, but you need to be able to see opportunities for improvement. This is part of the assessment process and will be marked and videoed for the external verifier.

The discussions that you have should help with the writing your evaluation.

### Stage 3: The Evaluating Stage

You must evaluate your responses to the brief and reflect on the strengths and weaknesses of your solution. Give possible amendments that could improve the final solution. This evaluation may be written, digital or verbal and should be **750 words** or equivalent.

This stage of the project would normally be allocated 4 hours, the equivalent of 10% of the project time.

***The evaluation is worth 20% of the overall marks. You must achieve all the minimum evidence specified above to pass the Evaluation stage. If you do not meet the minimum required standard, you will be required to resubmit the evaluative report for the assessment.***

**Note:** If you fail the Evaluating Stage with a score of less than 50% of the available marks, including failure due to non-submission, you can only achieve a maximum of 50% after satisfactory re-assessment, which will be taken forward to the final Graded Unit mark.

#### Written assignment - Evaluation

The viva voce experience should prepare you to write up an evaluation of the process through rehearsal and performance. Your evaluation should be added to your binder to provide a comprehensive record of your project from planning to evaluation.

Sections	What should be included	Suggested word allocation
Analysis of solo	Brief discussion to include: <ul style="list-style-type: none"> <li>• reflection on your performance on the day</li> <li>• reflection on your choreography</li> <li>• amendments to improve your future performances / choreography</li> </ul>	150
Analysis of group dance	Brief discussion to include: <ul style="list-style-type: none"> <li>• reflection on the performance of your dancers</li> <li>• reflection on the choreography</li> <li>• amendments to improve your future performances / choreography</li> </ul>	150
Analysis of viva voce	Reflection on answers given in response to the viva questions - <i>Did you feel you gave a good account of yourself? Were there things that you wish you had said that are not covered elsewhere in the evaluation?</i>	75
Identification of learning	Clearly identify any knowledge and skills gained through Graded Unit process.	75
Strengths and weaknesses	Identify a minimum of two strengths and two weaknesses throughout the process.	75
Unforeseen events	Identification of at least one unforeseen situation (either positive or negative) and discuss its effect on the process and how it was handled by you.	75

Development as a performer	Clearly identify at least one element of how the process has developed <b>your</b> performance ability and awareness.	75
Development as a choreographer	Clearly identify at least one element of how the process has developed your choreographic ability and process.	75
	TOTAL	750

## Mentoring Sessions

Throughout the process you will receive guidance and have an opportunity to discuss your project in one to one mentoring sessions.

### Mentoring session 1 - planning stage

This session, which will last a maximum time of 20 minutes, is an opportunity for you to discuss ideas that you may be considering for the graded unit project. It will also enable you to seek clarification/understanding of the nature of the project. This session will take place within the very early stages of the project. The purpose of the mentoring session is to seek feedback, not direction, from the mentor. Thereafter, you are expected to prepare your plan, which you should hand in to your mentor on an agreed date, which will be prior to your second mentoring session.

### Mentoring sessions 2 and 3 - development stage

These sessions, which will last a maximum time of 20 minutes each, are an opportunity for you to demonstrate that you have responded positively to advice given in previous sessions and that you can demonstrate both adequate and appropriate preparation through rehearsal and towards your rehearsal aims. You should respond constructively to any advice given. The purpose of both mentoring sessions is to seek feedback, not direction, from your mentor.

**The final mentoring session will be an opportunity to show your solo work in progress to your assessor. This is a great opportunity to receive feedback on your work in the final stages of rehearsal. The more you bring to this session, the more you will get from it. You need to submit audio files for your music one week prior to this presentation.**

# Assessment

## General

Assessment is the way in which you demonstrate achievement of the learning outcomes associated with each unit. There are different ways that you can demonstrate understanding e.g. essays, reports and performances.

There are also 2 different types of assessment you can expect to undertake. The first is called **formative** assessment. It is designed to let you know how you are getting on with the units and to help you prepare for the second type of assessment, called **summative** assessment. Summative assessment counts towards the final unit result.

You will get information on your progress throughout the year and you will have the opportunity to have regular contact with your unit leader.

### Important Notes on assessment

- To receive an HNC award you need to pass **EVERY** assessment in **EVERY** unit.
- You have 2 attempts at any assessment in any academic year. If you try and fail on the first attempt, you will receive extra teaching or time to prepare for your second attempt.
- If you miss, or fail, an assessment due to medical or personal circumstances - you must submit a Mitigating Circumstances (MC) form (available from the school office and the website, see more details on p38) as soon as possible after the assessment date. Your claim will be assessed and if valid, you still get 2 attempts at the assessment.
- If you miss an assessment and do not submit a MC form or your claim is not considered valid, the missed assessment counts as an attempt and you will only be allowed one further attempt in that year. If it is your second attempt, you will fail the unit.
- Deadlines will be set for all written work. If the deadline has passed and you have not submitted your work, this will count as your first attempt. You will receive an email giving a 2<sup>nd</sup> attempt submission date (usually 4-5 days after the original submission date). Failure to submit by that date will result in failing the unit.
- If you do not think that you are able to attend an assessment or meet a deadline, talk to your tutor and you must complete a Late Authorisation Form (available from the school office and the website see more details on p37) before the assessment date. If your request is approved, you will be given a new assessment date (usually 7 days to complete written work).
- If assessments within a unit are sequential, you will not be permitted to attempt a more advanced assessment without first successfully completing all previous assessments.
- If you fail an assessment after 2 attempts, you will fail the unit and not be permitted to retake the unit until the next academic session.
- Special regulations are in place for graded units; please refer to unit documentation.

## **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).

### **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.*

#### **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. holidays, weddings) 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

## **Mitigating Circumstances**

We have adopted a Fit to Sit/Submit principle which means that if you submit an assessment or sit an exam you are declaring yourself well enough to do so. If you submit an assessment or sit an exam, then you cannot later claim that your performance was affected by mitigating circumstances. Mitigating circumstances are defined as unexpected medical or personal events, which are outside your control, for example, suffering from a bereavement or illness.

Exams and other assessments are designed to test your academic performance under a certain amount of stress, such as performing under exam conditions or completing a piece of work by a deadline. Feeling nervous about a deadline or not sleeping well before an exam is normal and should not be considered grounds for mitigating circumstances.

If you feel that your circumstances are seriously affecting your ability to prepare for or sit an assessment; you should not take the assessment and you should submit a mitigating circumstances claim and supporting evidence in line with the Mitigating Circumstances Policy. Students will not be able to submit the assessment and also claim for mitigating circumstances in order to improve their grade.

Claims for mitigating circumstances will be considered on the following criteria:

- Severity of the problem
- Duration of the problem, which should be supported by the evidence
- Relevance (how close is the affected period to the point of assessment)

If your claim is approved, your assessment will be deferred until you are fit and well enough to complete it and appropriate staff and facilities are available for you to be assessed. Your assessment will still be counted as a first attempt and the full range of marks will be available.

Approved mitigating circumstances do not excuse you from completing the assessment, and you will need to plan your workload carefully to ensure that you can catch up on any missed classes and submit your deferred assessment.

If your claim is not approved, your assessment will need to be submitted as usual. If you subsequently do not submit the assessment or fail the assessment, you will still be entitled to a second attempt (referred assessment) which will be capped at the pass mark.

<b>Short term issue</b> <b>Mild illness/medical appointment</b>	Contact your module leader to request an extension (usually one week)
<b>Medium term issue</b> More serious illness or injury, bereavement, recent diagnosis or unexpected worsening of a chronic illness	Submit a mitigating circumstances claim to defer the assessment to the next assessment point (usually August for undergraduates)
<b>Long term issue</b> Ongoing illness, affecting attendance, not likely to improve before next assessment point	Consider taking a break from your course (intercalation), or requesting a repeat year of study

A Mitigating 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 circumstances are likely to be long-lasting, serious, unforeseen and unpreventable and affect a number of assessments.

Guidance of circumstances acceptable are given in the table below

Normally acceptable circumstances	Required evidence <sup>1</sup>
<ul style="list-style-type: none"> <li>• Tragic personal circumstances, e.g. death or serious illness of family member or close friend.</li> </ul>	Sight of death certificate (or photocopy) or independent corroboration of illness.
<ul style="list-style-type: none"> <li>• Significant personal accident or injury.</li> <li>• Serious ill health, which may include an acute episode of a disability or chronic condition affecting performance but not covered by special examination provision.</li> <li>• Late stage pregnancy or pregnancy with complications.</li> </ul>	Medical evidence, which specifically relates to the timing of the claim.
<ul style="list-style-type: none"> <li>• Acute personal or emotional trauma, e.g. acute anxiety or depression, family breakdown, breakdown of close personal relationship.</li> <li>• Jury service.</li> <li>• Impact of natural disaster, civil disruption or another major hazard.</li> </ul>	Independent corroboration of the circumstances.
<ul style="list-style-type: none"> <li>• Professional dance engagement</li> </ul>	Contract of employment
Normally unacceptable circumstances	
<ul style="list-style-type: none"> <li>• Employment commitments of full time students.</li> <li>• Pre-existing long-term medical conditions</li> <li>• Early stage pregnancy without complications.</li> <li>• Routine or long-term domestic or caring responsibilities.</li> <li>• Normal assessment stress or anxiety experienced during revision or the assessment period, unless corroborated by medical evidence as a chronic condition and undergoing treatment.</li> <li>• Non-serious domestic or personal disruptions (financial difficulties, moving house, holidays, failed travel arrangements, oversleeping).</li> </ul>	

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

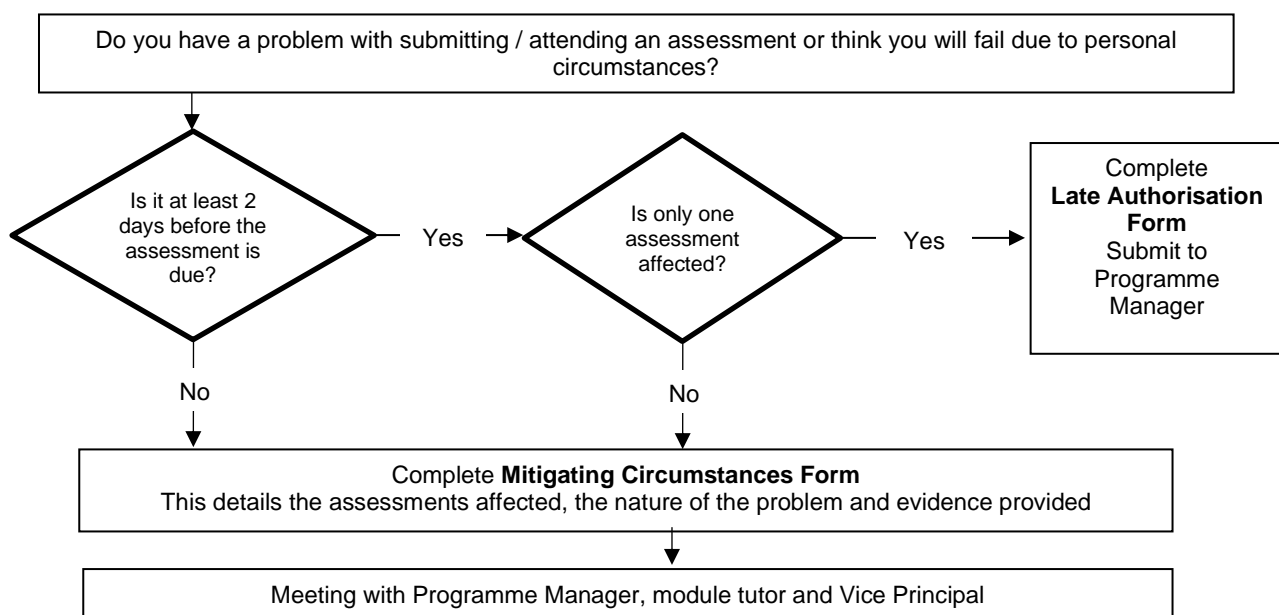
- Term-time personal arrangements (e.g. holiday, wedding) made after starting the programme.
- Failure of own computer equipment or loss of stored work
- Study related circumstances (failure to take back-up copies of stolen or corrupted work, bunching of deadlines, assessments too close together, missing 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.

Mitigating Circumstances 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 close to the end of the academic stage, where an alternative assessment schedule is not possible, the Assessment Board will consider deferral for summer assessment or other form of assessment.

### Late Authorisation or Mitigating Circumstances?





## ***Late Submission***

Deadlines will be set for all written work. If the deadline has passed and you have not submitted your work, this will count as your first attempt. You will receive an email giving a 2<sup>nd</sup> attempt submission date (usually 4-5 days after the original submission date). Failure to submit by that date will result in failing the unit.

## ***Presentation & Submission of Written Work***

### **Presentation**

- All written work should be word processed in Microsoft Word or and submitted electronically
- Presentations should be produced in Microsoft Powerpoint or and submitted electronically
- The file name for the document should begin with your SURNAME and the name of the assessment being assessed (e.g. Smith Choreography 1 essay.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 a **cover sheet**, you must list the following information on separate lines
  - Your name,
  - Unit and outcome being assessed,
  - Date of submission
  - Word count
  - The statement *“I confirm that this is my original work and has been completed entirely by me.”*
- 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, video 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.
7. You will normally be able to submit multiple drafts until the deadline and will be able to view Originality Reports for each draft submitted

### **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***

All HN units, except Graded Unit, are pass/fail units. You may, however, receive a numeric mark with your feedback to prepare you for degree study.

Formative feedback will be given throughout the class and rehearsal processes, in the form of corrections. You will be given written and verbal feedback in the form of tutorial within 15 working days of an assessment.

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 three primary forms of Academic Misconduct that could affect the assessment of the programme.

**Plagiarism** is submitting the work or ideas of someone else as your own, without appropriate referencing. Examples include but are not limited to:

- Copying sections from one or more books/articles/other published sources without acknowledgement of the source(s). It is still plagiarism if you reproduce sections from several sources rather than one.
- Excessive dependence upon one or a limited number of sources is plagiarism if the sources are inadequately referenced, even if the original text has been paraphrased.
- Copying from other members while working in a group.
- Submitting your own previous work (in whole or in part) from another course/module, even if this is from a different institution. This is sometimes known as 'self plagiarism' or 'double-counting'.
- Submitting the work of any third party, including parents, friends, students and former students.

**Impersonation** is submitting work prepared by another person for assessment purposes. Examples include but are not limited to:

- Purchasing essays - or Contract Cheating. This may not always involve cash payments, but possibly favours or a reciprocal arrangement
- Writing an assessment for another student.

**Collusion** is the failure to work independently where this is required and passing the work off as your own individual effort. This may involve asking another person (friend, sibling, parent, fellow student) to carry out part of the task for you eg finding source material, reading, explaining the topic.

You should note that collusion is different to collaboration and some assignments may specify that you should work together and submit joint work. You should never submit joint work unless it is clearly required by the module's written documentation, and in such cases you should always seek clarification from your tutors as to the level of collaboration that is acceptable.

All students implicated in a case of collusion will be considered as having breached Academic Practice, even when one student is believed to have copied from another. This is because the act of not adequately securing your work or sharing/showing someone else your work makes you just as culpable for collusion. Only where you can provide clear proof that your work has been stolen or otherwise acquired without your consent may you be exonerated from the accusation of collusion.

It is acceptable for you to ask others to proof read your 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 your original work beyond this.

## Academic Misconduct in Assessed Creative Activity

Although Academic Misconduct is primarily associated with written work, it should be noted that 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. It is recognised that collaboration through improvisation by dancers is an established choreographic technique, but 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.

### ***The Golden Rule:***

*If you are having problems with an assessment and think that getting help from an essay site, parent, friend or anyone else is the only option - go and see your module tutor or the Programme Manager **AS SOON AS POSSIBLE.***

*You will be helped.*

# 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 idea 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 1<sup>st</sup>). Place of publication: publisher. Series and volume number if relevant.

*For example*

Butler, J. (2007) *Gender Trouble*. 2<sup>nd</sup> 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*

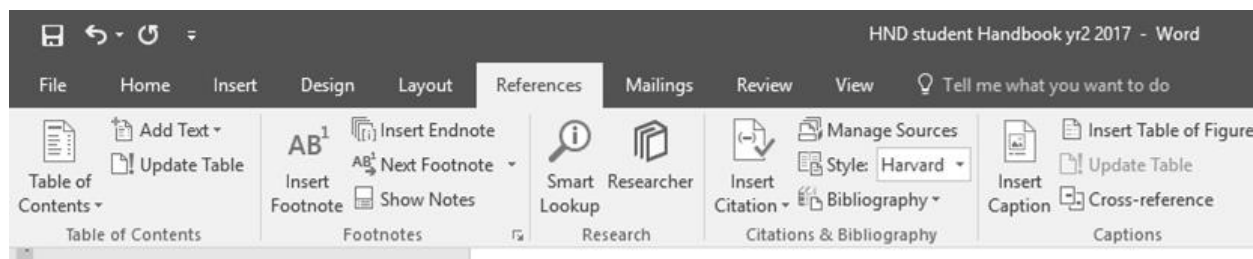
Lehmann, C. (2015) 'Learning from Beauty', *Dancing Times*, Vol 105. Issue1260, p14



## 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

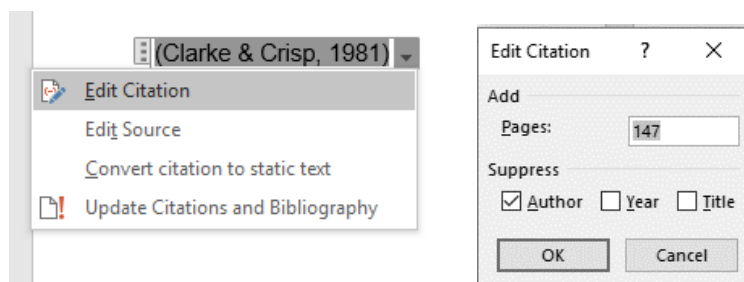
Tag name: Mar81 (Example: Adventure Works Press)

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

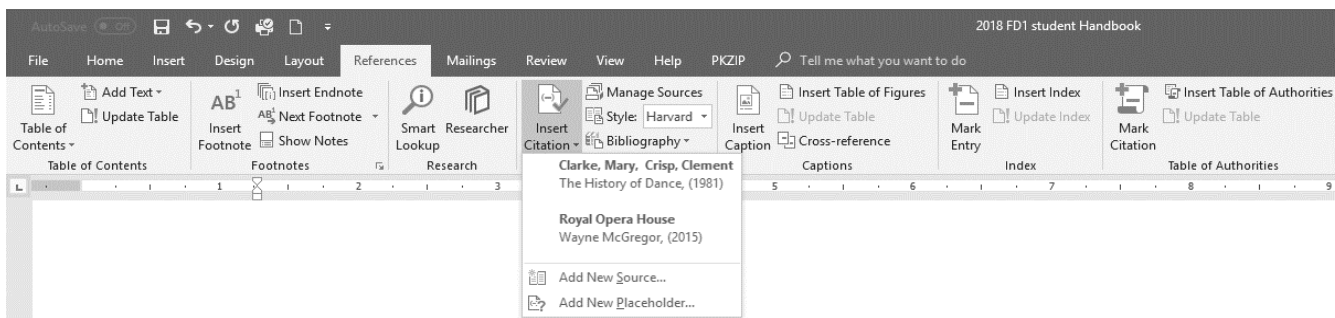
- For sources where there is no named author, usually the websites of organisations, use the **Corporate Author** box and leave the **Author** box empty.
- It is sometimes difficult to work out when the website was written. Sometimes there is a copyright date you can use. Don't worry about this - the 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 'Show All Bibliography Fields' (unchecked) and a 'Tag name' field containing 'Roy'. At the bottom right are 'OK' and 'Cancel' buttons.

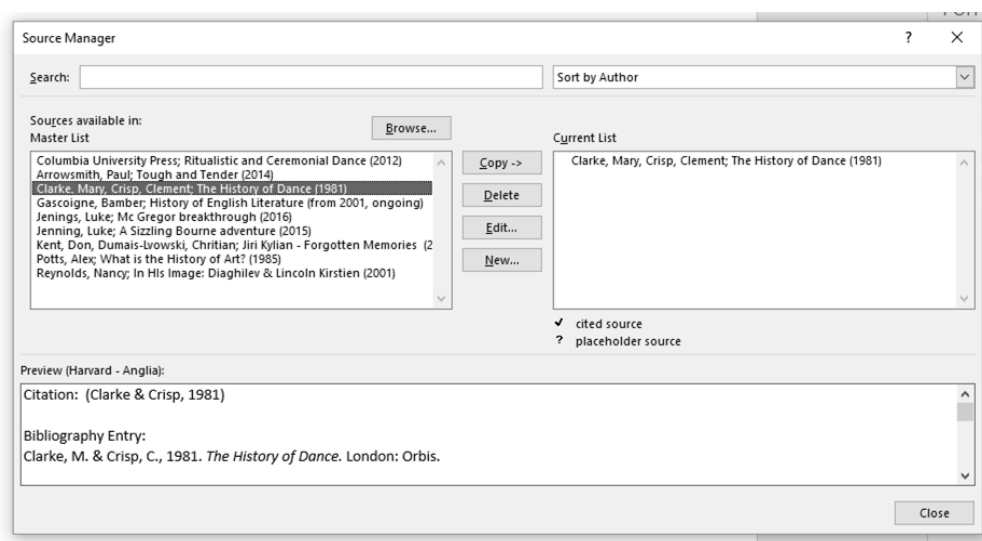
- Click OK and your in-text citation will appear (Royal Opera House, 2015) and the source will be added to the drop down list.

## 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 in 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.

## Centre Malpractice

Academic malpractice by assessors or the centre includes, but is not restricted to -

- Misuse of assessments, including repeated re-assessment contrary to requirements, or inappropriate adjustments to assessment decisions.
- Insecure storage of assessment instruments and marking guidance.
- Failure to comply with requirements for accurate and safe retention of candidate evidence, assessment and internal verification records.
- Failure to comply with SQA's procedures for managing and transferring accurate candidate data.
- Excessive direction from assessors to candidates on how to meet national standards.
- Deliberate falsification of records to claim certificates.

### Reporting suspected Assessor or Centre malpractice

If you suspect an assessor of malpractice you should discuss your suspicions with the programme leader, who will then report the suspicion.

If you believe centre malpractice to be systemic or endorsed by course management, you should report your suspicions in writing to -

Verification Planning Manger  
Operations Directorate, SQA  
Optima Building,  
58 Robertson Street  
Glasgow  
G2 8DQ

## 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 the office by emailing [office@balletwest.ac.uk](mailto:office@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 - you will not hear approaching traffic

### **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
- GDPR Policy
- Equality and Diversity Policy
- Mitigating Circumstances Policy
- Prevent Duty Policy
- Safeguarding and Welfare Policy
- Terms and Conditions
- Student Rules and Disciplinary Procedures
- Unreasonable Complaints Policy and Procedure

