



The Open
University

FOUNDATION DEGREE Dance

YEAR 1 Course Handbook

2018-19

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Welcome

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

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

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



Gillian Barton, Principal

Programme Information

Course Handbook

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

School Handbook

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

Academic Calendar

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

Staff

Principal

Gillian Barton

gillian.barton@balletwest.ac.uk

Programme Manager

Mike Rowell

mike.rowell@balletwest.ac.uk

Vice Principal for Teaching and Learning

Jonathan Barton

jonathan.barton@balletwest.ac.uk

Office Staff

Heather Hardstaff

Office & RAD Examinations

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Linsey Johnstone

Finance

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Mike Rowell

Registry

registry@balletwest.ac.uk

Teaching Staff

Jonathan Barton

Ballet

jonathan.barton@balletwest.ac.uk

Maggie Clunie

Study Skills

maggie.clunie@balletwest.ac.uk

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

External Examiner

Dr Geraldine Morris Reader in Dance, University of Roehampton

Contact details

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

Student Support

Principal

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

Programme Manager

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

Pastoral Care

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

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

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

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

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

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

Student Support

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

Assessment Arrangements

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

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

Student Representatives

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

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

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

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

Library and Online Facilities

Reading List

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

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

Office 365 accounts

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

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

Teams

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

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

Teams will be used for -

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

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

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

Computer Room

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

Ballet West Library

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

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

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

Notes:

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

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

Attendance and Withdrawal

Attendance

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

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

Absence should be restricted to medical or compassionate absence.

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

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

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

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

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

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

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

Attendance Procedures

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

As a student, you are required to -

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

Authorised Absence Request

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

Permanent Withdrawal Procedure

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

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

Temporary withdrawal (interruption of studies)

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

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

Programme Specification

Overview / factual information

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

Educational aims and objectives

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

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

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

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

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

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

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

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

The programme aims:

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

Relationship to other programmes and awards

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

Programme outcomes

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

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

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

B. Subject specific skills		
<ul style="list-style-type: none"> B3 An ability to undertake independent research to demonstrate understanding of dance within cultural contexts. 	Lectures and seminars	Essays Critical reviews

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

Learning and Teaching Strategy

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

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

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

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

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

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

The degree aims to reflect the Benchmark Statement 6.11

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

Those included in this foundation degree include

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

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

Programme Structure

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

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

Curriculum Map

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

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

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

Module Specifications

Ballet Technique 1

1. Module information			
Module tutor	Natasha Watson	Level / Credit value	4 / 30
Module type	Taught Practical studio based	Notional learning hours	300

2. Rationale for the module and its links with other modules
This module provides you with basic technical skills in ballet which will be built on in Ballet Techniques 2. It is complimentary to the skills that you will learn in dance techniques 1 and will provide the basic techniques which will be used in the performance contexts of Professional Practice and Performance 1.

3. Aims of the module
This module establishes a solid foundation in ballet technique. This includes barre work, centre practice, adage, pirouettes, allegro and pointe work for female students. Pas de deux technique will be introduced and students work on repertoire solos and corps de ballet pieces.

4. Pre-requisite modules or specified entry requirements
none

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

B. Subject Specific Skills	Learning and teaching strategy
<p>At the end of the module learners will be expected to:</p> <p>B1: Demonstrate a firm technical foundation in classical ballet, including pointe work for female students, with a broad understanding of classical form and line, and a basic use of core stability and turn out.</p> <p>B2: Demonstrate a broad understanding of performance qualities, specifically musicality and characterisation which may not be fully applied in performance.</p>	<p>Teaching is delivered through standard format ballet classes by resident or guest teachers and choreographers. Exercises are described and demonstrated by the tutor and repeated by students with feedback being given verbally to students as a group or individually throughout the class. The process is iterative with feedback leading to improvement and development of skills.</p> <p>Technical ballet classes incorporate barre work, centre practice, adage, pirouettes, allegro and pointe work for female students.</p> <p>Repertoire classes include a range of solo, pas de deux and group work. Classes include steps of increasing complexity and a foundation level of technical ability and performance quality is expected.</p> <p>The rehearsed assessment class is delivered by a resident teacher and the students will be taught the class prior to assessment.</p>

B. Subject Specific Skills	Learning and teaching strategy
	<p>Students are given formative assessment classes to develop the skills required for this assessment</p> <p>Students are expected to independently work on their fitness.</p>

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

6. Indicative content.

This is a practical unit delivered entirely in dance studios. You will receive daily technical ballet classes incorporating barre work, centre practice, adage, pirouettes and allegro. Further classes in repertoire, pas de deux, pointe work for female students and classes for male ballet techniques are also taught.

Students are expected to undertake practice and reading with some direction and limited supervision.

Teaching Method	Hours
Studio based classes	260
Independent practice and reading	40
	300

7. Assessment strategy, assessment methods and their relative weightings

Continuous assessment of classwork	60 %
Rehearsed assessment class	20 %
Performance of solo or corps de ballet piece	20 %

This mix of continuous assessment and examination classes encourages students to maintain a consistent standard in all classes as well as preparing for more stressful situations, such as they

7. Assessment strategy, assessment methods and their relative weightings
will encounter in their professional lives. The element of continuous assessment also partly mitigates against poor performance by a student in an examination situation, possibly due to injury. In addition, you will rehearse and perform a piece of ballet repertoire, either a solo or corps de ballet dance.
Full module descriptors including assessment criteria for every assessment can be found on the Teams VLE.

8. Mapping of assessment tasks to learning outcomes					
	Learning outcomes				
Assessment tasks	B1	B2	C1	C2	C3
Classwork	✓	✓	✓	✓	✓
Rehearsed assessment class	✓	✓		✓	
Performance of repertoire	✓	✓			

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

10. Key reading list			
Author	Year	Title	Publisher
Caldwell, Chris	2001	Dancers and Dancers' Injuries	Corpus Publishing Limited
Minden, Eliza Gaynor	2005	The Ballet Companion, a Dancer's Guide to Technique, Traditions and the Joys of Ballet	Simon & Schuster
Ryman, Rhonda	2007	Dictionary of Classical Ballet Terminology	Royal Academy of Dancing
Royal Academy of Dancing	1997	The Foundations of Classical Ballet Technique	Royal Academy of Dancing

11. Other key indicative texts (e.g. websites)
Ballet Evolved: How ballet class has changed over the centuries https://www.youtube.com/watch?v=-EjfGgvslDM

Dance Technique 1

1. Module information			
Module tutor	Indra Reinholde	Level / Credit value	4 / 30
Module type	Taught Practical studio based	Notional learning hours	300

2. Rationale for the module and its links with other modules
<p>This module provides you with basic technical skills in jazz and contemporary dance which will be built on in Dance Techniques 2 and is complementary to the skills that you will learn in the Ballet Techniques 1. It will provide the basic techniques which will be used in the performance contexts of Professional Practice and Performance 1.</p>

3. Aims of the module
<p>This module establishes a foundation in jazz and contemporary dance techniques and body conditioning. Classes include dance technique and rehearsal of original tutor-choreographed or repertoire work.</p> <p>Body conditioning classes include Pilates classes and lectures on healthy and safe dance practice. You will record your progress in body conditioning through a reflective journal.</p>

4. Pre-requisite modules or specified entry requirements
none

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

B. Subject Specific Skills	Learning and teaching strategy
<p>At the end of the module learners will be expected to:</p> <p>B1: Demonstrate jazz technique through practical performance of basic work which demonstrates a firm technical foundation with a basic use of core stability.</p> <p>B2: Demonstrate contemporary dance technique through practical performance of basic work which demonstrates a firm technical foundation with a basic use of core stability.</p> <p>B3: Perform jazz sequences and choreography demonstrating a broad understanding of the required performance qualities of musicality and characterisation but which are not necessarily fully applied in performance.</p> <p>B4: Perform contemporary sequences and choreography demonstrating a broad understanding of the required performance qualities of musicality and characterisation but which are not necessarily fully applied in performance.</p>	<p>Teaching is delivered through dance or body conditioning classes by resident or guest teachers and choreographers. Exercises are described and demonstrated by the tutor and repeated by students with feedback being given verbally to students as a group or individually throughout the class. The process is iterative with feedback leading to improvement and progressive development of skills.</p> <p>Practical work in the studio is supported by classroom based lectures on safe and healthy dance practice. Topics will include (but are not restricted to) safe exercise practice, injury prevention and management, nutrition, importance of good lifestyle choices, health and safety management in studios and performance spaces, basic risk assessment.</p>

B. Subject Specific Skills	Learning and teaching strategy
	<p>Students are expected to independently work on their fitness and technical skills and supplement class based learning with reading.</p> <p>Teaching is delivered through rehearsal of dance phrases and repertoire led by resident or guest teachers or choreographers. Phrases or repertoire are demonstrated either live or through video followed again by an iterative process of feedback and repetition.</p>

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

6. Indicative content.														
<p>This is a largely practical unit delivered in dance studios. Lectures on safe and healthy dance practice also form part of the module. You will receive technical jazz and contemporary classes and work on both original and repertoire choreography with a variety of tutors offering different styles of dance. You will attend body conditioning classes and prepare reflective journal detailing your progress and your reflections on it.</p> <p>You are expected to undertake independent practice and reading.</p> <table border="1" data-bbox="215 1473 1165 1724"> <thead> <tr> <th>Teaching Method</th> <th>Hours</th> </tr> </thead> <tbody> <tr> <td>Studio based classes - Jazz</td> <td>100</td> </tr> <tr> <td>Studio based classes - Contemporary</td> <td>100</td> </tr> <tr> <td>Studio based classes - Body conditioning incl Pilates</td> <td>50</td> </tr> <tr> <td>Lectures - safe & healthy dancer</td> <td>10</td> </tr> <tr> <td>Independent practice and reading</td> <td>40</td> </tr> <tr> <td></td> <td>300</td> </tr> </tbody> </table>	Teaching Method	Hours	Studio based classes - Jazz	100	Studio based classes - Contemporary	100	Studio based classes - Body conditioning incl Pilates	50	Lectures - safe & healthy dancer	10	Independent practice and reading	40		300
Teaching Method	Hours													
Studio based classes - Jazz	100													
Studio based classes - Contemporary	100													
Studio based classes - Body conditioning incl Pilates	50													
Lectures - safe & healthy dancer	10													
Independent practice and reading	40													
	300													

7. Assessment strategy, assessment methods and their relative weightings						
<p>Assessment methods</p> <table border="1" data-bbox="215 1877 1241 2045"> <tbody> <tr> <td>Continuous assessment of jazz classwork</td> <td>15%</td> </tr> <tr> <td>Performance in a tutor choreographed jazz piece</td> <td>10%</td> </tr> <tr> <td>Continuous assessment of contemporary classwork</td> <td>30%</td> </tr> </tbody> </table>	Continuous assessment of jazz classwork	15%	Performance in a tutor choreographed jazz piece	10%	Continuous assessment of contemporary classwork	30%
Continuous assessment of jazz classwork	15%					
Performance in a tutor choreographed jazz piece	10%					
Continuous assessment of contemporary classwork	30%					

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

You are assessed both through continuous assessment of classwork and performance of prepared choreography, which could be group work, solos or partner work.
Body Conditioning is assessed through continuous assessment of classwork and a written journal.

Full module descriptors including assessment criteria for every assessment can be found on the Teams VLE.

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

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

10. Key reading list			
Author	Year	Title	Publisher
Cohan, Robert	1986	The Dance Workshop	Unwin Paperbacks
Fay, Maria	2008	Maria Fay's Floor Barre	Dance Books Ltd
Bloom, K. and Vlastnik, F.	2004	Broadway Musicals	Black dog and Leventhal

Mia Michaels - website www.miamichaels.com can also be found on the Teams VLE.

Choreography 1

1, Module information			
Module tutor	Natasha Watson	Level / Credit value	4 / 30
Module type	Taught practical studio and lecture room based	Notional learning hours	300

2. Rationale for the module and its links with other modules
<p>This module provides you with a creative and academic context for your performance and technical work. It includes practical lessons on choreography which link to professional performance modules. The lectures on historical context will assist in your understanding of repertoire works.</p>

3. Aims of the module
<p>This module introduces you to the methods and tools used to create movement material and encourages you to examine dance in an historical and cultural context. Academic skills relating to critical thinking, research, analysis and reflection, and conventions of academic writing will also be taught.</p> <p>Creative processes are introduced, and you will plan and choreograph your own work, discussing it with tutors and peers.</p> <p>Key moments and practitioners in dance history are covered through lectures and a critical appreciation of dance developed through viewing, discussing and reflecting on the work of key choreographic practitioners.</p>

4. Pre-requisite modules or specified entry requirements
none

5. Intended learning outcomes (mapped against QAA subject benchmarks July 2015)	
A. Subject Knowledge, understanding and abilities	Learning and teaching strategy
<p>At the end of the module learners will be expected to:</p> <p>A1: Generate new movement material using simple tools and well-established methods</p> <p>A2: Make appropriate artistic choices relating to music or other accompaniment, costume and staging.</p> <p>A3: Demonstrate an ability to contextualise and critically evaluate the work of others.</p> <p>A4: Demonstrate knowledge of the key practitioners in ballet and contemporary dance.</p>	<p>Teaching is delivered through a series of lectures covering an overview of dance history focussing on key practitioners and works. Students will be encouraged to discuss and analyse works and generate their own reviews of dance works and develop research and other study skills.</p> <p>Teaching is delivered through choreographic workshops where resident and guest choreographers introduce students to various methods and tools used to create choreographic material and relate these to key choreographic practitioners.</p> <p>Students are required to generate their own material independently using their peers as dancers.</p>

B. Subject Specific Skills	Learning and teaching strategy

C. Generic and graduate skills	Learning and teaching strategy
<p>At the end of the module, learners will be expected to:</p> <p>C1: Demonstrate basic skills in verbal presentation, including the ability to reflect on own work, and written presentation including appropriate academic skills.</p> <p>C2: Demonstrate personal organisational skills and leadership of a peer group in realising a project with occasional supervision and support.</p> <p>C3: Demonstrate basic skills in the research and interpretation of information from text, video and performance.</p>	<p>This module provides opportunity to develop a number of key transferrable skills relating to working with others and presenting research findings to others in a verbal and written form.</p>

6. Indicative content.														
<p>This module combines lectures, workshops and an independent project. Practical choreographic processes are discussed and used in a studio setting and supported by a series of lectures on key practitioners and dance history. You are required to combine the research skills and choreographic skills to independently generate your own 2-3 minute dance work using fellow students. You are required to give a short presentation (8 mins) and produce written work (1000 words or equivalent) to describe your ideas and research influences.</p>														
<table border="1"> <thead> <tr> <th>Teaching Method</th> <th>Hours</th> </tr> </thead> <tbody> <tr> <td>Choreographic classes and workshops</td> <td>80</td> </tr> <tr> <td>Independent research for presentation</td> <td>45</td> </tr> <tr> <td>Independent development of choreographic material</td> <td>100</td> </tr> <tr> <td>Lectures on dance history</td> <td>30</td> </tr> <tr> <td>Independent research and portfolio writing</td> <td>45</td> </tr> <tr> <td></td> <td>300</td> </tr> </tbody> </table>	Teaching Method	Hours	Choreographic classes and workshops	80	Independent research for presentation	45	Independent development of choreographic material	100	Lectures on dance history	30	Independent research and portfolio writing	45		300
Teaching Method	Hours													
Choreographic classes and workshops	80													
Independent research for presentation	45													
Independent development of choreographic material	100													
Lectures on dance history	30													
Independent research and portfolio writing	45													
	300													

7. Assessment strategy, assessment methods and their relative weightings						
<p>Assessment methods</p> <table border="1"> <tbody> <tr> <td>Choreography of a 2-3 minute piece of dance for 2-3 dancers (not the choreographer)</td> <td>50%</td> </tr> <tr> <td>8 min presentation and written supporting material for piece (1000 words) & viva voce following performance of work</td> <td>25%</td> </tr> <tr> <td>Portfolio of work comprising reviews of dance work and essays relating to dance history and choreographers (2000 words in total)</td> <td>25%</td> </tr> </tbody> </table>	Choreography of a 2-3 minute piece of dance for 2-3 dancers (not the choreographer)	50%	8 min presentation and written supporting material for piece (1000 words) & viva voce following performance of work	25%	Portfolio of work comprising reviews of dance work and essays relating to dance history and choreographers (2000 words in total)	25%
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Portfolio of work comprising reviews of dance work and essays relating to dance history and choreographers (2000 words in total)	25%					
<p>Full module descriptors including assessment criteria for every assessment can be found on the Teams VLE.</p>						

8. Mapping of assessment tasks to learning outcomes							
Assessment tasks	Learning outcomes						
	A1	A2	A3	A4	C1	C2	C3
Choreography	✓	✓				✓	
Written work & viva supporting choreography					✓		✓

8. Mapping of assessment tasks to learning outcomes							
Assessment tasks	Learning outcomes						
	A1	A2	A3	A4	C1	C2	C3
Contextual written work			✓	✓	✓		✓

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

10. Key reading list			
NOTE: This list relates to the key practitioners chosen for the initial delivery of this module (Diaghilev, Balanchine, Forsythe, MacGregor) It is expected that this will change with tutors and the development of choreographic practice over the life of the module.			
Author	Year	Title	Publisher
Books			
Ashley, L	2008	Essential Guide to Dance	Hodder Education
Percival, J	1971	The World of Diaghilev	Herbert Press
Spier, S	2011	William Forsythe and the Practice of Choreography: It starts from any point	London: Routledge.
Gottlieb, Robert	2004	George Balanchine, the Ballet Maker	HarperCollins
Lavender, L.	1996	Dancers talking dance: critical evaluation in the choreography class.	Champaign Ill: Human Kinetics.
McGregor, W & Barnard, P & deLahunta, S & Wilson, J & Douglas-Allan, E	2013	Mind and Movement	Wayne McGregor/Ran dom Dance
Burrows, Jonathan	2010	A Choreographer's Handbook	London: Routledge.
Bremser, Martha & Sanders, Lorna eds	2011	Fifty Contemporary Choreographers. 2nd Ed	London: Routledge.
Blom, Lynne Anne, & L. Tarin Chaplin	1982	The Intimate Act of Choreography	University of Pittsburgh Press
Butterworth, J & Wildschut, L	2009	Contemporary Choreography: A Critical reader	London: Routledge.
Morgenroth, J	2004	Speaking of Dance: Twelve Contemporary Choreographers on Their Craft	London: Routledge.
CD ROM			
Forsythe, W.	2012	Improvisation technologies: a tool for the analytical dance eye. (CD ROM)	Hatja Canz Publishing.

10. Key reading list			
NOTE: This list relates to the key practitioners chosen for the initial delivery of this module (Diaghilev, Balanchine, Forsythe, MacGregor) It is expected that this will change with tutors and the development of choreographic practice over the life of the module.			
Author	Year	Title	Publisher
DVD			
New York City Ballet	2014	Balanchine; New York City Ballet in Montreal Vol 1	Video Artists Int'l
New York City Ballet	2014	Balanchine; New York City Ballet in Montreal Vol 2	Video Artists Int'l
New York City Ballet	2014	Balanchine; New York City Ballet in Montreal Vol 3	Video Artists Int'l
New York City Ballet	2014	Balanchine; New York City Ballet in Montreal Vol 4	Video Artists Int'l
New York City Ballet	2014	Balanchine; New York City Ballet in Montreal Vol 5	Video Artists Int'l
Maximoff, C	2011	Wayne McGregor - Going Somewhere A Moment In Time	Les Films du Présent
Paris Opera Ballet & Nears, C.	1992	Paris Dances Diaghilev	NVC Arts

Other key indicative texts (e.g. websites)
TED ideas worth spreading - Wayne McGregor Available at https://www.ted.com/speakers/wayne_mcgregor
http://balanchine.org/balanchine/index.html
http://waynemcgregor.com/
http://www.russianballethistory.com/
http://www.williamforsythe.com/williamforsythe.html

10. Recommended reading list			
Holmans, J	2010	Apollo's Angels - A History of Ballet	Granta Publications
Clarke, Mary & Crisp, Clement	1981	The History of Dance	Orbis Publishing Ltd.
Adshead-Lansdale, Janet & Layson, June	1984	Dance History - An Introduction	London: Routledge.

Professional Practice and Performance 1

1. Module information			
Module tutor	Sonia Fajardo	Level / Credit value	4 / 30
Module type	Taught, studio and theatre based	Notional learning hours	300

2. Rationale for the module and its links with other modules
<p>This module places the studio based techniques learned in Dance Techniques 1 and Ballet Techniques 1 into genuine performance contexts and begins to prepare you for your future professional career. Lecture material relating to health and safety delivered as part of Dance Techniques 1 will also be used in a practical context.</p>

3. Aims of the module
<p>This module synthesizes the skills learned in the technique modules into work performed in public in a genuine performance setting. You will rehearse and perform in two productions, a classical ballet from the repertoire and a showcase including new choreography in neo-classical, contemporary and jazz styles. You will work with professional choreographers and stage management to gain an understanding of the processes involved in staging a production. Stage make-up skills, theatre etiquette, technical stage vocabulary and knowledge of health and safety issues are gained through work in studio rehearsals and performance venues. You will be assessed continuously through the rehearsal process, taking account of professional practice, engagement with the process, your ability to work with choreographers and peers, as well as technical ability.</p> <p>The Professional Practice and Performance strand of the programme expects you to progress from junior company members, participating in group pieces in year 1 to more senior company members who contribute more to the creation and performance of work in year 2.</p>

4. Pre-requisite modules or specified entry requirements
none

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

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

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

6. Indicative content.

This is a practical unit delivered in dance studios and theatres. You will rehearse a ballet work from the classical repertoire and perform it on tour at the end of semester 1. In Semester 2 you will prepare dance works in at least one of the dance styles; jazz, contemporary and neo-classical for performance at a showcase at the end of the year.

You are expected to behave as dance company members, with appropriate rehearsal and performance etiquette. You are expected to undertake independent practice and reading.

Teaching Method	Hours
Rehearsal & performance of classical ballet	150
Rehearsal & performance of showcase material (Jazz, contemporary, neo classical)	150
	300

7. Assessment strategy, assessment methods and their relative weightings

Assessment methods

Rehearsal of classical ballet	25 %
Performance of classical ballet	25 %
Rehearsal of showcase material	25 %
Performance of showcase material	25 %

Full module descriptors including assessment criteria for every assessment can be found on the Teams VLE.

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes				
	B1	B2	B3	C1	C2
Rehearsal of ballet repertoire	✓		✓	✓	✓
Performance of ballet repertoire	✓		✓	✓	✓
Rehearsal of showcase material		✓	✓	✓	✓
Performance of showcase material		✓	✓	✓	✓

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

Author	Year	Title	Publisher
Ha Van, F	2009	Sylvie Guillem - On The Edge/Sur Le Fil	ARTE France
Midgelow, V	2007	Reworking the Ballet	Routledge
Ramsay, B	1998	Alien Bodies	Routledge
Longhurst, B et al	2008	Introducing Cultural Studies	Pearson Education Ltd.

Assessment

General

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

- The forms of assessment and its weighting and timing, and the ways in which the learning outcomes are to be demonstrated through assessment, are set out in the module and programme specifications given on pages 13 to **Error! Bookmark not defined.**.
- To obtain the Foundation Degree, award you are required to complete all parts of the programme's approved assessment and comply with all regulations relating to your programme of study.
- The minimum pass marks for The Open University validated awards is 40%, this applies to assessments, modules and qualifications.
- Work submitted for a summative assessment component cannot be amended after submission, or re-submitted.
- Requests for extensions to assessment deadlines will not be approved unless made in accordance with the Late Authorisation guidelines (p 34).

Late Submission

The Golden Rule:

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

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

Marking

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

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

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

Late Authorisation

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

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

Reasons that may be considered acceptable:

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

Unacceptable reasons for extensions

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

Following submission of your form -

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

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

Personal Extenuating Circumstances

A Personal Extenuating Circumstances form should be submitted when -

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

Guidance of circumstances acceptable are given in the table below

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

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

Normally unacceptable circumstances

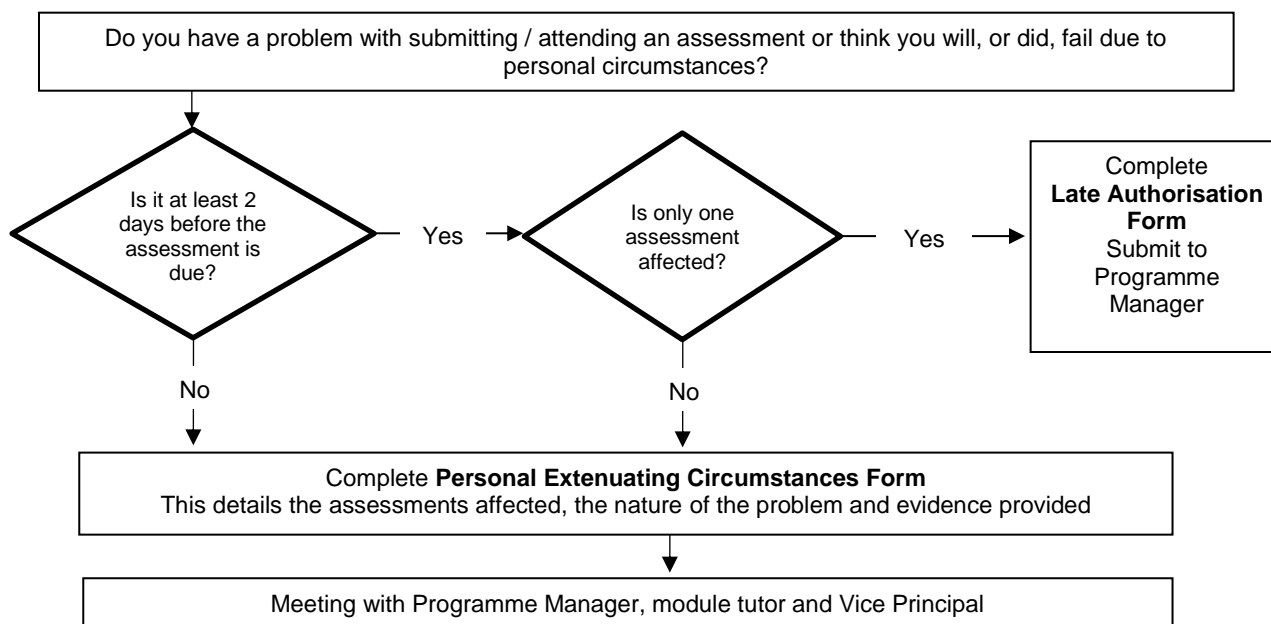
- Employment commitments of full time students.
- Pre-existing long-term medical conditions
- Early stage pregnancy without complications.
- Routine or long-term domestic or caring responsibilities.
- Normal assessment stress or anxiety experienced during revision or the assessment period, unless corroborated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

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

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

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

Late Authorisation or Personal Extenuating Circumstances?



Presentation & Submission of Written Work

Presentation

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

General Points on Submission

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

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

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

Submission by Turnitin

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

Setting up

You will be sent a welcome email to your Ballet West email account from Turnitin at the beginning of the year. Follow the instruction in the email to set up your account.

Student Homepage

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

Assignment Inbox

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

Submitting a Paper

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

We usually require submission in

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

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

Viewing Instructor Feedback in GradeMark

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

Assessment Feedback

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

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

Assessment Arrangements

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

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

Academic Misconduct

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

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

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

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

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

Definitions

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

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

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

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

Academic Misconduct in Assessed Creative Activity

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

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

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

Citing and Referencing using Harvard

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

What?

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

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

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

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

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

When?

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

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

Why?

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

How do I reference?

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

IN-TEXT CITATIONS

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

How to create in-text citations

Within your text, within brackets:

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

Examples

Quoting directly:

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

Paraphrasing:

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

Summarising an entire book or article:

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

Resources with three authors

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

Resources with more than three authors:

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

LIST OF REFERENCES (or Bibliography)

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

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

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

Book

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

For example

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

Chapter in book with editor

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

For example

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

Film (DVD)

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

For example

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

Website with author

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

For example

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

Website by corporate author (organisation)

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

For example

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

Journal article

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

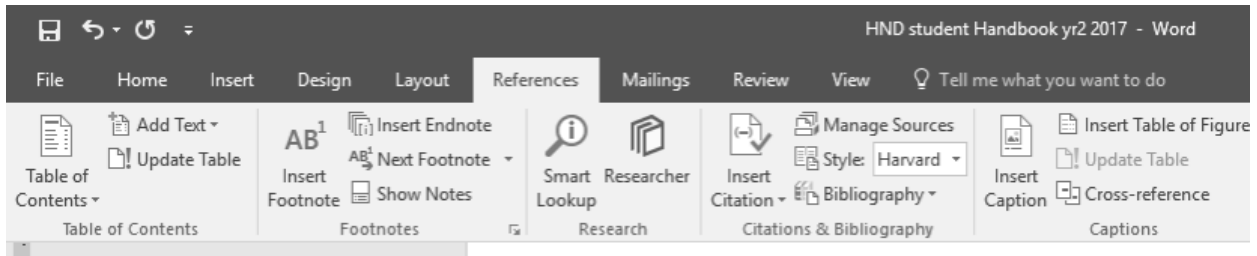
For example

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

Referencing using Microsoft Word

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

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



Inserting Citations

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

Create Source

Type of Source: Book

Bibliography Fields for Harvard - Anglia

Author: Mary Clarke; Clement Crisp [Edit]

Corporate Author

Title: THE History of Dance

Year: 1981

City: London

Publisher: Orbis

Edition:

Show All Bibliography Fields

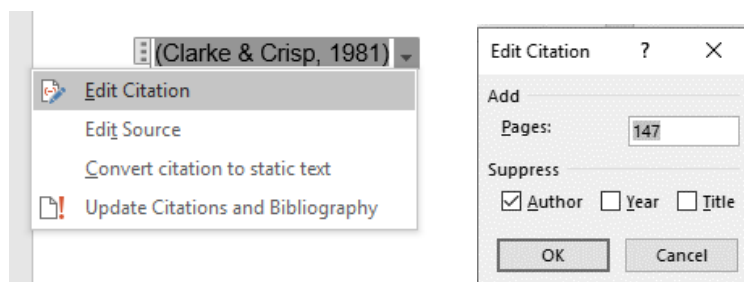
Tag name: Mar81 (Example: Adventure Works Press)

[OK] [Cancel]

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

Adding Page Numbers

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



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

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

Websites with no Author

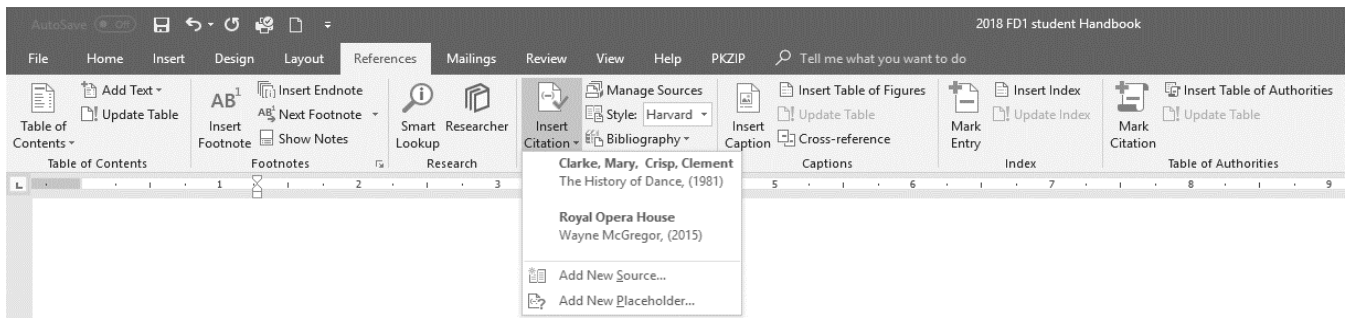
- For sources where there is no named author, usually the websites of organisations, use the **Corporate Author** box and leave the **Author** box empty.
- It is sometimes difficult to work out when the website was written. Sometimes there is a copyright date you can use. Don't worry about this - the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

The image shows the 'Edit Source' dialog box. At the top, there are fields for 'Type of Source' (set to 'Web site') and 'Language' (set to 'Default'). Below this is the section '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'. 'OK' and 'Cancel' buttons are at the bottom right.

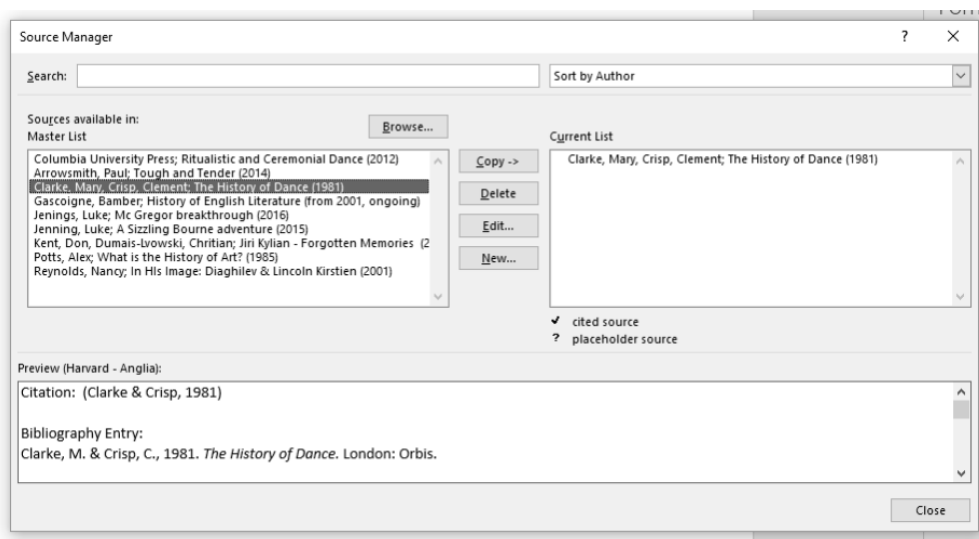
- Click OK and your in-text citation will appear (Royal Opera House, 2015) and the source will be added to the drop down list.

Adding repeat citations and editing

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



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



Adding your Bibliography

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

Bibliography

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

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

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

[Accessed 29th September 2015].

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

Health & Safety

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

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

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

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

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

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

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

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

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

TRAVELLING TO AND FROM BALLETT WEST

On foot

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

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

By Car

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

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

Ballet West Policies

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

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

The policies are -

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