



BA(Hons) Dance

Course Handbook

2018-19



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Welcome

Welcome to Ballet West and the BA(Hons) 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

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Office Staff

Heather Hardstaff

Office & RAD Examinations

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Linsey Johnstone

Finance

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Mike Rowell

Registry

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Teaching Staff

Jonathan Barton

Ballet

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Maggie Clunie

Study Skills

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Sonia Fajardo	Ballet	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
Winifred Jamieson	Dance Project Cultural Context	winifred.jamieson@balletwest.ac.uk
Daniel Job	Ballet	daniel.job@balletwest.ac.uk
Andrew McNicol	Choreography Dance Project	andrew.mcnicol@balletwest.ac.uk
Indra Reinholde	Contemporary	indra.reinholde@balletwest.ac.uk
Wendy Timmons	Cultural Context	wendy.timmons@ed.ac.uk
Natasha Watson	Choreography 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). Please contact Maggie arrange an appointment.

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 will be invited to appoint two representatives to the Course Committee. One of these representatives will sit on the Academic Board to represent the course.

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

We would encourage you to become involved in the Student Representative system and use it to create a dialogue between students and staff - 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 replaces the Facebook updates messaging and the student hub on the Ballet West Website.

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)	BA(Hons) Dance
Teaching Institution	Ballet West
Awarding Institution	The Open University (OU)
Credit points for the award	120
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 1 year

Programme Aims and Objectives

Educational aims and objectives
<p>The overarching aim of the programme is to produce honours graduates who are professional dancers who can choreograph their own work and work creatively with 21st century choreographers. They will be able to work well in companies and be adaptable to different styles and methods of working. Furthermore, they will be reflective dance practitioners, who possess a well-developed personal appreciation of the nature and potential of dance as an art form and who will make significant contributions in their chosen areas of work and professional practice.</p> <p>The transferable skills developed in the programme will also serve graduates who choose to seek employment in other fields. The discipline and dedication required for dance, the ability to lead and work co-operatively in teams, the skills in academic research and the skills needed to bring a complex project to a successful conclusion for a deadline are all skills that dancers will learn in the context of dance performance but are equally applicable to other careers.</p> <p>The philosophy of the programme is to provide structures in which students can test out and develop their skills, working methods and principles predominantly as performers but also as choreographers, researchers and writers. The programme seeks to expand their knowledge, experience and appreciation of the nature of dance practices within a variety of contexts.</p> <p>This one-year intensive programme draws students primarily from the Foundation Degree in dance, although students entering from other backgrounds with accredited prior learning will be welcomed. Curriculum design therefore builds on the secure techniques developed in the Foundation Degree and builds them to a professional level.</p> <p>The dance techniques are classical ballet, contemporary and jazz dance, with an emphasis on classical ballet and, to a lesser extent, contemporary dance. Skills in other areas of study; choreography and the cultural contexts of dance, are also taught.</p> <p>The programme seeks to provide a learning environment that is both challenging and supportive. Through providing students with knowledge and experience of different practical approaches and</p>

critical perspectives, the programme seeks to encourage in students an awareness of their own perspectives as reflective professional practitioners.

The programme aims:

- To provide students with a professional standard of abilities, competencies and skills central to dance performance, choreography and critical analysis.
- To produce graduates with a well-developed, embodied understanding of the expressive dancing body.
- To promote reflection on the nature and potential of dance as an art form.
- To promote appreciation of the relationships between dance practice and its aesthetic, cultural and social, contemporary contexts.
- To prepare students to transition to careers in dance or postgraduate study.
- To ensure that students acquire a range of well-developed transferable skills in problem solving and effective communication, teamwork and working independently, so as to facilitate access to a broad range of educational and employment opportunities after graduation.
- To provide a supportive environment for students and staff which encourages independent thinking, creative risk-taking, and freedom of artistic expression.
- 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 one-year BA(Hons) degree is designed to articulate from the Foundation Degree with 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 at a later date.

Programme Outcomes

A. Subject Knowledge, understanding and abilities		
Learning outcomes : On successful completion of this programme students will be able to demonstrate:	Learning and Teaching strategy	Assessment methods
An in depth knowledge of performance and of cultural theory as a framework for contextualising artistic practice.	Lectures and seminars	Essays
An awareness of current dance practices, key practitioners and Principal concerns.	Lectures and seminars	Essays Critical reviews

B. Subject specific skills		
Learning outcomes : On successful completion of this programme students will be able to demonstrate:	Learning and Teaching strategy	Assessment methods
An ability to demonstrate complex technical dance skills in class and performance, across a range of styles and suitable for the professional dance industry.	Dance technique classes and rehearsals	Assessment of class and rehearsals. Internal and external (public) performances
An ability to apply a professional level of personal artistry in performance.	Rehearsals	Internal and external (public) performances
An ability to undertake independent research to inform creative decisions and to demonstrate deep understanding of work within cultural contexts.	Lectures and seminars Independent study for dance project	Essays Performance of choreography Reflective journal Presentation Viva voce

C. Generic and Graduate Skills		
Learning outcomes : On successful completion of this programme students will be able to demonstrate:	Learning and Teaching strategy	Assessment methods
An ability to utilise critical, analytical skills to demonstrate a deep understanding of own and others artistic practice and be able to communicate effectively in both oral and written form demonstrating understanding of scholarly conventions.	Lectures and seminars	Presentation Viva voce Essays
An ability to engage in teamwork negotiating and pursuing goals with others, supporting or being proactive in leadership.	Choreographic workshops, Independent study and rehearsals for choreography rehearsal, lectures	Performance of choreography Essays Presentation
An ability to work independently, pursuing own objectives, managing workload and meeting deadlines.	Independent study and rehearsal for choreography Company rehearsals	Performance of choreography Performances, internal and external (public) performances

C. Generic and Graduate Skills		
An ability to utilise information retrieval skills; gathering, sifting, synthesising and evaluating materials for specific purposes	Lectures	Essays Presentation
The practical skills required for self-promotion and gaining employment within the performing arts	Lectures	Website (CV, statement, Portfolio, showreel)

Programme Structure

Programme Structure - LEVEL 1			
Compulsory modules	Credit points	Optional modules	Credit points
Ballet Techniques 3	30		
Dance Techniques 3	30		
Dance Project	30		
Professional Practice and Performance 3	30		

Curriculum Map

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

Level	MODULE	Programme outcomes									
		A1	A2	B1	B2	B3	C1	C2	C3	C4	C5
6	Ballet Techniques 3			✓	✓		✓	✓	✓		
	Dance Techniques 3			✓	✓		✓	✓			
	Dance Project		✓			✓	✓			✓	
	Professional Practice and Performance 3	✓		✓	✓	✓	✓	✓	✓		✓

Module Specifications

Ballet Technique 3

1. Module information			
Module tutor	Jonathan Barton	Level / Credit value	6 / 30
Module type	Taught practical studio based	Notional learning hours	300

2. Rationale for the module and its links with other modules
<p>This module builds on the technique developed in Ballet Technique 1&2. It is complimentary to the skills that students learn in Dance Techniques 3. It provides the professional level techniques and performance skills which will be used in the performance contexts of Professional Practice and Performance 3.</p>

3. Aims of the module
<p>This module teaches you the professional level technical skills in ballet, including well-developed artistry and performance qualities that you will require to work as a dancer. The module develops your solo and <i>pas de deux</i> work, which was introduced in Ballet Techniques 2. You will be expected to demonstrate improved technique in repertoire work that shows a well-developed and consistent artistry and performance quality, with a sense of an individual style.</p>

4. Pre-requisite modules or specified entry requirements
Pre requisite Ballet Techniques 2 or equivalent

5. Intended learning outcomes	
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 professional standard of ballet technique, including pointe work for female students, with a systematic understanding of classical form and line, and a sustained use of core stability and turn out.</p> <p>B2: Demonstrate developed performance qualities, specifically musicality, characterisation and audience engagement, with a developed sense of individual style.</p>	<p>Teaching is delivered through standard format ballet classes by resident or guest teachers and choreographers. Exercises are described and demonstrated by the tutor and repeated by students with feedback being given verbally to students as a group or individually throughout the class. The process is iterative with feedback leading to improvement and development of skills.</p> <p>Technical ballet classes incorporating barre work, centre practice, adage, pirouettes, allegro and pointe work for female students.</p> <p>Repertoire classes include a range of solo, pas de deux and group work. Classes include more complex steps and a professional level</p>

B. Subject Specific Skills	Learning and teaching strategy
	<p>of technical ability and performance quality is expected. Students select repertoire work that develops a sense of their own style.</p> <p>The rehearsed assessment class is delivered by a resident teacher and the students will be taught the class prior to assessment.</p> <p>The unrehearsed assessment class is delivered by a guest teacher as a professional audition class to prepare students for the transition to the professional world. 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. Generic and graduate skills	Learning and teaching strategy
<p>At the end of the module, learners will be expected to:</p> <p>C1: Analyse and reflect on their own technical ballet ability, independently identifying strategies for further development</p> <p>C2: Work effectively and safely in ballet class and rehearsal, incorporating professional practice and codes of conduct into their own practice.</p> <p>C3: Demonstrate personal organisational skills including time keeping and self-led practice with minimal supervision.</p>	<p>Throughout technical ballet classes and rehearsals students are encouraged to analyse and reflect on their own practice in addition to receiving feedback from tutors.</p> <p>They are made aware through verbal description and feedback of the correct etiquette and working practices of professional dancers, including the importance of safe dance practice with regard to warm up / cool down, injury prevention and management and maintaining a healthy life style.</p>

6. Indicative content.									
<p>This is a practical unit delivered entirely in dance studios. Student receive daily technical ballet classes incorporating barre work, centre practice, adage, pirouettes and allegro. Further classes in a range of repertoire, pas de deux, pointe work for female students and male students' classes are also taught</p>									
<p>Students are expected to undertake independent practice and body conditioning.</p>									
<table border="1"> <thead> <tr> <th data-bbox="244 1731 927 1765">Teaching Method</th> <th data-bbox="927 1731 1067 1765">Hours</th> </tr> </thead> <tbody> <tr> <td data-bbox="244 1765 927 1798">Studio based classes</td> <td data-bbox="927 1765 1067 1798">260</td> </tr> <tr> <td data-bbox="244 1798 927 1832">Independent practice and body conditioning</td> <td data-bbox="927 1798 1067 1832">40</td> </tr> <tr> <td data-bbox="244 1832 927 1865"></td> <td data-bbox="927 1832 1067 1865">300</td> </tr> </tbody> </table>		Teaching Method	Hours	Studio based classes	260	Independent practice and body conditioning	40		300
Teaching Method	Hours								
Studio based classes	260								
Independent practice and body conditioning	40								
	300								

7. Assessment strategy, assessment methods and their relative weightings

Continuous assessment of classwork	40%
Rehearsed assessment class semester 1	20%
Unrehearsed assessment class semester 2	20%
Performance of solo	20%

You are assessed through continuous assessment of classwork, one rehearsed assessment class and one unrehearsed assessment class, which is a class students will not have seen prior to the assessment and will be taught by a guest teacher. These will be delivered as a professional audition classes.

In addition, you will rehearse and perform a piece of solo ballet repertoire chosen by you to best demonstrate your individual strengths and style of performance.

This mix of continuous assessment and examination classes will encourage you to maintain a consistent standard in all classes as well as preparing for more stressful situations, such as you will encounter in your professional life. The element of continuous assessment also partly mitigates against poor performance in an examination situation, possibly due to injury.

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	C1	C2	C3
Classwork	✓	✓	✓	✓	✓
Assessment classes	✓	✓		✓	
Performance of solo repertoire	✓	✓			

9. Teaching staff associated with the module

Name and contact details	
Jonathan Barton	jonathan.barton@balletwest.ac.uk
Natasha Watson	natasha.watson@balletwest.ac.uk
Daniel Job	daniel.job@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
Kant, Marion	2007	The Cambridge Companion to Ballet.	Cambridge University Press

10. Key reading list			
Author	Year	Title	Publisher
Winship, L	2016	Being a Dancer: Advice from Dancers and Choreographers	Nick Hern Books

11. Other key indicative texts (e.g. websites)
Alexias, G & Dimitropoulou, E (2011) The body as a tool: professional classical ballet dancers' embodiment, Research in Dance Education Vol. 12, Issue 2

Dance Techniques 3

1. Module information			
Module tutor	Indra Reinholde	Level / Credit value	6 / 30
Module type	Taught Practical studio based	Notional learning hours	300

2. Rationale for the module and its links with other modules
<p>This module builds on work in Dance Techniques 1&2 and provides you with professional technical skills in jazz and contemporary dance and is complimentary to the skills that you will learn in Ballet Techniques 3.</p> <p>It utilises the choreographic skills learned in Choreography 1&2 and allows you to create a variety of work in collaboration with tutors. The links with Professional Practice and Performance 3 are particularly strong, not only does this module provide the professional level techniques which will be used by in the performance contexts of PPP3, but it also covers the early stages of the development of work, which is presented in the studio for this module but can be developed further to full public performance level in PPP3.</p>

3. Aims of the module
<p>This module develops skills learned in the Foundation Degree in jazz and contemporary dance. It teaches more complex dance techniques and a professional level of technical ability and performance quality is expected.</p> <p>You are assessed by audition classes and performances in jazz and contemporary, which mirror the professional experience of employment as dancers.</p> <p>The module aims to improve your body conditioning practice.</p>

4. Pre-requisite modules or specified entry requirements
Dance Techniques 2 or equivalent

5. Intended learning outcomes	
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 professional standard of jazz technique through practical performance of complex work</p> <p>B2: Demonstrate a professional standard of contemporary dance technique through practical performance of complex work</p> <p>B3: Perform original and complex jazz choreography to a professional standard, demonstrating performance qualities of musicality, characterisation, a sense of individual style and engagement with audience appropriate to the dance style and the choreographer's vision.</p> <p>B4: Perform original and complex contemporary choreography to a professional standard, demonstrating performance qualities of musicality, characterisation, a sense of individual style and engagement with audience appropriate to the dance style and the choreographer's vision.</p>	<p>Teaching is delivered through dance or body conditioning classes by resident or guest teachers and choreographers. Exercises are described and demonstrated by the tutor and repeated by students with feedback being given verbally to students as a group or individually throughout the class. The process is iterative with feedback leading to improvement and development of skills. Students are expected to independently work on their fitness and technical skills.</p> <p>Tutors will use a variety of advanced methods and tools to encourage students to create choreographic material.</p> <p>Once movement material is devised, rehearsal is 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 effectively and safely in jazz and contemporary class and rehearsal, incorporating professional practice and codes of conduct into their own practice.</p> <p>C2: Demonstrate well-developed personal organisational skills including time keeping and self-led practice with minimal supervision.</p>	<p>Throughout technical dance classes and rehearsals students are made aware through verbal description and feedback of the correct etiquette and working practices of professional dancers.</p> <p>They are made aware through verbal description and feedback of the correct etiquette and working practices of professional dancers, including the importance of safe dance practice with regard to warm up / cool down, injury prevention and management and maintaining a healthy life style.</p>

6. Indicative content.
<p>This is a largely practical unit delivered in dance studios. You will receive technical jazz and contemporary classes and work collaboratively on original choreography with a variety of choreographers and teachers offering different styles of dance.</p> <p>Although not assessed, you will attend body conditioning classes and are expected to continue your own independent body conditioning programmes following the plan devised in year 2.</p>

6. Indicative content.	
You are expected to undertake independent practice and reading.	
Teaching Method	Hours
Studio based classes and rehearsals - Jazz	80
Studio based classes and rehearsals - Contemporary	120
Studio based classes - Body conditioning incl Pilates	60
Independent practice and body conditioning	40
	300

7. Assessment strategy, assessment methods and their relative weightings								
<p>The assessment strategy is to give students a variety of means by which they can demonstrate that they have met the learning outcomes. An audition assessment class gives you an opportunity to demonstrate your technique in an audition situation, similar to that you will face in your professional careers. Similarly, a performance of the work that has been produced on you, possibly with contribution to the choreographic process, mirrors professional experience. The rehearsed choreography could be solo, partner or group work.</p> <p>The difference in relative weighting of jazz and contemporary assessments reflects the difference in teaching time and the increase emphasis that the course places on contemporary work.</p> <p>Assessment Methods & Weighting</p> <table border="1"> <tbody> <tr> <td>Audition assessment class - Jazz</td> <td>25%</td> </tr> <tr> <td>Performance of 2 contrasting tutor choreographed jazz pieces</td> <td>15%</td> </tr> <tr> <td>Audition assessment class - Contemporary</td> <td>30%</td> </tr> <tr> <td>Performance of 2 contrasting tutor / student choreographed contemporary pieces</td> <td>30%</td> </tr> </tbody> </table> <p>Full module descriptors including assessment criteria for every assessment can be found on the Teams VLE.</p>	Audition assessment class - Jazz	25%	Performance of 2 contrasting tutor choreographed jazz pieces	15%	Audition assessment class - Contemporary	30%	Performance of 2 contrasting tutor / student choreographed contemporary pieces	30%
Audition assessment class - Jazz	25%							
Performance of 2 contrasting tutor choreographed jazz pieces	15%							
Audition assessment class - Contemporary	30%							
Performance of 2 contrasting tutor / student choreographed contemporary pieces	30%							

8. Mapping of assessment tasks to learning outcomes						
Assessment tasks	Learning outcomes					
	B1	B2	B3	B4	C1	C2
Audition assessment class - Jazz	✓		✓		✓	✓
Performance of 2 contrasting tutor choreographed jazz pieces	✓		✓			
Audition assessment class - Contemporary		✓		✓	✓	✓
Performance of 2 contrasting tutor choreographed contemporary pieces		✓		✓		

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

10. Key reading list			
Author	Year	Title	Publisher
Lewis, Daniel	1999	The Illustrated Dance Technique of Jose Limon	Princeton Book Co
Au, Susan	2012	Ballet and Modern Dance	Thames & Hudson Ltd

11. Other indicative text (e.g. websites)
Website - Kenny Ortega - www.msaagency.com/kennyortega

Professional Practice and Performance 3

1. Module Information			
Module tutor	Jonathan Barton (Module Leader)	Level / Credit value	6 / 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 3 and Ballet Techniques 3 into genuine performance contexts and prepares you for your future professional career.</p> <p>Choreographic skills learned in Choreography 1 & 2 will assist in the contribution to new work. You will also be assisted in your professional development through the preparation of personal promotional materials.</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 ballet from the classical 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 a thorough understanding of the processes involved in staging a professional production.</p> <p>In the honours year you will make a greater contribution to the creative process through contributing to choreography and the design of work. You are also expected to take more significant performance roles relative to your HND work.</p> <p>A deeper level of critical engagement with the work is expected by showing an understanding of the cultural and historical contexts of the work in which you are participating. Classroom based lectures and discussions between staff and students supported by production specific reading lists will build on the analysis of historical, contextual and cultural topics in Choreography 1&2 and is assessed by a 2000 word essay.</p> <p>Such engagement will also provide a knowledge base and critical framework of your own independent research and analytical work for Dance Project.</p> <p>As senior members of the performing company, honours students are expected to behave as they would in a professional company, supporting junior company members and taking leadership roles, for example as dance captains.</p> <p>The module also prepares you for the transition to the world of work. You will prepare a sample letter to a prospective employer and a personal promotional website which should be tailored your personal career intentions and includes -</p> <ul style="list-style-type: none">• CV• Personal statement• Portfolio of professional promotional images• Video showreel	

4. Pre-requisite modules or specified entry requirements
Professional Practice and Performance 2 or equivalent.

5. Intended learning outcomes (mapped against QAA subject benchmarks July 2015)	
A. Subject Knowledge, understanding and abilities	Learning and teaching strategy
At the end of the module learners will be expected to: A1 Demonstrate an in-depth knowledge of performance and of cultural theory as a framework for contextualising artistic practice.	Teaching is delivered through lectures, seminars and rehearsal discussions relating to the cultural contexts of work being rehearsed

B. Subject Specific Skills	Learning and teaching strategy
At the end of the module learners will be expected to: B1: Demonstrate professional ballet technique through rehearsal and performance. B2: Demonstrate through rehearsal and performance a professional standard of technique in at least one of the dance styles: neo-classical, jazz and contemporary. B3: Perform new choreography and repertoire to a professional standard, demonstrating well-developed performance qualities of musicality, characterisation, engagement with audience and a sense of individual style, appropriate to the dance style and the choreographer's vision. B4 Demonstrate an ability to undertake independent research to present an articulate and coherent argument and to demonstrate understanding of work within cultural contexts in a written form.	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.

C. Generic and Graduate skills	Learning and teaching strategy
At the end of the module, learners will be expected to: C1: Work collaboratively in rehearsal and performance, proactively leading others and observing professional etiquette and safe working practices at all times. C2: Demonstrate well-developed personal organisational skills including time keeping and self-led practice with minimal supervision. C3: Demonstrate the practical skills required for self-promotion and gaining employment within the performing arts C4: Demonstrate well developed academic skills in written work, including correct citation practice, dealing confidently and coherently with ideas and concepts that are complex.	Lectures and seminars on the skills required for self-promotion (eg web design, video editing) are delivered in addition to discussions on the selection of material appropriate to different disciplines in dance. Lectures and seminars on the cultural aspects of the current classical production, together with discussion during rehearsal.

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

6. Indicative content.

will prepare a number of jazz, contemporary and neo-classical works 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 and performance of classical ballet	100
Rehearsal and performance of showcase material (Jazz, contemporary, neo classical)	100
Lectures and seminars relating to website and cultural topics associated with performance material	20
Independent study (essay research and writing, website, showreel and portfolio production)	80
	300

7. Assessment strategy, assessment methods and their relative weightings

Assessment strategy
 The assessment strategy is to give you a variety of means by which you can demonstrate that you have met the learning outcomes. The two productions give you the opportunity to demonstrate your technique in a genuine public performance, similar to that they will face in your professional career.

The element of continuous assessment encourages you to maintain a consistent standard in all rehearsals. Continuous assessment also partly mitigates against poor performance by a student in a performance situation, possibly due to injury.

Your intellectual engagement with the context of the pieces in cultural and/or historic terms is assessed by a 2000 word essay chosen by you from a set list of questions relating to the cultural or historical contexts of the performance works.

Further engagement with professional practice in self-promotion is assessed through the production of a personal website.

Assessment methods & weighting

Rehearsal of classical ballet	10%
Performance of classical ballet	25%
Rehearsal of showcase material	10%
Performance of showcase material	25%
Website (CV, statement, showreel, portfolio)	20%
Essay (2000 words)	10%

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								
	A1	B1	B2	B3	B4	C1	C2	C3	C4
Rehearsal of ballet repertoire		✓		✓		✓	✓		
Performance of ballet repertoire		✓		✓		✓	✓		
Rehearsal of showcase material			✓	✓		✓	✓		
Performance of showcase material			✓	✓		✓	✓		
Production of Website & letter								✓	
Essay (2000 words)	✓				✓				✓

9. Teaching staff associated with the module	
Name and contact details	
Jonathan Barton	jonathan.barton@balletwest.ac.uk
Daniel Job	teachers@balletwest.ac.uk
Jordi Guitart	teachers@balletwest.ac.uk
Martin Fenton	martin.fenton@balletwest.ac.uk
Indra Reinholde	indra.reinholde@balletwest.ac.uk
Andrew McNicol	andrew.mcnicol@balletwest.ac.uk
Winifred Jamieson	winifred.jamieson@balletwest.ac.uk
Maggie Clunie	maggie.clunie@balletwest.ac.uk
Wendy Timmons	wendy.timmons@ed.ac.uk

10. Key reading list			
Author	Year	Title	Publisher
Ha Van, F	2009	Sylvie Guillem - On The Edge/Sur Le Fil	ARTE France
Doeser, L.	1977	Ballet and Dance - The World's Major Companies	Marshall Cavendish
Middelow, V	2007	Reworking the Ballet	Routledge
Ramsay, B	1998	Alien Bodies	Routledge
Longhurst, B et al	2008	Introducing Cultural Studies	Pearson Education

10. Recommended reading list			
Author	Year	Title	Publisher
Mason, J	2002	Qualitative Researching	Sage Publications Inc.
Horton Fraleigh, S & Hanstein, P	1999	Researching Dance - Evolving Modes of Inquiry	University of Pittsburgh Press

11. Other key indicative texts (e.g. websites)
http://balletcompanies.com/
http://www.onedanceuk.org/

Dance Project

1. Module Information			
Module tutor	Winifred Jamieson	Level / Credit value	6 / 30
Module type	Project	Notional learning hours	300

2. Rationale for the module and its links with other modules
<p>This module builds on the work in Choreography 1&2 and, to a certain extent, all other modules in the programme. It provides you with an opportunity to reflect on your practice, undertake academic research and create work independently.</p>

3. Aims of the module
<p>This module is the opportunity for you to work independently to investigate an area of dance that interests you in order to develop your own artistic and academic voice. This can be expressed as a creative response to a researched topic or a piece of academic writing drawn from research.</p> <p>You will be mentored through the process by tutors, giving feedback on drafts or works in progress, but the selection of topic remains with you.</p> <p>You are given the option to either -</p> <ul style="list-style-type: none"> Write a 3000-word essay accompanied by a 10 minute piece of choreography, performed on stage with technical support <p>The choreography should be framed as 'practice-based research' and should have a clear contextual relationship with the research articulated in the essay.</p> <p>Or</p> <ul style="list-style-type: none"> Write a 6000-word extended academic essay relating to a topic concerned with the practice of dance, a choreographic work or style, a choreographer or topic relating to dance and culture.

4. Pre-requisite modules or specified entry requirements
Choreography 2 or equivalent

5. Intended learning outcomes	
A. Subject Knowledge, understanding and abilities	Learning and teaching strategy
<p>On successful completion of the module, students will be able to:</p> <p>A1: Demonstrate an in-depth understanding of a researched area of dance study in relation to current dance practices, key practitioners or Principal concerns.</p>	<p>Initial seminars and tutorials will guide students in the selection of their individual research topics. Tutorials throughout the process will assist students in refining their projects.</p>

B. Subject Specific Skills	Learning and teaching strategy
<p>On successful completion of the module, students will be able to:</p> <p>B1 Demonstrate an ability to undertake independent research to either inform creative decisions or to present an articulate and coherent argument and to demonstrate understanding of work within cultural contexts either through practice or in a written form.</p>	<p>Seminars, lectures, choreographic workshops and tutorials will provide students with the research skills required to complete the module. Formative tasks will enable feedback on skills acquired.</p>

C. Generic and graduate skills	Learning and teaching strategy
<p>On successful completion of the module, students will be able to:</p> <p>C1: Demonstrate well developed academic skills in verbal or written presentation, including correct citation practice, dealing confidently and coherently with ideas and concepts that are complex.</p> <p>C2: Demonstrate skills in the research and critical interpretation of information from text, video and performance, making use of significant depth and breadth of reading, research, critical thinking and reflective practice, being informed by the work of other appropriate practitioners and wider cultural, aesthetic or social considerations.</p>	<p>Seminars, lectures and tutorials will provide students with the academic skills required to complete the module. Formative tasks will enable feedback on skills acquired.</p> <p>This module provides opportunity to develop a number of key transferrable skills relating to working with others and presenting ideas and the results of research to others in a verbal and written form. These skills include leadership, problem solving, time and people management and autonomy in working practice.</p>

6. Indicative content.								
<p>This module is an independent project led by you. You will be given individual tutorials at the beginning of the module to discuss ideas with tutors and present, and seek approval for, an initial proposal for your work.</p> <p>During the module, two opportunities will be given for you to show draft essays or choreographic works in progress, to receive feedback from tutors.</p> <table border="1" data-bbox="236 1442 1270 1592"> <thead> <tr> <th>Teaching Method</th> <th>Hours</th> </tr> </thead> <tbody> <tr> <td>Seminars / lectures / practical choreographic teaching</td> <td>50</td> </tr> <tr> <td>Independent research / development of choreographic material</td> <td>250</td> </tr> <tr> <td></td> <td>300</td> </tr> </tbody> </table>	Teaching Method	Hours	Seminars / lectures / practical choreographic teaching	50	Independent research / development of choreographic material	250		300
Teaching Method	Hours							
Seminars / lectures / practical choreographic teaching	50							
Independent research / development of choreographic material	250							
	300							

7. Assessment strategy, assessment methods and their relative weightings						
<p>Assessment methods</p> <table border="1" data-bbox="165 1809 1326 2007"> <tbody> <tr> <td>A 3000-word essay</td> <td>70%</td> </tr> <tr> <td>and Choreography of a 10-minute staged dance performance, contextually related to the essay.</td> <td>30%</td> </tr> <tr> <td>OR Extended research essay (6000 words)</td> <td>100%</td> </tr> </tbody> </table>	A 3000-word essay	70%	and Choreography of a 10-minute staged dance performance, contextually related to the essay.	30%	OR Extended research essay (6000 words)	100%
A 3000-word essay	70%					
and Choreography of a 10-minute staged dance performance, contextually related to the essay.	30%					
OR Extended research essay (6000 words)	100%					

7. Assessment strategy, assessment methods and their relative weightings
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	A1	B1	C1	C2
EITHER Essay (3000 words) & Choreography (10 mins) OR Essay (6000 words)	✓	✓	✓	✓

9. Teaching staff associated with the module	
Name and contact details	
Andrew McNicol	andrew.mcnicol@balletwest.ac.uk
Winifred Jamieson	winifred.jamieson@balletwest.ac.uk

10. Key reading list			
Author	Year	Title	Publisher
Tharp, T	2007	The Creative Habit: Learn It and Use It for Life	New York: Simon & Schuster
de Botton, A. Armstrong, J	2016	Art as Therapy	London: Phaidon Press
Preston-Dunlop, V	2014	Looking at Dances: A Choreological Perspective on Choreography	The Noverre Press
Smith-Autard, Jacqueline M.	2010	Dance Composition: A Practical Guide to Creative Success in Dance Making	London: Methuen Drama
Fraleigh, S. H. & Hanstein, P. (1999)	1999	Researching dance: evolving modes of enquiry.	London: Dance Books.
Franco, S. & Nordera, M. (eds.)	2007	Dance discourses: keywords in dance research.	London: Routledge.
Mason, J.	2002	Qualitative researching. 2nd edition.	London: SAGE,
O'Dochartaigh, N.	2012	Internet research skills: how to do your literature search and find research information	London: SAGE
Walliman N.S.R	2005	Your research project: a step-by-step guide for the first-time researcher.	London: SAGE.

11. Other indicative text (e.g. websites)
Crystal Pite - Conflict is Vital available via YouTube https://www.youtube.com/watch?v=QG5S31Q7DPM&t=147s
Dance Research: The journal of the Society for Dance Research

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 29.
- To obtain the BA(Hons) Degree, award you are required to complete all parts of the programme's approved assessment and comply with all regulations relating to your programme of study.
- The minimum pass marks for The Open University validated awards is 40%, this applies to assessments, modules and qualifications.
- Work submitted for a summative assessment component cannot be amended after submission, or re-submitted.
- Requests for extensions to assessment deadlines will not be approved unless made in accordance with the Late Authorisation guidelines (p 33).

Late Submission

The Golden Rule:

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

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

Marking

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

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

- Where a student fails a module, the following may apply in the first instance:
 - Resit - a second attempt of an assessment component within a module, following failure at first attempt.
 - Compensation - the award of credit by the Board of Examiners for a failed module(s) on account of good performance in other modules at the same credit level where the learning outcomes have been met.
 - Retake - a second attempt of all assessment components within a module following failure at the first or resit attempt. Retake of the failed component may require the student to participate in classes to prepare them for the second attempt. This will be confirmed at the Examination Board.
- Honours degrees are classified as:
 - First class Aggregate mark of 70% or above
 - Upper Second class Aggregate mark between 60% and 69%
 - Lower Second class Aggregate mark between 50% and 59%
 - Third class Aggregate mark between 40% and 49%
- Where students have directly entered a Qualification Level 6 top-up award (e.g. having previously undertaken a Higher National Diploma (HND) or Foundation Degree (FD) award) the calculation for the honours classification will be based solely on all credits at Credit Level 6.

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 circumstances 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
Normally unacceptable circumstances	
<ul style="list-style-type: none"> • 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. 	

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

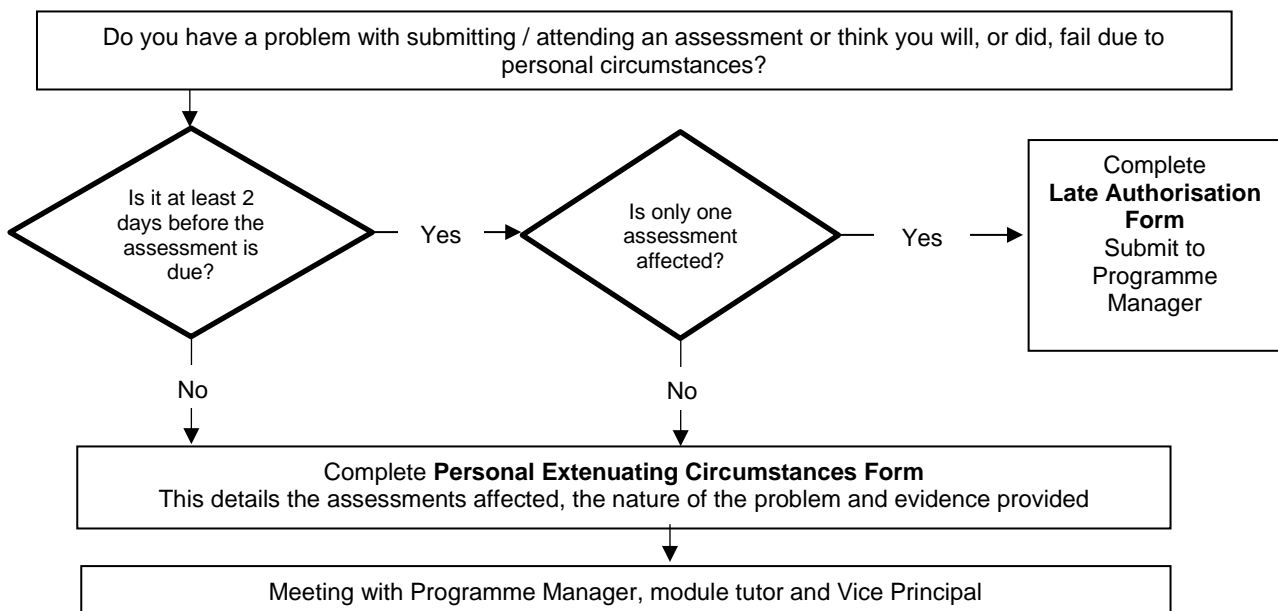
- Normal assessment stress or anxiety experienced during revision or the assessment period, unless corroborated by medical evidence as a chronic condition and undergoing treatment.
- Non-serious domestic or personal disruptions (financial difficulties, moving house, holidays, failed travel arrangements, 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 unit will be carried forward to the next academic year.

Late Authorisation or Personal Extenuating Circumstances?



Presentation & Submission of Written Work

Presentation

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

General Points on Submission

- Before submission, check your work for spelling, punctuation and typing errors. Word will do most of this for you, but it is not perfect, you still need to proof read everything you submit, remember spell checkers will not pick out words that have been misspelled as other words.
- All statements or opinions that are not your own and have been gathered from research should be accompanied by a reference to the original source (book, website, periodical, film, play etc). The idea is that the person reading the assessment can find the reference easily and check it. Work which is copied from another source and is presented without quotation marks and citation is considered as plagiarism. (More information below on plagiarism).
- **Keep back-ups of all assignments as you work through them.** Memory sticks or cloud storage such as one drive are useful for this.
- Computer failure or loss of documents in any form will not be considered as a valid reason for late submission.

Submission by Turnitin

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

Setting up

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

Student Homepage

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

Assignment Inbox

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

Submitting a Paper

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

We usually require submission in

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

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

Viewing Instructor Feedback in GradeMark

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

Assessment Feedback

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

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

Assessment Arrangements

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

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

Academic Misconduct

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

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

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

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

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

Definitions

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

- **Plagiarism:** representing another person's work or ideas as one's own. This includes -
 - failing to follow convention in acknowledging sources, use of quotation marks,
 - the unauthorised use of one student's work by another student
 - the submission of work previously submitted for another assignment (self-plagiarism)
 - the commissioning of work from another individual by a student, in part or whole, and submission of that piece of work as the student's own. (this includes "essay mills" or ghost writing services and is also known as Contract Cheating).
- **Collusion:** cooperation in order to gain an unpermitted advantage. This may occur where students -
 - have consciously colluded on a piece of work, in part or whole, and passed it off as their own individual efforts

- where one student has authorised another to use their work, in part or whole, and to submit it as their own.

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

Academic Misconduct in Assessed Creative Activity

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

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

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

Citing and Referencing using Harvard

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

What?

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

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

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

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

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

When?

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

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

Why?

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

How do I reference?

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

IN-TEXT CITATIONS

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

How to create in-text citations

Within your text, within brackets:

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

Examples

Quoting directly:

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

Paraphrasing:

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

Summarising an entire book or article:

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

Resources with three authors

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

Resources with more than three authors:

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

LIST OF REFERENCES (or Bibliography)

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

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

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

Book

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

For example

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

Chapter in book with editor

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

For example

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

Film (DVD)

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

For example

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

Website with author

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

For example

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

Website by corporate author (organisation)

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

For example

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

Journal article

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

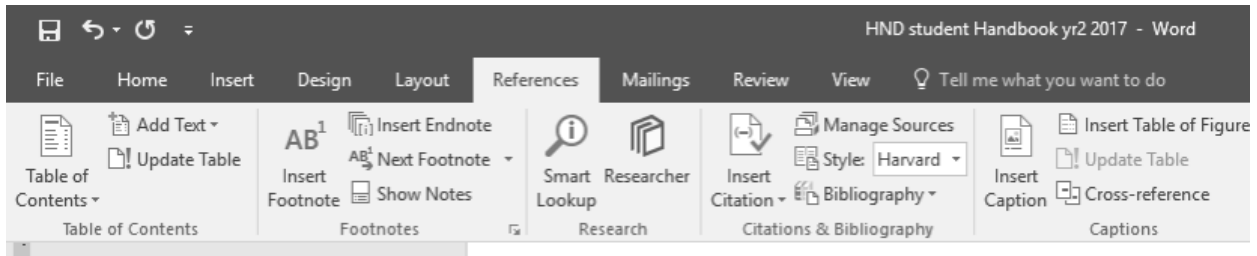
For example

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

Referencing using Microsoft Word

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

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



Inserting Citations

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

Create Source

Type of Source: Book

Bibliography Fields for Harvard - Anglia

Author: Mary Clarke; Clement Crisp [Edit]

Corporate Author

Title: The History of Dance

Year: 1981

City: London

Publisher: Orbis

Edition:

Show All Bibliography Fields

Tag name: Example: Adventure Works Press

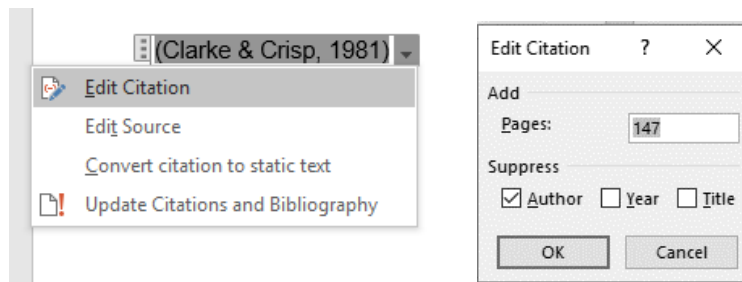
Mar81

OK Cancel

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

Adding Page Numbers

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



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

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

Websites with no Author

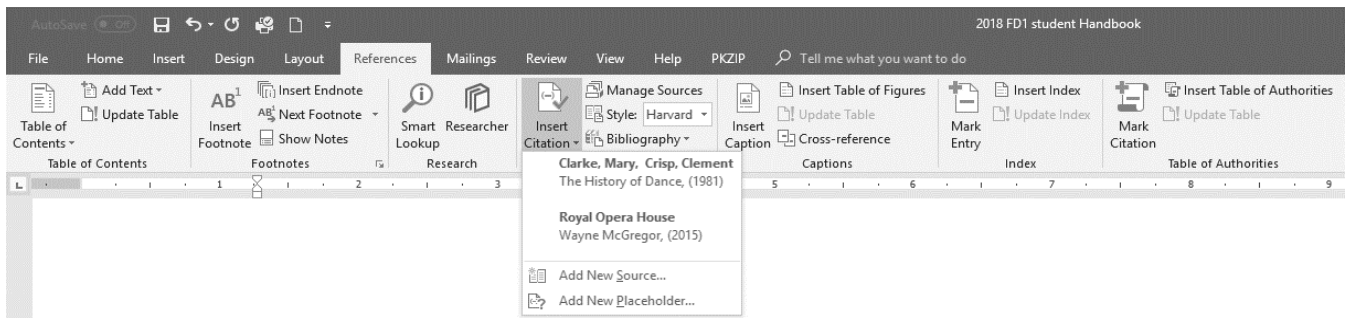
- For sources where there is no named author, usually the websites of organisations, use the **Corporate Author** box and leave the **Author** box empty.
- It is sometimes difficult to work out when the website was written. Sometimes there is a copyright date you can use. Don't worry about this - the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

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

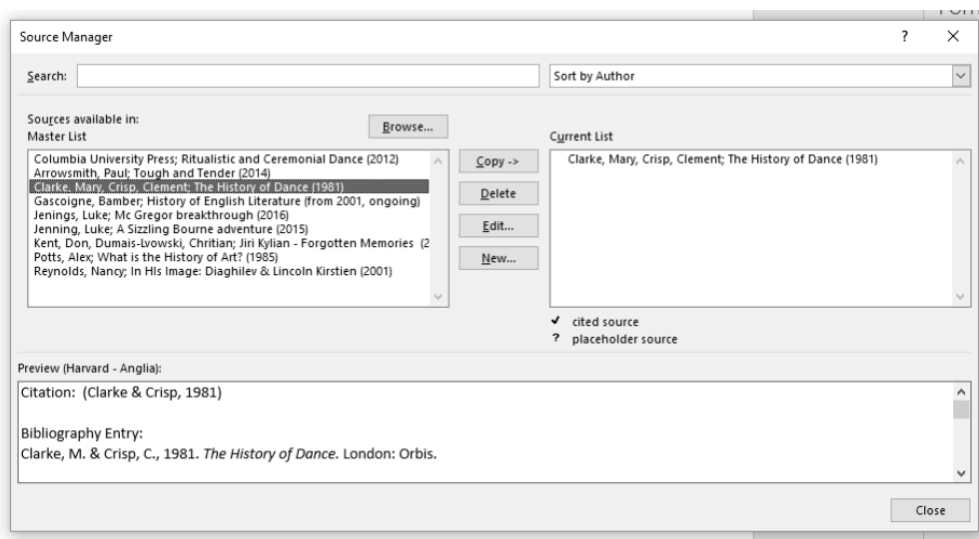
- Click OK and your in-text citation will appear (Royal Opera House, 2015) and the source will be added to the drop down list.

Adding repeat citations and editing

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



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



Adding your Bibliography

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

Bibliography

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

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

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

[Accessed 29th September 2015].

- Your references list will appear in alphabetical order. This will list all the sources you have added to the document, even those which are not directly cited.
- You can move citations around your text and add more references 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