



BA(Hons) Ballet Student Handbook

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Welcome

Welcome to Ballet West and the BA(Hons) Degree in Ballet, delivered by Ballet West under franchise from Bath Spa University.

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

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



Gillian Barton, Principal

Programme Information

Course Handbook

Every student receives a Course Handbook at induction. It is designed to provide an overview of the course and the most important issues affecting your studies such as the overall course structure and ways in which you will be assessed.

You will also be given individual module handbooks that detail how you will be taught and assessed in each module. If you need more information about any of the topics covered, please ask your tutors. You should keep your handbook until you have completed your studies as you may wish to refer to this information throughout your course.

Ballet West Handbook

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

Academic Calendar

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

Performance Dates

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

Staff

Principal

Gillian Barton

gillian.barton@balletwest.ac.uk

Programme Manager

Mike Rowell

mike.rowell@balletwest.ac.uk

Vice Principal for Teaching and Learning

Jonathan Barton

jonathan.barton@balletwest.ac.uk

Office Staff

Yomira Barton

Office

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Heather Hardstaff

Assessments
RAD Examinations

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Linsey Johnstone

Finance

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Mike Rowell

Registry

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Support Staff

Maggie Clunie

Study Skills

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Caroline McLaughlin

Counsellor

caroline@balletwest.ac.uk

Teaching Staff

Jonathan Barton

Ballet

jonathan.barton@balletwest.ac.uk

Maggie Clunie

History & context

maggie.clunie@balletwest.ac.uk

Sonia Fajardo

Ballet

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Martin Fenton

Contemporary
Jazz

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Jordi Guitart

Jazz

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Winifred Jamieson

Dance Project

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Daniel Job

Ballet

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Andrew McNicol

Choreography

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Indra Reinholde

Contemporary

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Natasha Watson

Choreography
Body Conditioning

natasha.watson@balletwest.ac.uk

External Examiner

Dr Rachel Sweeney

Liverpool Hope University. sweener@hope.ac.uk

Contact details

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

Student Support

Principal

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

Programme Manager

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

Pastoral Care

At Ballet West we care about your physical and emotional wellbeing. From time to time you may feel the need to talk to someone about how you are feeling.

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

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

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

Medical Care

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

Appointments can be booked by calling

- 01866 822684 for Taynuilt
- 01631 710229 for Connel

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

- telephone NHS 24 on 111
- or visit www.nhs24.com.

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

Academic Support

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

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

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

Student Representatives

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

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

We would encourage you to become involved in the Student Representative system and use it to create a dialogue between students and staff. The student feedback system is not only about problems and issues, but also a way for the students to say what they enjoy and think works well.

Complaints

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

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

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

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

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

Whistleblowing

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

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

What to do if you're not happy

• Minor concerns to do with life at Ballet West, coursework etc

- Speak to STUDENT REPRESENTATIVE
- Make comments in MODULE EVALUATIONS and STUDENT SATISFACTION SURVEYS
- Speak to MODULE TUTORS or MODULE LEADER

• More serious concerns over coursework eg unable to cope with workload, suspicion that other students are committing Academic Misconduct.

- Speak to MODULE LEADER See handbook for contacts
- Speak to PROGRAMME MANAGER mike.rowell@balletwest.ac.uk **01866 822725**

• Concerns with staff or other students eg bullying, sexual harassment

- Speak to COUNSELLOR caroline@balletwest.ac.uk
- Speak to PRINCIPAL gillian.barton@balletwest.ac.uk **01866 822641**
07378 888586

• Other personal difficulties eg emotional or psychological issues, family or relationship problems

- Speak to COUNSELLOR caroline@balletwest.ac.uk
- Speak to PRINCIPAL gillian.barton@balletwest.ac.uk **01866 822641**
07378 888586
- Speak to GP Book appointment at Taynult surgery

• Formal Complaint - if initial conversations have not solved the problem or if you consider the complaint to be too serious for informal resolution

- Complete COMPLAINT FORM and submit to Programme Manager. If the complaint concerns the Programme Manager, submit to PRINCIPAL
- If the complaint involves the PRINCIPAL or VICE-PRINCIPAL or someone related to them, the complaint will be investigated by the Programme Manager and the CHAIR of the BOARD OF TRUSTEES. If not, it will be investigated by the PRINCIPAL.

• Whistleblowing - if you feel that your complaint is serious, or you think it will not be dealt with properly or in confidence by Ballet West staff

- Contact Nikki Axford, CHAIR of the BOARD of TRUSTEES **07779 787976**

• Complaint to Bath Spa - If you are dissatisfied with the outcome of a formal complaint at Ballet West, you may complain through the Bath Spa University complaints procedures.

• Complaint to OIA (Office for the Independent Adjudicator for Higher Education)

• Crimes - If you are victim of what you think might be a criminal offence - or you witness something criminal and it is not an emergency

- Call the Police **101**

• In an Emergency, If you or someone is seriously injured, is in danger or a crime has just been committed -

- Call the Police / Ambulance **999**

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

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

Office 365 accounts

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

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

Teams

We use the Teams app, which is part of Office 365 as a Virtual Learning Environment (VLE).

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

Teams will be used for -

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

- the academic journals, Dance Research and Dance Research Journal
- choreographic resources
- Turnitin where you submit your written assessments.
- All Ballet West policies and downloadable forms

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

Computer Room

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

Ballet West Library

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

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

Signing-Out Books & DVDs	Returning Books & DVDs
<ul style="list-style-type: none"> • 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 • DO NOT return to the shelves

Notes:

- Please do not keep books for more than 2 weeks. (It may be necessary to put a particular book on “short-term loan” if it is in demand). You will receive emails to remind you when books are due or overdue. If you need the book for longer, send a message to Mike Rowell in Teams asking for a renewal.
- If a book you want is not on the shelves, place a hold on the book through the website and we will find the book and let you know when it is available.
- If you have finished with a book - return it. Someone else may want to read it!
- Please look after these books - we'd rather buy more titles or more copies of popular books than replace lost or damaged ones.
- Remember, **YOU** are responsible for the books while they are signed out in **YOUR NAME**. Do not pass books to other students without first signing it in and getting the other student to sign it out.
- We will charge **YOU** a replacement fee for any books damaged or lost while signed out in **YOUR NAME**.

Attendance and Withdrawal

Attendance

Due to the nature of practical dance training a very high level of attendance is extremely important for all students. Absence should be restricted to medical or compassionate absence for the following reasons:

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

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

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

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

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

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

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

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

Attendance Procedures

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

As a student, you are required to -

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

Authorised Absence Request

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

Permanent Withdrawal Procedure

- If you are considering withdrawal from the course, you should first discuss the matter with the Principal and Programme Manager at the earliest opportunity.
- The Principal will seek to determine the reasons for your withdrawal and whether any actions can be taken to resolve any issues you may have. The final decision to withdraw from the course will always rest with you.
- It is the responsibility of the Principal and Programme Manager to discuss the consequences of withdrawal in terms of academic progression and student funding.
- If you decide to withdraw from the course, you should submit a **Withdrawal Form**, which is available from the office or Teams, to the Programme Manager.
- If you fail to attend classes without explanation, as recognised through the attendance policy and procedure, every attempt will be made to contact you. If it transpires that you have left the course without notification, written confirmation of that decision must be sought. This should normally be completion of a withdrawal form, but an email or letter

clearly stating the decision to leave is acceptable. In the latter case, a withdrawal form will be completed by the Programme Manager.

- The Programme Manager is responsible for contacting Bath Spa University to
 - deregister you from the course
 - notify the Student Loans Company (SLC) to notify the change of circumstances and stop student funding.

Temporary Withdrawal (interruption of studies / intercalation)

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

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

Programme specification

Programme Overview

This programme provides training for dancers aspiring to a professional dance career. You will gain performance experience through participation in annual touring productions of both classical and modern works, and you will develop your own choreographic voice and skills necessary to work creatively with 21st century choreographers. You will develop the skills required to promote yourself as an emerging artist and work well in companies. You will be adaptable to different styles and methods of working and you will be reflective dance practitioners, who possess a well-developed personal appreciation of the nature and potential of dance as an art form. You will make significant contributions in your chosen areas of work and professional practice.

The programme's philosophy provides structures for you to recognise, develop and refine your skills, working methods and principles, predominantly as performers but also as choreographers and critical reflective practitioners. The programme seeks to expand your knowledge, experience and appreciation of the nature of dance practices within a variety of contexts. The dance techniques are classical ballet, contemporary and jazz dance, with an emphasis on classical ballet and contemporary. You will also acquire skills in other areas of study such as choreography and the historical and cultural contexts of dance.

The transferable skills you develop during the programme provide support after graduation to help you seek employment in other fields. In the context of dance performance, you gain experience and learn the discipline and professionalism 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 - but each of these are equally applicable to other careers.

The programme provides you with a unique learning opportunity in a specialist environment (both physical and intellectual) that is both challenging and supportive. Through providing you with knowledge and experience of different practical approaches and critical perspectives the programme encourages your awareness of your personal perspectives as reflective professional practitioners.

The programme develops 4 strands of learning across the three years of the programme, taking you from introductory levels of technique and practice to a trained dancer ready to enter professional employment in dance and other careers.

The strands are ...

Classical Ballet Techniques

Develops ballet technique from its foundations to professional standard through daily ballet classes and work on the classical ballet repertoire.

Dance Techniques

Develops contemporary dance and jazz techniques from their foundations to professional standard through regular technique classes and work on repertoire and newly created work.

Professional Practice and Performance

This strand synthesises the techniques learned in the technique strands and employs them in genuine performance contexts that emulate professional practice. You participate in the creation, rehearsal and performance of two productions each year; a full-length classical ballet performed on tour and a showcase of modern works with a focus on ballet and contemporary. You work together as a company with professional dancers, choreographer and technicians. As you progress through the programme you are expected to become a more senior company member in terms of

the roles you take and the leadership responsibility for junior company members and support of the creative team.

Also in year three, the Professional Dancer module prepares you for life as a professional dancer, providing skills in self-promotion and audition technique.

Choreography, creativity and context

Teaches choreographic techniques and the role of dance in cultural and historical contexts enabling you to create and discuss your own original work. The progression is towards creative autonomy and in year 3 you complete a Ballet Independent Study which is a project following your individual interests, which can be presented in any way which is negotiated and agreed with the module tutor.

Programme Aims

- To provide professional training in the 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 the ability to reflect on the nature and potential of dance as an art form.
- To promote appreciation of the relationships between dance practices and the artistic, aesthetic, cultural, social and contemporary contexts to which it contributes.
- To prepare students to transition to a range careers or postgraduate study, particularly in dance.
- 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 lifelong learners.

Programme Intended Learning Outcomes (ILOs)

A Subject-Specific Skills and Knowledge

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
A1	To employ or respond to sophisticated choreographic methods to underpin the creation of dance commensurate with industry practices and expectations	To select and explore a wide range of choreographic methods that enable you to generate, structure and refine material and ideas in a creative manner	To select and explore basic choreographic methods that enable you to generate and structure material and ideas
A2	To critically engage with theories and concepts that explore the relationship between the creation, presentation and reception of dance work	To demonstrate an understanding of the potential relationship(s) between the creation, presentation and reception of dance work	To demonstrate understanding of key concepts concerning the connection between the creation, presentation and reception of dance work
A3	To synthesise skills and knowledge that enable you to operate as a dance professional in a range of employment markets	To demonstrate how your skills and knowledge enable you to operate within the discipline.	To identify how your skills and knowledge enable you to understand processes by which performance is created and disseminated
A4	To demonstrate embodied use of complex technical dance skills in class and performance, across a range of styles and suitable for the professional dance industry.	To employ technical dance skills in class and performance, across a range of styles and in line with standard industry practice	An ability to execute core technical dance skills in class and performance, across a range of styles.
A5	To apply personal artistry in performance that aligns with industry practice	To apply personal artistry in performance in a confident and consistent manner that indicates sound understanding of industry practice	To apply confident and consistent personal artistry in performance.
A6	To undertake independent research that draws on a sophisticated understanding of how to inform creative decisions. Work autonomously both independently and in groups; conform to professional boundaries and norms where applicable.	To undertake independent research that demonstrates an understanding of dance within cultural contexts and apply academic research skills with growing competence.	To undertake research that demonstrates an understanding of dance within historical contexts and apply basic research skills.

B Cognitive and Intellectual Skills

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
B1	To demonstrate the analytical and reflective skills necessary to consider and articulate a range of complex issues and ideas	To demonstrate the analytical and reflective skills necessary to consider and articulate a range of issues and ideas	To develop the basic analytical and reflective skills necessary to understand key concepts within the discipline
B2	To evidence how information can be collected, synthesised, analysed and evaluated	To collect, synthesise, analyse and evaluate information	To demonstrate an understanding of how information can be collected, synthesised, analysed and evaluated
B3	To demonstrate an understanding of creative practice as research that draws on focused exploration of the complex interplay between theory and practice.	To demonstrate an understanding of how creative processes allow you to explore the interplay between theory and practice	To demonstrate an understanding of the relationship between theory and practice

C Skills for Life and Work

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
C1	Autonomous learning ¹ (including time management) that shows the exercise of initiative and personal responsibility and enables decision-making in complex and unpredictable contexts.	Autonomous learning (including time management) as would be necessary for employment requiring the exercise of personal responsibility and decision-making such that significant responsibility within organisations could be assumed.	Autonomous learning (including time management) as would be necessary for employment requiring the exercise of personal responsibility.
C2	Team working skills necessary to flourish in the global workplace with an ability both to work in and lead teams effectively.	Team work as would be necessary for employment requiring the exercise of personal responsibility and decision-making for effective work with others such that significant responsibility within organisations could be assumed.	Team work as would be necessary for employment requiring the exercise of personal responsibility for effective work with others.

¹ i.e. the ability to review, direct and manage one's own workload

C3	Communication skills that ensure information, ideas, problems and solutions are communicated effectively and clearly to both specialist and non-specialist audiences.	Communication skills commensurate with the effective communication of information, arguments and analysis in a variety of forms to specialist and non-specialist audiences in which key techniques of the discipline are deployed effectively.	Communication skills that demonstrate an ability to communicate outcomes accurately and reliably and with structured and coherent arguments.
C4	IT skills and digital literacy that demonstrate core competences and are commensurate with an ability to work at the interface of creativity and new technologies.	IT skills and digital literacy that demonstrate the development of existing skills and the acquisition of new competences.	IT skills and digital literacy that provide a platform from which further training can be undertaken to enable development of new skills within a structured and managed environment.

Programme Content

This programme comprises the following modules. All modules are core.

Entry point	Level	Code	Title	Credits
Level 3 qualifications	4	BAL4000-40	Ballet Techniques 1	40
	4	BAL4001-20	Dance Techniques 1	20
	4	BAL4002-40	Professional Practice and Performance 1	40
	4	BAL4003-20	Choreography 1	20
Progression from L4, Cert HE or HNC	5	BAL5000-40	Ballet Techniques 2	40
	5	BAL5001-20	Dance Techniques 2	20
	5	BAL5002-40	Professional Practice and Performance 2	40
	5	BAL5003-20	Choreography 2	20
Progression from L5, Foundation Degree or HND	6	BAL6000-20	Ballet Techniques 3	20
	6	BAL6001-20	Dance Techniques 3	20
	6	BAL6002-40	Professional Practice and Performance 3	40
	6	BAL6003-20	Ballet Independent Study	20
	6	BAL6004-20	The Professional Dancer	20

Details of the content of each module, the methods and types of assessments, module learning outcomes and assessment criteria are given in each module's handbook

Graduate Attributes

	Bath Spa Graduates...	In Ballet, we enable this...
1	Will be employable: equipped with the skills necessary to flourish in the global workplace, able to work in and lead teams	By providing you with a learning environment that aligns with the professional demands of the discipline. You gain experience working in a range of collaborative contexts and build the skills and confidence you need to be able to work with and lead others.
2	Will be able to understand and manage complexity, diversity and change	By providing you with regular opportunities to create and present work in a diverse range of contexts. As you progress through the programme you apply your existing skills in new and complex ways; this allows you to develop strategies for managing diversity and change.
3	Will be creative: able to innovate and to solve problems by working across disciplines as professional or artistic practitioners	By supporting your development into confident, reflective and articulate dance artists who have the confidence to engage successfully across disciplines. Technical excellence is at the heart of our ethos and we immerse you in a learning environment that allows us to nurture your creative skills in this area.
4	Will be digitally literate: able to work at the interface of creativity and technology	By providing you with the technical and creative skills needed to promote yourself through digital media.
5	Will be internationally networked: either by studying abroad for part of their programme, or studying alongside students from overseas	By working with fellow students from around the world and internationally known guest artists and tutors you develop an international network of contacts.
6	Will be creative thinkers, doers and makers	By engaging you in regular opportunities to contribute to creative projects and develop your own work, the programme is specifically focused on allowing you to develop your artistic voice through the exploration of original ideas.
7	Will be critical thinkers: able to express their ideas in written and oral form, and possessing information literacy	By encouraging you to demonstrate your understanding of dance as a cultural and artistic activity and to engage critically with the theoretical frameworks of the discipline. You will develop an appreciation of yourself as a 'thinking body' and are confident to express this knowledge through both your own practice and written and oral forms.
8	Will be ethically aware: prepared for citizenship in a local, national and global context	By encouraging you to develop a professional understanding of safe and ensemble working practices for the discipline, particularly those areas associated with working within a company.

Assessment

General

The Regulations for Bath Spa assessments are set out on the Bath Spa website or you can follow a link directly from Teams.

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 guides.
- 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 Bath Spa 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.
- When a fail has been recorded at an Award Board, retrieval of the situation should be used where possible. Retrieval means that the existing assessment item can be used, and already submitted material can be incorporated into the resubmitted piece of work.
- Requests for extensions to assessment deadlines will not be approved unless made in accordance with the Late Authorisation guidelines (p 22).

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.*

Assessment Limits

- Assessments such as written work, performances or verbal presentations often have limits set for word count or timing limit with +10% margin for tolerance. Beyond this margin, no further content will be marked. Students may therefore be disadvantaged for failing to be concise and for failing to conclude their work within the limit specified.
- Students must state their word count for all written work. Incorrectly stating the word count may result in an accusation of unfair practice (academic misconduct).
- No additional penalties are applied; content that exceeds the word or timing limit will not be marked. This means that for assessments like choreographic projects or verbal presentations you will be stopped when you reach the time limit + 10%. Your mark will reflect that you have not concluded the work.
- The word count refers to everything in the main body of the text, including headings, tables, figures, quotes, lists etc. Items not included in the word count are titles, contents pages, executive summaries or abstracts, appendices, bibliographies or reference lists.

- There are no penalties for submitting work under the word count or timing limit except that you will not usually have covered the subject in sufficient depth and will receive a lower mark because of that.

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:
<ul style="list-style-type: none"> • 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
<ul style="list-style-type: none"> • Poor time management (leaving things to the last minute) • Computer problems - equipment failure, failure to take back-up copies of stolen or corrupted work • Study related circumstances: missing books, misreading the assessment timetable. • Term-time personal arrangements (e.g. holidays, weddings) made after starting the programme. • Leaving before the end of term • Part-time employment commitments

Following submission of your form -

- The Programme Manager, in consultation with module staff will approve or decline the request within 1 working day.
- If approved - a new date will be set for the assessment. Extensions for written work will usually be given for a maximum of 7 days past the original deadline. Practical work may require rescheduling later in the year.
- If declined - you will either attend or submit the assessment, or be penalised

Mitigating Circumstances

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

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

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

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

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

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

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

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

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

A Mitigating Circumstances form should be submitted when -

- you fail to attend or submit an assessment without a prior Late Authorisation and consider that your personal circumstances caused that failure.
- Your circumstance are likely to be long-lasting, serious, unforeseen and unpreventable and affect a number of assessments.

Guidance of circumstances acceptable are given in the table below

Normally acceptable circumstances	Required evidence ²
<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. • 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). 	

² If not in English, a translation must be submitted together with the original evidence.

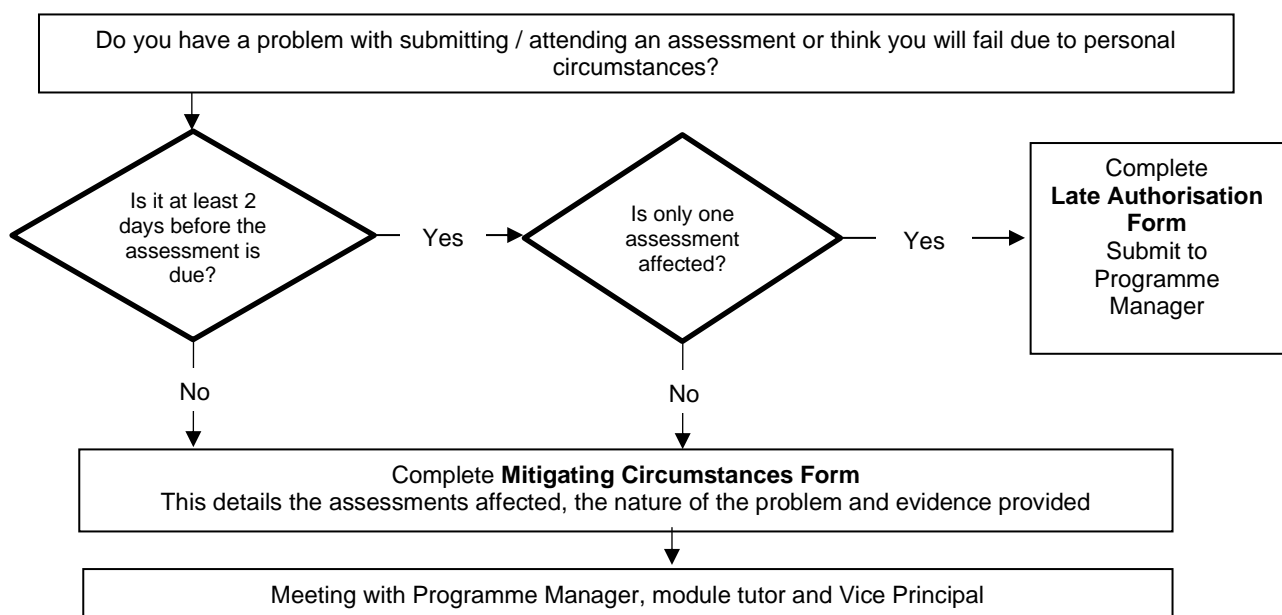
- Term-time personal arrangements (e.g. holiday, wedding) made after starting the programme.
- Failure of own computer equipment or loss of stored work
- Study related circumstances (failure to take back-up copies of stolen or corrupted work, bunching of deadlines, assessments too close together, missing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

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

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

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

Late Authorisation or Mitigating Circumstances?



Late Submission

- **The rules for Bath Spa University are stricter than previously used at Ballet West**
- If you miss a coursework deadline (unless you have arranged an approved Late Authorisation), the following penalties will apply:
 - Work handed in after the deadline, but before the cut-off date (usually one week later), will be given a maximum score of 40 (pass mark);
 - Work handed in after the cut-off date will be marked zero (fail)
- Deadlines have specific times, usually noon on the day of submission. Handing in at any time after this time (even if it's only a few minutes) will constitute late submission.

Presentation & Submission of Written Work

Presentation

- All written work should be word processed in Microsoft Word or and submitted electronically
- Presentations should be produced in Microsoft Powerpoint or and submitted electronically
- The file name for the document should begin with your SURNAME and the name of the assessment being assessed (e.g. Smith Choreography 1 essay.doc)
- Your work should be easy to read; use a clear font with font size of at least 11 point and line spacing of 1.5.
- On a **cover sheet**, you must list the following information on separate lines
 - Your name,
 - Unit and outcome being assessed,
 - Date of submission
 - Word count
 - The statement *"I confirm that this is my original work and has been completed entirely by me."*
- Pages should be numbered, and each sheet of paper should have your name, unit and outcome on it (footers are useful for this).

General Points on Submission

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

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

Submission by Turnitin

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

Setting up

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

Student Homepage

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

Assignment Inbox

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

Submitting a Paper

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

We usually require submission in

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

4. After entering a title for your paper and selecting a file, click *Upload* to upload your paper.

5. The paper you chose to submit will be in the preview section after upload. Look over all of the information and make sure that it is correct. To confirm the submission, click the *Confirm* button.

6. After you confirm your submission, a digital receipt will be shown. A copy of the receipt will also be emailed to you. To return the assignment inbox and view your submission, click the *Return to assignment list* button.

7. You will normally be able to submit multiple drafts until the deadline and will be able to view Originality Reports for each draft submitted

Viewing Instructor Feedback in GradeMark

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

Marking

- All undergraduate assessment will be marked on a percentage scale of 0-100. The pass mark is 40%
- Following failure in an assessment item, all students should have the opportunity to discuss their work and feedback with a module tutor.
- Failure of an assessment can only be remedied by the Award Board, which sits at the end of the academic year.
- When a fail has been recorded at an Award Board, retrieval of the situation should be used where possible. Retrieval means that the existing assessment item can be used, and already submitted material can be incorporated into the resubmitted piece of work.
- In circumstances of significant failure in a piece of work, it may be agreed through conversation with a tutor, that retrieval is not appropriate, and that the student should restart the piece of work.

- 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%
- The final degree mark for all BA Honours degrees will be calculated from the best 100 credits at both Level 5 (Year 2) and Level 6 (Year 3). These marks will be weighted at 30% from level 5 and 70% from Level 6 (Year 3).
- If you have already completed a Foundation Degree at Ballet West, your final award will be calculated from the best 100 credits at Level 6 (Year 3).

Assessment Feedback

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

You should use tutorials as a two-way exchange of information and should not be afraid to ask your tutor to explain things that you don't understand.

Assessment Arrangements

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

You should also include this information on the student record form completed at induction. You should discuss any arrangements with your module 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 <https://balletwest.ac.uk/policies-regulations/>

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

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

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

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

Definitions

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

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

- Copying sections from one or more books/articles/other published sources without acknowledgement of the source(s). It is still plagiarism if you reproduce sections from several sources rather than one.
- Excessive dependence upon one or a limited number of sources is plagiarism if the sources are inadequately referenced, even if the original text has been paraphrased.
- Copying from other members while working in a group.

- Submitting your own previous work (in whole or in part) from another course/module, even if this is from a different institution. This is sometimes known as 'self plagiarism' or 'double-counting'.
- Submitting the work of any third party, including parents, friends, students and former students.

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

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

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

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

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

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

Academic Misconduct in Assessed Creative Activity

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

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

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

The Golden Rule:

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

Citing and Referencing using Harvard

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

What?

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

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

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

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

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

When?

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

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

Why?

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

How do I reference?

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

IN-TEXT CITATIONS

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

How to create in-text citations

Within your text, within brackets:

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

Examples

Quoting directly:

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

Paraphrasing:

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

Summarising an entire book or article:

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

Resources with three authors

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

Resources with more than three authors:

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

LIST OF REFERENCES (or Bibliography)

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

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

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

Book

Surname, Initial. (Year of publication) *Title*. Edition (if not the 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.

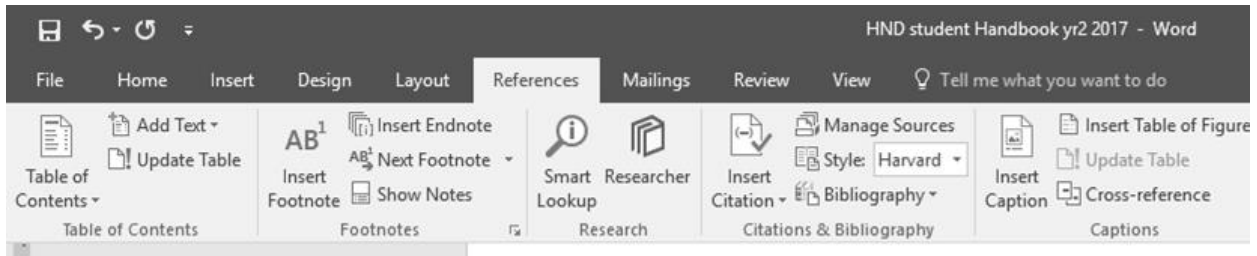
For example

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.



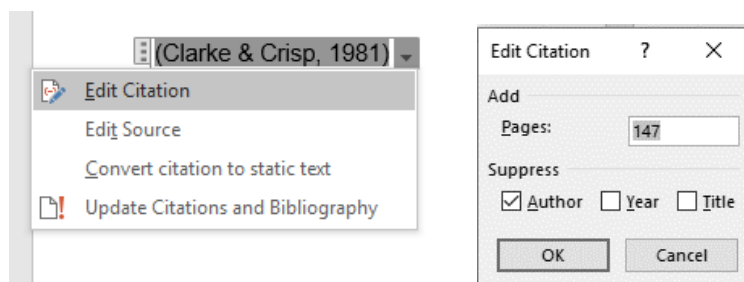
Inserting Citations

- 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.

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

Adding Page Numbers

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



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

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

Websites with no Author

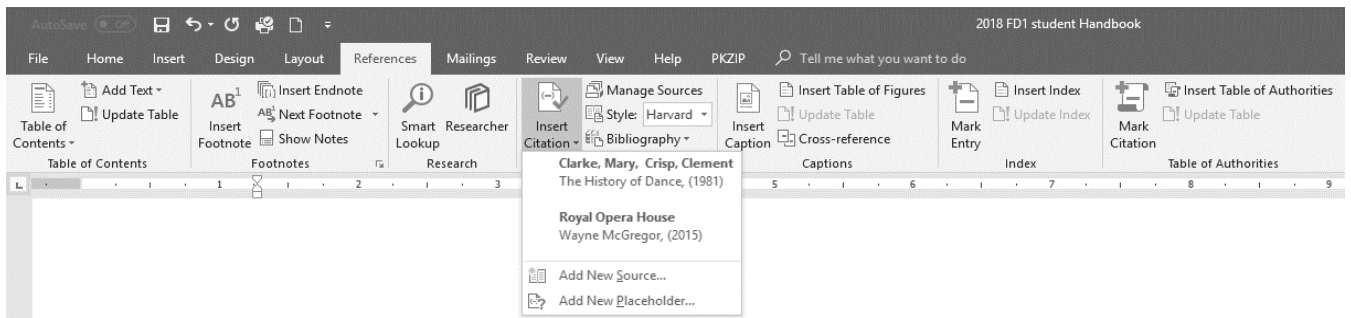
- For sources where there is no named author, usually the websites of organisations, use the **Corporate Author** box and leave the **Author** box empty.
- It is sometimes difficult to work out when the website was written. Sometimes there is a copyright date you can use. Don't worry about this - the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

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

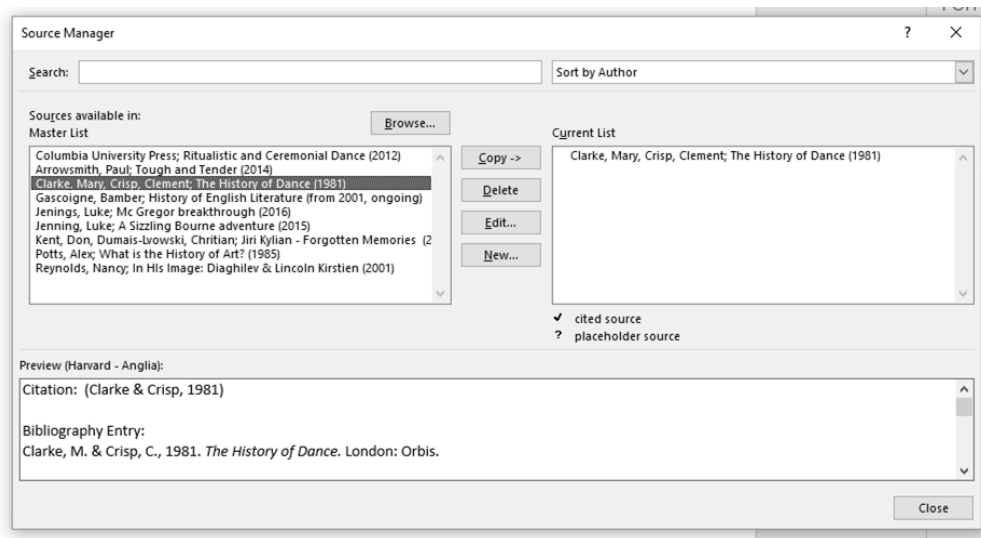
- Click OK and your in-text citation will appear (Royal Opera House, 2015) and the source will be added to the drop down list.

Adding repeat citations and editing

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



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



Adding your Bibliography

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

Bibliography

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

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

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

[Accessed 29th September 2015].

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

Health & Safety

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

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

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

Any Health and safety concerns and questions should be addressed to the office by emailing office@balletwest.ac.uk or by calling 01866 822641.

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

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

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

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

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

TRAVELLING TO AND FROM BALLETT WEST

On foot

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

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

By Car

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

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

Ballet West Policies

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

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

The policies are -

- Appeals Policy & Procedure
- Academic Misconduct Policy
- Anti-Bullying Policy
- Complaints Procedure
- Course Information Policy
- Credit Control Policy
- GDPR Policy
- Equality and Diversity Policy
- Mitigating Circumstances Policy
- Prevent Duty Policy
- Safeguarding and Welfare Policy
- Terms and Conditions
- Student Rules and Disciplinary Procedures
- Unreasonable Complaints Policy and Procedure