



Royal Conservatoire
of Scotland

PROGRAMME HANDBOOK
2017/18

BA Modern Ballet

Equality and Diversity Statement

The Royal Conservatoire of Scotland welcomes a diverse population of staff and students. The Conservatoire is committed to promoting equality in its activities and it aims to provide a performing, learning, teaching, working and research environment free from unlawful discrimination against applicants, staff and students on the grounds of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, actual or perceived religious or similar belief, sex and actual or perceived sexual orientation.

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ABOUT THIS HANDBOOK

This document is your Student Handbook, outlining what you will need to know about your work throughout the Programme. You will also have an Undergraduate Handbook which has all of the general information which applies to all students.

You are being given this handbook, which contains the modules of study, so that you can plan ahead. It contains official information - things which you will be expected to know. You should read it through as soon as possible because you will be expected to be familiar with what is in it. Do not feel that you have to know the Handbook inside out, but you should use it as a constant source of reference and bring it with you to your Year Group meetings. There will be technical Terms and bits of jargon which you may not grasp on a first read. Make a note to ask about anything which is not explained fully.

THE CURRICULUM

In 2012 we introduced our new undergraduate curriculum. The new curriculum is based on the six curriculum principles below and facilitates choice and flexibility for all students whilst maintaining disciplinary focus.

Our curriculum:

- Develops excellence alongside high levels of reflection in all of our disciplines
- Fosters the creative attitudes and skills needed for collaborative learning in and through practice
- Enables students to take responsibility for managing and evaluating their own learning
- Provides students with insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice
- Develops the ability to use theoretical understanding to inform practice and practice to inform theory
- Enables students to make a contribution in the world as artists, educators, advocates and active citizens

We're the only Conservatoire in the UK and one of few in the world to offer such a rich range of art forms – music, drama, dance, production, and screen. Our curriculum enables students to work with each other across the disciplines via choice modules, learning from each other, creating together and expanding as artists in a way that would be hard to experience elsewhere.

GUIDELINES ON PROFESSIONAL CONDUCT

Professional Conduct and Assessment

In the School of Drama and Dance the development of professionalism is one of our primary objectives. In so doing the School educates not only towards the acquisition of skills and methodology, but also towards an understanding of self and the world.

The effectiveness of this educational process depends upon respect. That is respect of self, of peer and of tutor. Inevitably this implies acceptance of certain Guidelines on Professional Conduct, which will be rigorously observed. The profession operates a legally binding contractual system, which invokes stern penalties if breached. As part of your preparation for the profession, the School of Drama and Dance's Guidelines on Professional Conduct are consistent with those operating in professional contexts.

Students are expected:

- to behave in class, rehearsal, performance and production in a disciplined manner at all times.
- to work, explore and experiment outside supervised time.
- to contribute fully to the work of the group.
- to respect and value the contributions of others and be willing to work supportively with their peers outside of supervised time.
- to prepare thoroughly and independently for the work in hand and to come.
- to be willing to respond positively to new challenges.
- to relate their work within the School to the wider context of the arts, culture and society.

Your wholehearted commitment to the above Guidelines is essential to your progress in the School and in the profession. **Your demonstration of this commitment will form part of your assessment throughout the Programme.**

WORKING PROCEDURES

The Conservatoire procedures on Health and Safety will apply at all times

- You are expected to attend all your classes, rehearsals and performances. Unauthorised absence is not permitted. Absence for good reason must be notified to the Academic Administration and Support Office by 9.30am at the latest each day of absence. You should email the student absences email address (studentabsences@rcs.ac.uk) and copy in Kerry Livingstone from the ballet department (K.Livingstone@rcs.ac.uk), if possible, before the start of class.
- Punctuality is essential at all times. You are expected to be in attendance and ready to work at the start of each session. For morning class, students are expected to be warming-up in the studio 30 minutes before the start time.
- It is essential that correct footwear and appropriate clothing should be worn. Guidance as to suitable clothing and footwear will be given at the start of your programme.
- No food or drink (other than water) is allowed in working spaces and nothing should be placed on the pianos.
- Pianos should not be moved.
- Procedures for room bookings must be strictly observed.

Failure to follow any of the above Working Procedures will be considered to be an infringement of regulations and may result in appropriate disciplinary action.

ADDITIONAL PROGRAMME REQUIREMENTS

The Working Week

Although the working week is Monday to Friday 8a.m. to 6p.m. it is usual for production work and student generated work to continue into the evening and over the weekends. It should not be assumed, therefore, that Saturdays and Sundays are for home visits and other recreational activities. Certainly there will be time for these, but care must be taken to take note of schedules which will be published in advance. However, in line with professional practice inevitably there may be last minute changes to work schedules. You are expected to accommodate these changes other than in the most exceptional circumstances. Third year ballet students will attend Company Class (on rota) with Scottish Ballet and all students may be called for class/rehearsals on a Saturday.

Communication

There is an official notice board in the corridor in SLS, which is to be kept for Programme business and will include information on classes, tutorials, projects theatre visits etc. Members of the Programme Team use email to communicate quickly and efficiently with individual students, year groups and the whole Programme. **It is your responsibility to check your email account daily.**

Staff/Student Meetings

Regular meetings (usually once per fortnight) will take place with each year group and their Level Co-ordinator. There will also be regular 'full course' meetings with all students and core staff.

These meetings provide an informal opportunity for you to exchange information and ideas with staff and each other in a joint effort to get the best from the Programme. It is therefore important that you all attend, make your ideas heard, and listen to others.

You are expected to attend year group meetings including those called, with reasonable notice, by student representatives. If you are to be unavoidably absent from a year group meeting, it is your responsibility to inform a member of the Programme Team in advance of the meeting and to make sure that you inform yourself about what took place.

REQUIRED PROGRAMME MATERIALS

Uniform and Grooming

A detailed uniform list will be forwarded to you before the beginning of Term one. The ballet leotards are ordered direct from the ballet department, as they are specially manufactured for the course. There will also be the opportunity to purchase a tracksuit for wearing between classes. You will need an RCS t-shirt (which can be purchased at the box office in Renfrew Street) and dark coloured, plain jazz pants/tracksuit trousers to wear during warm-up.

Hair should be neat and tidy (in a classical style for ladies) at all times. Jewellery should not be worn as this presents a health and safety risk in the studio.

Only approved dance shoes/bare feet are allowed in the studio – outdoor shoes should be left outside the door. Please make sure that you cover your ballet shoes if you leave the studio.

Theatre Visits

In addition to regular visits to watch Scottish Ballet, you will be required to make a minimum of three theatre trips in Term one and two, to both dance and non-dance performances. Please budget up to £100 for each of the first two Terms. Student discounts, free previews and other ticket offers should keep your costs well below this but there is a great deal of theatre on offer in Glasgow and you should see as much as possible. We would also expect you to go to the theatre in Edinburgh, so transport costs should also be considered.

Levy

You are required to make a one-off payment of £100 to help defray the cost of course equipment, articles and photocopies that you will be issued with at various times throughout the three years of the Programme. This sum will be collected from you by a member of the Academic Administration and Support Office staff when you matriculate.

PROGRAMME STAFF

Programme Team

Kerry Livingstone	Head of Modern Ballet	k.livingstone@rcs.ac.uk
Louisa Ross	Lecturer	l.ross@rcs.ac.uk
Fabrice Maufrais	Lecturer	f.maufrais@rcs.ac.uk
Diana Loosmore	Lecturer	d.loosmore@rcs.ac.uk
Alan Costello	Accompanist	a.costello@rcs.ac.uk
Michael Barnett	Accompanist	M.Barnett@rcs.ac.uk

In addition to the staff listed above, there are several part-time staff who will also be teaching you:

Christopher Hampson Artistic Director/Chief Executive of Scottish Ballet

Eleanor Moore	Lecturer
Rowan McGregor	Jazz
Glauco Di Lieto	Coaching
Steinvor Palsson	Contemporary
Nicola Roberts	Coaching & Pilates
Mikah Smillie	Ballet & Contemporary
Kara McLaughlin	Ballet
Louise Mitchell	Physiotherapist and Health & Fitness
Vanessa Smith	Pilates
Gordon Cunningham	TRX

The Programme also has administration support from the AAS staff. Your first point of contact in the AAS office will be:

Suzanne Shanks Programme Support Administrator
(BA MB/MA CCT/Voice)

You may also come into contact with:

Ruth Calder	Programme Support Administrator (BA Acting/MA CCT)
Dawn Forrest	Secretary to the Director
Miranda Heggie	Programme Support Administrator (Opera)
Laura Ironside	Programme Support Administrator (BA MT/MA MT)
Ruth Johnston	Programme Support Administrator (Production & Screen)
Kate Wood	Programme Support (BA CPP/BA PAD/MA LT/PGCert)

PROGRAMME AIMS AND LEARNING OUTCOMES

Programme Aims

In detail, the Programme aims are to:

- Develop the individual technique of each student, focused towards a career as a professional dancer and giving them the opportunity to achieve their full potential.
- Create critically self-reflective dancers who are able to perform a variety of styles and dance techniques with artistic integrity and document and communicate their experiences
- Provide a structured experience of a diverse range of classical and modern repertoire, through which students will gain an understanding of the stylistic and physical demands of different dance genres and their performance potential.
- Facilitate students to work effectively and creatively as individual artists and in collaboration with others.
- Equip students with knowledge, understanding and maintenance of safe dance practice.
- Provide opportunities for students to work with a range of nationally and internationally recognised professionals, towards the student gaining further insight and knowledge and the ability to work in a variety of diverse cultural contexts

Programme Learning Outcomes

Characteristic outcomes of learning on completion of the programme include the ability to:

- Perform classical ballet at the level of professional competence and apply and develop the classical technique in the performance of modern ballet repertoire.
- Apply appropriate performance vocabularies and techniques towards the exploration of dance as a vehicle of expressivity.
- Demonstrate creative and analytical engagement with all aspects of their professional activity and reflect, document and communicate this effectively.

- Work effectively in a collaborative team context.
- Explore and understand the possibilities contained in choreographic material in order to realise the potential of this in performance.
- Effectively utilise the skills of rehearsal and performance by which performance is created.
- Demonstrate appropriate leadership and advocacy skills in creative, collaborative contexts.
- Apply an understanding of the interplay between theory and practice within the field of study

OVERVIEW OF PROGRAMME

The BA Modern Ballet is a vocational degree providing a three year full time programme of study for entrants intending to work as professional dancers. It will provide training which is geared to giving dancers the skills to work at the highest level in today's modern ballet and contemporary companies and beyond. As both a training and an education, the Programme is based on the recognition that a strong classical technique is necessary to underpin the development of a versatile artist, who is able to communicate with an audience through the performance of a wide variety of classical, modern and contemporary choreography. The dancer must learn how to understand and interpret choreography and to convey this to an audience. The dancer must also be able to assume full responsibility for his/her creative process whilst working actively, responsibly and with generosity in collaboration with others. In addition, in order to pursue an active and varied career the dancer must be able to engage in a range of activities relating to career management and development.

Throughout the three levels, the dancer is provided with the knowledge, skills and understanding required to realize his/her potential in the professional dance industry. Level One is a foundation year across the dance genres of ballet and contemporary dance and related subjects, establishing knowledge and basic technique and a safe approach to dance practice. In Level Two, the dancer's technical and artistic abilities are stretched and developed, whilst they are introduced to the skills required in creating dance works and working collaboratively whilst doing so. Level Three provides the opportunity to extend and secure practical skills, focusing on the dance areas of personal strength and to develop sound professional skills in collaborative work with current professionals, both in rehearsal and performance. During the year, opportunities are provided for further development of professional practice in the professional (or quasi-professional) circumstances of a cycle of audition, rehearsals and public performances.

The assessments are carefully designed to test the attainment of skills and achievement of Learning Outcomes but also to gradually introduce the student to a variety of situations which will assist them in their future careers – developing through group performance in studio settings, individual performances in studio settings, group performances on stage and finally, individual performances on stage. Knowledge and understanding of contextual information is assessed in a variety of ways from practical presentations, oral presentations, submission of projects and individual investigation.

A summary of the modules at each level follows:

BA MODERN BALLE T – LEVEL ONE		
TERM 1	TERM 2	TERM 3
Professional Technique 1a (30 credits)	Professional Technique 1b (30 credits)	
Core Skills (10 credits)		
Classical Repertoire: Theory and Practice (40 credits)		
Introduction to Collaborative Practice (10 credits)		

BA MODERN BALLE T – LEVEL TWO		
TERM 1	TERM 2	TERM 3
Professional Technique 2a (30 credits)	Professional Technique 2b (30 credits)	
Introduction to Choreography (10 credits)	Choreographic Collaboration (10 credits)	
	Performance in Context 1 (10 credits)	
Critical and Contextual Studies (10 credits)		
Choice (20 credits)		

BA MODERN BALLE T – LEVEL THREE		
TERM 1	TERM 2	TERM 3
Professional Technique 3 (40 credits)	Graduation Performance (20 credits)	
Performance in Context 2 (10 credits)		
Individual Project (20 credits)		
Professional Practice (10 credits)		
Choice (20 credits)		

Level One in Outline

There are four principal areas of study during the first level. All of these areas are designed to contribute to the student's progress in the core study of Modern Ballet.

Professional Technique

Professional Technique 1A and 1B are designed to provide a secure basis in the areas of dance fundamental to Modern Ballet. The development of a secure foundation in both classical ballet technique and contemporary dance technique (both practically and theoretically) underpins the daily technique classes. This is combined with an emphasis on the development of understanding of technique as applied to the individual dancer and the ability to apply technical knowledge to strengthen individual performance. For this reason, pilates classes are incorporated into this module. The establishment of individual technique forms the basis of assessment in class and performance. The development of self-confidence, artistry and performance skills at this basic level are, at all times combined, with the focus on development of physical technique skills

Core Skills

This module is designed in particular to take into account the specific needs of students entering undergraduate study at an earlier age than is generally the case. It aims to provide a practical training in research, referencing and recording skills and awareness of the wider dance community and dance practitioners. It also introduces students to the fundamentals of anatomy for the dancer, which will enhance their own dance technique.

Classical Repertoire

This module draws together the technical skills gained in Professional Technique (1a and 1b) and additionally, provides a basic introduction to the areas of Dance History. By merging the delivery of the theoretical and practical, students can place the historic repertoire pieces in context more easily. Students learn selected corps de ballet repertoire from the Romantic and Russian Imperial eras. This allows them to gain practical experience of the two different styles whilst developing their performance skills as part of a corps de ballet. Students study the development of style and classical ballet technique through history and are introduced to the 'classic' repertoire performed in some ballet companies today.

Introduction to Collaborative Practice

In line with all other undergraduate programmes in the Conservatoire, Modern Ballet students will undertake the core module Introduction to Collaborative Practice, which is designed to equip students with basic skills in collaboration and the opportunity to create short pieces of work. It also fosters interest and awareness of the diversity and multi-disciplinary nature of life at the Conservatoire.

Module Title	Level	Credits
Professional Technique 1A (Ballet and Contemporary)	SHE 1	30
Professional Technique 1B (Ballet and Contemporary)	SHE 1	30
Introduction to Collaborative Practice	SHE 1	10
Core Skills	SHE 1	10
Classical Repertoire: Theory and Practice	SHE 1	40

Level Two in Outline

In Level Two the principal areas of classical ballet and contemporary dance technique are further developed and strengthened, with the dancer being given more opportunity to develop the area of dance which suits their individual physicality and interests more. The important introduction to the art of creating dance works begins with the 'Introduction to Choreography' module and is expanded through the 'Choreographic Collaboration' programme. Students are expected at all times to utilize their strengthening dance technique to expand the limits of their own individual performances, whether alone or as part of a group. 'Critical and Contextual Studies' develops in Level Two and requires more rigour and independent research, with students producing a project on a topic of interest to them. Finally, the 'Performance in Context 1' module is a development of the Level One 'Classical Repertoire: Theory and Practice' module. It engages the mind of the 'thinking dancer' where students are required to learn, rehearse, analyse, research and perform a piece of existing repertoire. This provides the culmination to a year of increasingly independent study and practice.

There are four principal areas of study in Level Two:

Professional Technique

The level and pace of work develops considerably during the second year, with Pas de Deux, Pointework and Virtuosity classes showing particular increases in demands. Contemporary classes will move into specialist techniques and students will be expected to show proficiency in these techniques in assessment and performance. Increasing autonomy from students will be expected in daily dance classes (particularly regarding personalized professional preparation). Formative and summative assessments in ballet and contemporary develop to incorporate greater performance demands

Choreography Skills

Through 'Introduction to Choreography' and 'Choreographic Collaboration', students learn the process and art of making dances, both from the perspective of the creator and the performer. A practical and theoretical introduction is provided in the first Term, with students required to create and perform a group piece of choreography as part of the assessment. This is developed further over the following Term where a choreographic collaboration takes place in order to produce an original dance

work. The end result is assessed as a performance event towards the end of Level Two. This module not only requires well developed performance skills but also a student's creative, musical and artistic abilities are extended whilst encouraging individual and collective responsibility towards the creation of the work. Professional practice must be maintained at all times and is assessed throughout.

Critical and Contextual Studies

As a development of Level One, students improve their independent research skills throughout this module. Dance history develops through the Diaghilev Era and follows to the parallel history of burgeoning British and American schools of ballet. Anatomy for the dancer is also continued, with the focus now being on the application of anatomical knowledge in a dance context. Following on from this, in Term two, students must produce a research project on a subject of interest to them, which highlights their abilities to analyse, compare, record and present information. This underpins the other Level 2 modules which require more developed documentation and research skills.

Performance in Context: 1

This module follows on from both 'Classical Repertoire: Theory and Practice' (Level One) and 'Critical and Contextual Studies' (Level Two). During this module, students will learn a piece of company repertoire and rehearse it to professional level. In addition to the physical skills required for the performance, students will be utilizing the analytical skills developed through Critical and Contextual Studies to inform and enhance their performance. The module will culminate in a studio performance.

Choice Module

Student selected module from Conservatoire 'Choice Portfolio' – 20 credits

Module Title	Level	Credits
Professional Technique 2A (Ballet and Contemporary)	SHE 2	30
Professional Technique 2B (Ballet and Contemporary)	SHE 2	30
Introduction to Choreography	SHE 2	10
Choreographic Collaboration	SHE 2	10
Performance in Context: 1	SHE 2	10
Critical and Contextual Studies	SHE 2	10
Choice		20

Level Three in Outline

In Level Three, the final year of study, the programme is focused upon physical and intellectual preparation for the profession and increasing performance opportunities for students. Full responsibility for professional practice, including career management, personal development and audition preparation will be assumed by the student as the year progresses. When students are presented with the opportunity of professional employment throughout the year, as appropriate, any work undertaken is assessed in place of its curriculum based equivalent. The 'Graduation Performance' module prepares students for the world of work by executing a professional level performance, working with a variety of dancers and choreographers across different dance genres. This module is designed to develop versatility and confidence. The 'Individual Project' module allows for detailed study of a subject of interest, which should aid professional development and foster increased autonomy. This project will in general be practically based, allowing students autonomy in rehearsal and developing planning and time management skills. 'Performance in Context: 2', is a development from Level Two into a more challenging solo from current company repertoire. This will be assessed at a performance occasion by Term 2. Technique will be strong and consolidated by the end of the year, with students working with ease in both classical ballet and contemporary dance, even if they have particularly developed strengths in one area. The Graduation Performance will allow them to highlight individual strengths, whilst showing a versatility which will increase employability.

There are four principal areas of study in Level Three:

Professional Technique

Students will have well developed classical and contemporary techniques and a sense of individual artistry. Females will be able to perform confidently on pointe and males execute virtuosity steps. Knowledge of dance vocabulary will be at a professional level and the major development will be the participation in 'Company Class'. Students will be self-reliant in Terms of Personal Fitness Goals. In addition to technical elements, students will demonstrate that they can conduct themselves in a professional manner during class and rehearsals. The culmination of the three years of training in professional technique is the 'Graduation Performance' module, which allows students to demonstrate their professional level skills in the studio, at rehearsals and during performance.

Performance in Context: 2

This module follows from the 'Performance in Context 1' at Level Two. It now develops to a more challenging solo performance of company repertoire, which is selected from several options. This gives students the chance to learn, rehearse and perform in a genre that is the most suited to their particular skills. Professionalism, self-motivation and discipline, and application are tested in this module.

Individual Project

Running over the course of the Level Three, this project develops essential professional skills (time management, rehearsal scheduling) whilst allowing for in-depth study of an area of interest. Many students will choose a predominantly practical topic (e.g. the work of a particular choreographer or a specific dance work), although an overview of theoretical influences and underpinnings is also required. The final format will be agreed with a designated tutor. Where appropriate, the assessment may take the form of a performance at the end of the final Term.

Professional Practice

This module embraces a wide range of activities including auditions, photographs, CVs, production of showreels, use of the web and exposure to a variety of professional contacts concerned with areas of employment and career management. The daily requirements of maintaining physical condition after graduation are discussed and planned. Personal and Professional Development Planning provides both the catalyst and the focus for early career planning and transition into the profession.

Choice Modules

Student selected module(s) from Conservatoire 'Choice Portfolio– 20 credits

Module Title	Level	Credits
Professional Technique 3 (Ballet and Contemporary)	SHE 3	40
Graduation Performance	SHE 3	20
Performance in Context: 2	SHE 3	10
Individual Project	SHE 3	20
Professional Practice	SHE 3	10
Choice		20

KEY FEATURES OF STUDENT LEARNING

Classical Ballet training has been codified and practiced for hundreds of years and the Modern Ballet programme uses this framework as a means of articulation with the profession. If this codified structure was not followed, graduates would not be adequately prepared for entry to a professional company. This model sees mornings given to technique classes and afternoon sessions more flexible, to allow for other modules and rehearsals. This also fits with the 'modern ballet' ethos of the programme, where the classical technique is reinforced in daily morning class and students can continue to develop and extend their individual techniques in their other classes.

Within this structure, the programme draws on the spiral curriculum model where progression involves circling back to an activity, but at a higher level. In the spiral curriculum model four basic principles of progression apply - knowledge, skills and understanding should:

- increase in complexity,
- acquire depth
- be subject to greater control
- be practised with growing independence

An example of this in practice is shown when the vocabulary for the ballet classes at each level is examined. Students study a significant number of the steps during their first year. These steps remain in the vocabulary throughout the next two levels but by (for example), combining them with other more challenging steps, increasing the length of sequences, altering the speed, using more complex rhythms and setting exercises more quickly, students progress. In order to keep progressing, students will need to practice independently more and rely less on the teacher for feedback and motivation.

The nature of dance training means that the majority of the learning necessarily takes place in staff-led sessions, where the students work as a group and this is adhered to in the Professional Technique modules at all levels of the programme. However, other modules afford great flexibility in delivery and students will experience a wide range of teaching modes in these areas.

The Development of the Autonomous Learner

The 'One Conservatoire Curriculum Model' espouses the notion of *scaffolded learning*. Scaffolded learning refers to the creation of a pedagogical framework in which the tutor is able to guide the learner towards specific outcomes. In a broad sense, the tutor helps the student to reach a higher level through support. A goal of scaffolded learning is to gradually remove aspects of support so that the students work more and more autonomously as they progress through their learning journey.

In keeping with the One Conservatoire Curriculum Model, the guiding principle underlying the teaching on the programme is that the student is progressively **enabled to learn** by her/his teachers, tutors and visiting artists and practitioners, rather than simply being taught by them. This is made manifest in the pedagogical approach to the structure of the programme; Level One is **tutor-led**, Level Two is **tutor-supported** and Level Three is largely **tutor supervised**. In this way the student is steadily encouraged to take responsibility for her/his work and to acquire independence and autonomy in learning.

In practice, the Modern Ballet students at Level One are guided to develop their technique and taught the fundamentals of the technique, tailored to their individual physiques. This is a fairly intensive process given the young age of many of the students on entry. They are given tasks to practice in their independent study and directed towards recognizing good practice in fellow students, so that they can apply the same principles to their own study. Students are led in the discovery of safe dance practice and supervised in applying this. By Level Two, the technique teaching remains staff-led. However, students are given more autonomy in their independent practice and motivation. Safe dance practice is observed but not supervised at all times. By Level Three, the tutor's role becomes much more like that of a 'professional' ballet master, creating a Company Class atmosphere. Students are expected to behave like professionals in class and rehearsals and have responsibility for their own safe dance practice. They additionally work with students in Levels One and Two to mentor and support them.

UNDERSTANDING MODULES

The following pages of module descriptors contain the key details of all the modules that make up BA Modern Ballet. They contain the information both you and your lecturers may refer to in order to understand (amongst other things):

- what you are expected to be able to achieve in order to pass the module
- how you will be assessed
- how long work should take
- the aims of the module and the indicative content
- which core-member of staff is responsible for the module
- what reading may be helpful to better prepare for the module
- how many credits the module carries

Module Terms Glossary

The following glossary introduces each Term. If you have further questions about your modules or the way they are recorded contact your Module Co-ordinator, Programme Leader or delivery tutor.

Module Title (e.g. Classical Repertoire: Theory and Practice): refers to the official title of the module.

Brief Description: a brief overview of the wider aims/content of the module

SCQF Level (e.g. SCQF Level 7): Refers to the level of study the student should normally be at to take the module as prescribed in the Scottish Credit and Qualifications Framework.

Credit Rating: A 'credit' equates to 10 hours of notional student effort. This is not 10 hours of classroom time, but the number of hours it will take to complete the Module. For example, if a Module has 20 credits, we think it needs 200 hours of work. Your timetable might show 100 hours of taught classes but, when you add the time you spend researching, developing ideas independently and performing, etc. it totals 200 hours, therefore 20 credits.

If you graduate with us, you will have achieved 360 credits (120 with each year of your Programme). If, for some reason, you do not complete the Programme, you will be 'credited' with the credits you have achieved to that point in the Programme. Another college or university may recognise these credits for their Programme and, therefore, you may be able to complete your degree elsewhere.

Status: A module may either be core or elective. All BA Modern Ballet modules are compulsory and, therefore, core.

Pre-requisites: Lists the modules you are required to have passed before taking the given module.

Co-requisites: Lists the modules required to be undertaken simultaneously of the given module.

Learning Modes: Lists the types of exercises and experiences you will engage in during the module. This might be, for example, by workshop, tutorials, off-site learning etc. Each Learning Mode will have an indication of how many weeks that learning mode will be delivered over and, usually, how many hours per week.

Module Co-ordinator: This is the core member of staff who is charged with organising the delivery of the module to a good standard. Although the Module Co-ordinator may not actually teach any part of the module they are responsible for briefing the staff who do, and overseeing the correct application of marking practices. You may always approach the Module Co-ordinator with questions and comments about their module.

Module Aims: The module aims give a succinct indication of the purpose of the module and its role in the development of your practice at the given point in the strand.

Module Content: Provides an expansion of the concepts mentioned in the module aims highlighting the main areas of study. Note this content is indicative and liable to be adapted by the tutor/lecturer/artist delivering the module.

Learning Outcomes: Lists the skills and understanding you must be able to demonstrate in order to pass the module. You must meet each of the outcomes to pass the module and demonstrate your grasp of the learning outcomes in the work that you are assessed on. The work set for you and outlined in the Assessment Outcome (above) is derived from the Learning Outcomes.

Assessment Modes: Lists the ways in which you will be assessed by the tutors delivering the module.

Assessment Criteria: Lists the exercises you will be expected to complete in order to pass the module and their relevant weightings. Note that you must complete and pass all components of a module in order to pass the module.

Feedback: Lists the ways you will receive feedback during and at the end of the module. This may be verbal, written or through a grade.

Recommended Resources: Lists the key texts, video and music pertinent to the module. Engaging with these before the module starts is a brilliant way to prepare and get the most out of each module.

Other Relevant Details: Notes important information not covered anywhere else in the Module Descriptor.

Next Steps: These are modules you may wish to consider on completion.



Royal Conservatoire
of Scotland

MODULE DESCRIPTORS
SHE Level 1

Module Title		Introduction to Collaborative Practice		
Brief Description		This module is undertaken with all Year One undergraduate students. It is designed to enable an opportunity for students to collaborate in interdisciplinary groups. Students will build an understanding of the range of undergraduate degrees undertaken at R.C.S., develop their collaborative skills and creative processes, rehearse independently and produce a short performance.		
SCQF Level		Level 7		
Credit Rating		10 SCQF Credits / 5 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		N/A		
Co-requisites		N/A		
Anti-Requisites		N/A		
Maximum number of Students	All of Year One	Minimum number of Students	N/A	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lecture		3	1	3
Directed Study - Rehearsal		3	5	15
Directed study # 2 - Intensive Week		8 hrs daily	1	40
De-brief tutorial		3	2	6
Independent Study		variable	8	36
Total Notional Student Effort				100
Module Co-ordinator		Dr J Simon van der Walt		
Module Aims		This module is designed to: <ul style="list-style-type: none"> • Raise the student's awareness of the diverse range of undergraduate degrees undertaken at RCS. • Enable students to develop and apply 		

	<p>collaborative skills while working in inter-disciplinary groups to create a performance.</p> <ul style="list-style-type: none"> • Develop a broad understanding of the undergraduate degrees undertaken by the members of your ICP group and share on how their practice may connect to your own. 				
Module Content	<p>This module will cover:</p> <ul style="list-style-type: none"> • Module Briefing session. • Student-led research activity on a range of Undergraduate degrees at the Royal Conservatoire of Scotland. • Student-led devising and rehearsing sessions of a collaborative, interdisciplinary project. • Classroom sharing of the performance. 				
Learning Outcomes	<p>On successful completion of this module you will be able to:</p>				
LO1	<p>Creatively apply your collaboration skills and subject expertise in the developmental process of an inter-disciplinary collaboration. Contribute to the practical performance.</p>				
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Your applied process and performance contribution to the Group practical work. • Performance (LO1) <p><i>Pass/Fail</i></p>				
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • An appropriate level of engagement in the performance and process of group working/preparation • Active and generous contribution to the group de-brief tutorial. 				
Alignment of Assessment and Learning Outcome	<table border="1"> <tr> <td></td> <td>Assessment 1</td> </tr> <tr> <td>LO1</td> <td>✓</td> </tr> </table>		Assessment 1	LO1	✓
	Assessment 1				
LO1	✓				
Feedback	<p>Feedback is provided via:</p> <ul style="list-style-type: none"> • Mutually constructed feedback through group de-brief tutorials. 				

	<ul style="list-style-type: none"> • Pass / Fail result
Recommended Resources	<ul style="list-style-type: none"> • Library • Moodle • Online internet-based • You Tube <p><u>Indicative Reading List:</u></p> <ul style="list-style-type: none"> • <i>Collaborative Theatre: The Theatre Du Soleil Sourcebook</i>, Edit. Williams.D,- Routledge, 1999 • <i>Devising Dance and Music: Idee Fixe- Experimental Sound and Movement Theatre</i>, Landy, Leigh and Jamieson, Evelyn – University of Sunderland Press, 2000 • <i>Creative Collaboration</i>, John-Steiner, Vera – Oxford University Press, 2006 • <i>Theatre: Collaborative Acts</i>, Waincott. R & Fletcher, K, - Pub.Allyn & Bacon, 2003 • <i>Collaborative Creativity: Contemporary Perspectives</i>, Meill, Dorothy and Littleton, Karen – London Free Association Books, 2004 • <i>Ariane Mnouchkine & the Theatre du Soleil</i>, Keirnander, Adrian, - Cambridge University Press, 1993. • <i>The Frantic Assembly Book of Devising Theatre</i>, Graham, Scott – Routledge, 2009 • <i>Making a Performance, Devising Histories</i>, Govan, Emma – Routledge, 2007 • <i>Devised and Collaborative Theatre: A Practical Guide</i>, Edit Bicat, Tina & Baldwin, Chris – Marlborough: Crowood, 2002 • <i>Devising Theatre: A Practical and Theoretical Handbook</i>, Oddey, Alison – Routledge, 1994 <p>NB: The titles in this list appear to be theatre focussed. However, it is their focus on inter-disciplinary performance which makes them best suited for consideration.</p>
Other Relevant Details	N/A
Next Steps	This module is a foundation for all future creative collaborations, whether mono-disciplinary or inter-disciplinary

Module Title		Professional Technique 1A		
Brief Description		This is a key Level 1 module where the basics of classical and contemporary technique and their supporting subjects (including pilates, pointe work and virtuosity) are introduced.		
SCQF Level		Level 7		
Credit Rating		30 SCQF Credits / 15 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		None		
Co-requisites		Other Core SCQF Level 1 Modules		
Anti-Requisites		N/A		
Maximum number of Students	20	Minimum number of Students	20	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity		19	14	266
Tutorials		1	5	5
Tutorials		0.25	4	1
Independent Study		2	14	28
Total Notional Student Effort				300
Module Co-ordinator		Lecturer – Modern Ballet Programme Team		
Module Aims		<p>This module is designed to:</p> <ul style="list-style-type: none"> • Introduce students to the fundamentals of classical ballet and contemporary dance technique • Introduce classical ballet and contemporary dance vocabulary and its appropriate usage • Build a knowledge of safe dance practice within the dance studio • Introduce the fundamentals of partnering work • Introduce the fundamentals of virtuosity work 		

Module Content	<ul style="list-style-type: none"> • Module Briefing Session • Classical Ballet technique classes • Contemporary Dance technique classes • Classical Vocabulary lectures • Pointe work and Virtuosity classes • Supported Adage classes • Safe Dance Practice Workshops • Pilates classes
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate knowledge through performance of the fundamentals of classical ballet and contemporary dance technique and vocabulary
LO2	Demonstrate basic knowledge and understanding of safe dance practice and developing professional practice
LO3	Demonstrate and express a developing understanding of personal technique and professional development.
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Practical Class Assessment (Ballet), 40% (LO1, LO2, LO3) Presentation <p>Summative Assessment in T1</p>
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to perform exercises demonstrating an understanding of fundamental technical requirements, particularly posture, anatomical alignment and placing. • Demonstration of a developing understanding of a range of movement dynamics and their appropriate usage (i.e. variety apparent at the barre – controlled in plies, resistance in tendus and sharp in glisses) • The ability to employ an appropriate range of performance skills • The ability to internalise and reproduce simple <i>enchainements</i> • The ability to respond appropriately to musical accompaniment.

<p>Assessment 2, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Practical Class Assessment (Contemporary) 40% (LO1, LO2, LO3) Presentation <p>Summative Assessment in T1</p>
<p>Assessment Criteria for Assessment 2</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to perform exercises demonstrating an understanding of fundamental technical requirements, particularly posture, anatomical alignment and placing. • Demonstration of a developing understanding of a range of movement dynamics and their appropriate usage (i.e. variety apparent throughout the class) • The ability to employ an appropriate range of performance skills • The ability to internalise and reproduce simple exercises • The ability to respond appropriately to musical accompaniment.
<p>Assessment 3, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Continuous Assessment, 10% (LO2. LO3) Continuous Observation <p>You will be observed on a daily basis throughout the Term, both before, during and after class</p>
<p>Assessment Criteria for Assessment 3</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Performance of comprehensive, targeted warm-up and cool-down exercises • Practice of individually targeted strengthening exercises • Demonstration of awareness of the importance of appropriate footwear and practice clothes (for health and safety reasons) • The ability to assess that the working environment is appropriate and safe for personal practice • Maintenance of the appropriate levels of focus, energy and stamina at all times

Assessment 4, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> Evaluative Statement, 10% (LO2, LO3) Essay <p>A summary drawn from the RPJ, to be submitted in T1. 1000 words maximum.</p>				
Assessment Criteria for Assessment 4	<p>Assessors will look for:</p> <ul style="list-style-type: none"> The completion of an evaluative, critical statement of up to 1000 words, or equivalent, digested from the RPJ Correct referencing of critical and background reading as appropriate, the RPJ and other influences (i.e. theatre visits/video sessions/guest classes etc.) Identify the key points of learning throughout the module. 				
Alignment of Assessment and Learning Outcome					
		Assess 1	Assess 2	Assess 3	Assess 4
	LO1	✓	✓		
	LO2	✓	✓	✓	✓
LO3	✓	✓	✓	✓	
Feedback	<p>Formative feedback is provided by:</p> <ul style="list-style-type: none"> Oral group feedback/forward throughout class Individual oral feedback/forward throughout class Individual tutorials with class tutor Observation of video of classwork <p>Summative feedback is provided by:</p> <ul style="list-style-type: none"> Indicative marks for assessed classes Written feedback on Evaluative Statement Observation of video of assessment Individual tutorial with class tutor following summative class assessments 				
Recommended Resources	<p>The following list is an indication of the type and level of information you are expected to consult.</p> <p>Ansford, S. (1997) <i>Foundations of Classical Ballet Technique</i>, London: Royal Academy of Dance Karsavina, T. (1962) <i>Classical Ballet and the Flow of Movement</i>, London: A&C Black Ryman, R. (2007) <i>Dictionary of Classical Ballet</i></p>				

	<p><i>Terminology</i>, 3rd ed., RAD</p> <p>Journals: <i>Dance Theatre Journal</i> (Laban Centre) <i>Dancing Times</i> <i>Dance Gazette</i> <i>Dance Europe</i></p> <p>This module will also make use of electronic resources accessible on the module Moodle page</p>
Other Relevant Details	N/A
Next Steps	Remaining Core SCQF Level 7 modules

Module Title		Professional Technique 1B		
Brief Description		This module follows from Professional Technique 1A. Level 1 technique and vocabulary in classical ballet, contemporary dance and supporting subjects is developed and consolidated.		
SCQF Level		Level 7		
Credit Rating		30 SCQF Credits / 15 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		Professional Technique 1A		
Co-requisites		Other Core SCQF Level 1 Modules		
Anti-Requisites		N/A		
Maximum number of Students	20	Minimum number of Students	20	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity		20	13	260
Tutorials		1	5	5
Tutorials		0.25	4	1
Independent Study		2	13	26
Workshops		8	1	8
Total Notional Student Effort				300
Module Co-ordinator		Lecturer – Modern Ballet Programme Team		
Module Aims		This module is designed to: <ul style="list-style-type: none"> • Strengthen the fundamentals of classical ballet and contemporary dance technique • Introduce further classical ballet and contemporary dance vocabulary and its appropriate usage • Introduce the fundamentals of <i>pas de deux</i> work • Strengthen the fundamentals of virtuosity work 		

Module Content	<ul style="list-style-type: none"> • Classical Ballet technique classes • Contemporary Dance technique classes • Classical Vocabulary lectures • Pointe work and Virtuosity classes • Pas de Deux classes • Pilates Classes
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate secure knowledge and appropriate performance of the fundamentals of classical ballet and contemporary dance technique and vocabulary for this level.
LO2	Demonstrate continued adherence to safe dance practice principles, now with the ability to tailor these to individual requirements
LO3	Demonstrate and clearly express an understanding of the development of personal technique and professional development
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Practical Class Assessment (Ballet), 40% • Practical Class Assessment (Contemporary), 40% <p>(LO1, LO2, LO3) Presentation</p> <p>Summative Assessment in T2.</p>
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to perform exercises demonstrating a strong understanding of technical requirements, particularly posture, anatomical alignment and placing. • Demonstration of a range of movement dynamics and their appropriate usage (i.e. now showing dynamics established at barre in plies, tendus, glisses etc carried through to centre practice) • The ability to employ an appropriate range of performance skills • The ability to internalise and reproduce <i>enchainements</i> • The ability to respond appropriately to musical accompaniment

<p>Assessment 2, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Continuous Assessment, 10% (LO2, LO3) Continuous Observation <p>You will be observed on a regular basis throughout the Term, both before, during and after class</p>			
<p>Assessment Criteria for Assessment 2</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Performance of personalized, targeted warm-up and cool-down exercises • Practice of individually targeted strengthening exercises • Maintenance of the appropriate levels of focus, energy and stamina at all times 			
<p>Assessment 3, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Evaluative Statement, 10% (LO2, LO3) Essay <p>A summary drawn from the RPJ, to be submitted after the summative assessment. 1000 words maximum.</p>			
<p>Assessment Criteria for Assessment 3</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The completion of an evaluative, critical statement of up to 1000, or equivalent, words digested from the RPJ • Correct referencing of critical and background reading as appropriate, the RPJ and other influences (i.e. theatre visits/video sessions/guest classes etc) • Identify the key points of learning throughout the module • Additionally, express reference to your own physical requirements in relation to safe dance practice must be made 			
<p>Alignment of Assessment and Learning Outcome</p>				
		Assessment 1	Assessment 2	Assessment 3
	LO1	✓		
	LO2	✓	✓	✓
LO3	✓	✓	✓	

Feedback	<p>Formative feedback is provided by:</p> <ul style="list-style-type: none"> • Oral group feedback/forward throughout class • Individual oral feedback/forward throughout class • Individual tutorials with class tutor • Observation of video of formative class assessments in ballet and contemporary at mid-point in Term. <p>Summative feedback is provided by:</p> <ul style="list-style-type: none"> • Indicative marks for assessed classes (although module is pass/fail) • Written feedback on Evaluative Statement • Individual tutorial with class tutor following summative class assessments
Recommended Resources	As MB1A plus additional resources detailed by programme tutor and placed on module Moodle page
Other Relevant Details	N/A
Next Steps	Core SCQF Level 8 modules

Module Title		Core Skills		
Brief Description		This modules helps Level 1 students adjust to full-time vocational training and study, introducing many of the elements which will allow them to work independently and safely (including study skills, safe dance practice and anatomy for dancers)		
SCQF Level		Level 7		
Credit Rating		10 SCQF Credits / 5 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		None		
Co-requisites		All other SCQF Level 7 modules		
Anti-Requisites		N/A		
Maximum number of Students	20	Minimum number of Students	20	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures		2	14	28
Directed Study				25
Independent Study		3	15	45
Tutorials		1	2	2
Total Notional Student Effort				100
Module Co-ordinator		Lecturer – BA Modern Ballet Programme Team		
Module Aims		This module is designed to: <ul style="list-style-type: none"> • Introduce students to a variety of means of identifying and collecting information from a number of different sources • Introduce the ‘in-house’ referencing system for written work • Explore the basic elements of ‘Anatomy for the Dancer’ 		
Module Content		<ul style="list-style-type: none"> • Module Briefing Session • Library staff workshop – how to use the 		

	<p>library and information resources</p> <ul style="list-style-type: none"> • Lectures/Workshops including: <ul style="list-style-type: none"> ○ academic referencing ○ basic investigative skills ○ 'how students learn' ○ 'how to reflect' ○ classical posture and core strength ○ basic injury prevention and treatment ○ Safe dance practice • Student-led group presentations • Group tutorials
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate the ability to locate, utilize and reference a variety of material from differing sources to support practical study
LO2	Demonstrate knowledge of the basics of anatomy for the dancer
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Information Gathering and Referencing, Pass/Fail (LO1) Other Documentation <p>This is a competency based component so is assessed as Pass/Fail</p>
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Evidence of the ability to locate, record and reference a variety of documentation in an accurate manner (i.e. books, journals, DVDs and electronic resources) • Demonstration of the ability to work in a logical and systematic manner • Demonstration of the ability to utilize a wide variety of evidence to support practical learning
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Group Project and Presentation, 100% (LO1, LO2) Presentation <p>Students will work in small groups to prepare a project on a topic drawn from the anatomy classes. They will then present their findings to fellow students and staff.</p>

<p>Assessment Criteria for Assessment 2</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • An awareness of the range and variety of Dance Science practitioners • A display of accurate knowledge and understanding, from an anatomical perspective, of the correct classical posture and structure and function of relevant bones and musculature – all from the dancers' perspective. • Clear, logical and accurate presentation of research. • The ability to work as part of a group 		
<p>Alignment of Assessment and Learning Outcome</p>			
		<p>Assessment 1</p>	<p>Assessment 2</p>
	<p>LO1</p>	<p>✓</p>	<p>✓</p>
<p>LO2</p>		<p>✓</p>	
<p>Feedback</p>	<p>Formative feedback is provided by:</p> <ul style="list-style-type: none"> • Oral group feedback/forward throughout class • Individual oral feedback/forward throughout class • Group tutorials <p>Summative feedback is provided by:</p> <ul style="list-style-type: none"> • Written feedback on Group Project/Presentation 		
<p>Recommended Resources</p>	<p>The module supervisor will provide resource lists on the module Moodle page.</p> <p>In addition, the following texts are recommended reading</p> <p><u>Ballet:</u> Blakey, P (1992) <i>The Muscle Book</i>, Stafford Howse, J & Hancock, S (1992) <i>Dance Technique and Injury Prevention</i>, 2nd Edition, A&C Black Robinson, L and Thomson, G (1997) <i>Body Control the Pilates Way</i>, Boxtree Vincent, L (1988) <i>Dancers Book of Health</i>, Princeton Specific</p> <p><u>Study Skills:</u> Chambers, Ellie and Northedge, Andrew (2008) <i>The Arts Good Study Guide</i>, Open University Press. Clarke, Alan (2008), <i>e-Learning skills</i>, Palgrave.</p>		

	<p>Cottrell, Stella (2005) <i>Critical Thinking Skills: Developing Effective Analysis and Argument</i>, Palgrave Macmillan.</p> <p>Cottrell, Stella (2003) <i>Skills for Success: The Personal Development Planning Handbook</i>, Palgrave.</p> <p>Cottrell, Stella (2008) <i>The Study Skills Handbook</i>, Palgrave.</p> <p>Marshall, Lorraine and Rowland, Frances (1998) <i>A Guide to Learning Independently</i>, Open University Press.</p> <p>Northedge, Andrew (2005) <i>The Good Study Guide</i>, Open University Press.</p>
Other Relevant Details	<p>This design of this module acknowledges that many students joining the Modern Ballet programme do so at the age of 16 years and therefore covers the core skills they may need to develop.</p>
Next Steps	<p>All other Core SCQF Level 7 modules</p>

Module Title		Classical Repertoire: Theory and Practice		
Brief Description		This module introduces classical repertoire from the Romantic and Imperial Russian Eras and underpins the practical work with study of these two eras in dance history.		
SCQF Level		Level 7		
Credit Rating		40 SCQF Credits / 20 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		None		
Co-requisites		All other Core SCQF 7 modules		
Anti-Requisites		N/A		
Maximum number of Students	20	Minimum number of Students	20	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity		5	27	135
Tutorials		1	3	3
Tutorials		0.25	2	0.5
Independent Study				20
Independent Study		2	15	30
Directed Study		3	27	81
Supervised / Taught group activity		2	27	54
Independent Study				76.5
Total Notional Student Effort				400
Module Co-ordinator		Lecturer – Modern Ballet Programme Team		
Module Aims		This module is designed to: <ul style="list-style-type: none"> • Introduce students to the origins of classical ballet repertoire • Identify the defining stylistic elements of classical repertoire from the Romantic and Russian 		

	<p>Imperial eras</p> <ul style="list-style-type: none"> • Explore a variety of approaches for researching and examining works from different periods • Explore the physical differences in the performance of works from different periods • Introduce the key elements for performing as part of a corps de ballet and allow you to learn a selection of the key repertoire
Module Content	<p>Module Briefing Session Practical Repertoire classes Examination of key works and their stylistic elements in Dance History classes. These include:</p> <ul style="list-style-type: none"> • Giselle • La Sylphide • Napoli • Sleeping Beauty • Swan Lake • The Nutcracker • Le Corsaire <p>Research into historical context – the Romantic era in art, music and wider society</p> <p>Guest coaching classes Student-led rehearsals Group tasks</p>
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate practical and theoretical knowledge and understanding of the stylistic features of both the Romantic and Russian Imperial eras of classical ballet history.
LO2	Demonstrate clear understanding of skills required for performance as part of a corps de ballet.
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Presentation of selected repertoire, 50% (LO1, LO2) Presentation <p>Performed as part of a corps de ballet</p>
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Performance demonstrating a clear understanding of the stylistic elements of the

	<p>period</p> <ul style="list-style-type: none"> • The ability to employ an appropriate range of performance skills • Demonstration of spatial and kinaesthetic awareness appropriate to the style of the work • Work collaboratively as part of a team in the rehearsal and performance of the repertoire 									
<p>Assessment 2, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Individual Project, 50% (LO2) <p>The project title and mode of presentation will be individually agreed with the module co-ordinator in Term 1, for submission/presentation in T2.</p>									
<p>Assessment Criteria for Assessment 2</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Evidence of enhanced understanding of the historical context of the selected ballet repertoire. • The ability to organize documentation as agreed with Programme Leader to show evidence of information gathering and assimilation • The ability to describe clearly the stylistic elements particular to the chosen era and show evidence of them • Accurate referencing of critical and background reading/research as appropriate. 									
<p>Alignment of Assessment and Learning Outcome</p>	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>LO2</td> <td>✓</td> <td></td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	✓	✓	LO2	✓	
	Assessment 1	Assessment 2								
LO1	✓	✓								
LO2	✓									
<p>Feedback</p>	<p>Formative feedback is provided by:</p> <ul style="list-style-type: none"> • Group oral feedback/forward throughout class • Individual oral feedback/forward throughout class <p>Summative feedback is provided by:</p> <ul style="list-style-type: none"> • Indicative marks for assessed classes (although module is pass/fail) • Written feedback on Project 									

	<ul style="list-style-type: none"> • Individual tutorial with class tutor following summative class assessments
Recommended Resources	<p>In addition to the module Moodle page, where staff will post specific resources, the reading list below is recommended:</p> <p>Au, S. (1988) <i>Ballet & Modern Dance</i>, London: Thames & Hudson. Beaumont, C. (1944) <i>The Ballet Called Giselle</i>, London: Beaumont Denby, E. (1986) <i>Looking at Dance</i>, New York: Curtis Books Jowitt, D. (1988) <i>Time and the Dancing Image</i>, Berkeley: University of California Press Kirstein, L. (1984) <i>Four Centuries of Ballet: Fifty Masterworks</i>, New York: Dover Wiley, R.J. (1990) <i>A Century of Russian Ballet – Documents and Eyewitness Accounts 1810-1910</i>, Oxford University Press Wiley, R. J. (1985) <i>Tchaikovsky's Ballets</i>, Oxford University Press</p>
Other Relevant Details	N/A
Next Steps	All SCQF Level 8 core modules



Royal Conservatoire
of Scotland

MODULE DESCRIPTORS
SHE Level 2

Module Title		Professional Technique 2A		
Brief Description		This is a development of the Level 1 Professional Technique modules 1A and 1B. Level 2 vocabulary is introduced in Classical Ballet and Contemporary Dance technique classes, alongside their supporting subjects (including pilates, pointework and virtuosity).		
SCQF Level		Level 8		
Credit Rating		30 SCQF Credits / 15 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		Professional Technique 1B		
Co-requisites		All other core SCQF Level 8 modules		
Anti-Requisites		N/A		
Maximum number of Students	20	Minimum number of Students	20	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity		19	14	266
Tutorials		1	5	5
Tutorials		0.25	4	1
Independent Study		2	14	28
Total Notional Student Effort				300
Module Co-ordinator		Lecturer – Modern Ballet Programme Team		
Module Aims		This module is designed to: <ul style="list-style-type: none"> • Build upon Professional Technique 1b • Introduce further classical ballet and contemporary dance vocabulary and its appropriate usage • Increase the complexity and length of <i>enchainements</i>, to build strength and stamina • Build on the basics of the <i>pas de deux</i> work, introduced in MB1B • Increase the vocabulary of the virtuosity work 		

Module Content	<ul style="list-style-type: none"> • Module Briefing Session • Classical Ballet technique classes • Contemporary Dance technique classes • Classical Vocabulary lectures • Pointework and Virtuosity classes • Pas de Deux classes • Pilates Classes • Gyrokinesis sessions
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate the fundamentals of classical ballet and contemporary dance technique in the performance of Level 2 vocabulary, now showing increasing technical control and sense of artistry
LO2	Maintain safe dance practice and high levels of professional practice, particularly focusing on individual requirements to support your intense physical training
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Practical Class Assessment (Ballet) 40% (LO1, LO2) Presentation <p>Students will have a Summative Assessment in T1</p>
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to internalise and reproduce exercises quickly and perform them demonstrating a strong understanding of technical requirements • Demonstration of a broader range of movement dynamics with variety throughout the class (i.e. a wide range should now be apparent at the barre building on Level One, flowing in adage, strong in grands battements and dynamics should be sustained whilst changing alignments etc.) • The ability to employ a varied range of performance skills • The ability to respond with sensitivity and individuality to more varied musical accompaniment

<p>Assessment 2, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Practical Class Assessment (Contemporary) 40% (LO1, LO2) Presentation <p>Students will have a Summative Assessment in T1</p>
<p>Assessment Criteria for Assessment 2</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to internalise and reproduce exercises quickly and perform them demonstrating a strong understanding of technical requirements • Demonstration of a broader range of movement dynamics with variety throughout the class (i.e. a wide range should now be apparent in centre work building on Level One, dynamics should be sustained whilst travelling and changing alignments etc.) • The ability to employ a varied range of performance skills • The ability to respond with sensitivity and individuality to more varied musical accompaniment
<p>Assessment 3, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Continuous Assessment, 10% (LO1, LO2) Continuous Observation <p>You will be observed on a regular basis throughout the Term, both before, during and after class</p>
<p>Assessment Criteria for Assessment 3</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Evidence of continuation of personal warm-up and cool down routines • Evidence of continued practice of individual strengthening exercises • Demonstration of ability to assess that personal practice is taking place in an appropriate working environment

<p>Assessment 4, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Module Summative Statement, 10% (LO2) Essay <p>A summary drawn from the RPJ, to be submitted after the summative assessment. 1000 words (or equivalent) maximum.</p>																			
<p>Assessment Criteria for Assessment 4</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The completion of an evaluative, critical statement of up to 1000 words, or equivalent, digested from the RPJ • Correct referencing of critical and background reading as appropriate, the RPJ and other influences (i.e. theatre visits/video sessions/guest classes etc.) • Identification of the key points of learning throughout the module • Awareness and understanding of the impact of nutrition and hydration on training • An awareness of workload management 																			
<p>Alignment of Assessment and Learning Outcome</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 10%;"></th> <th style="width: 20%;">Assess 1</th> <th style="width: 20%;">Assess 2</th> <th style="width: 20%;">Assess 3</th> <th style="width: 20%;">Assess 4</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> <td></td> </tr> <tr> <td>LO2</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> </tr> </tbody> </table>						Assess 1	Assess 2	Assess 3	Assess 4	LO1	✓	✓	✓		LO2	✓	✓	✓	✓
	Assess 1	Assess 2	Assess 3	Assess 4																
LO1	✓	✓	✓																	
LO2	✓	✓	✓	✓																
<p>Feedback</p>	<p>Formative feedback is provided by:</p> <ul style="list-style-type: none"> • Oral group feedback/forward throughout class • Individual oral feedback/forward throughout class • Individual tutorials with class tutor • Observation of video of class exercises <p>Summative feedback is provided by:</p> <ul style="list-style-type: none"> • Summative assessment class marks • Written feedback on Evaluative Statement • Individual tutorial with class tutor following summative class assessments and continuous assessment • Observation of video of summative class assessments in ballet and contemporary at end of Term, with group tutorial 																			

Recommended Resources	As in Professional Technique 1A The module Moodle page will list specific resources. Hanna J. L., <i>Dance, Sex and Gender</i> (University of Chicago Press, 1988) McFee G., <i>Understanding Dance</i> (Routledge, 1992)
Other Relevant Details	N/A
Next Steps	Professional Technique 2B

Module Title		Professional Technique 2B		
Brief Description		This module follows from Professional Technique 2A. Level 2 technique and vocabulary in classical ballet, contemporary dance and supporting subjects is developed and consolidated.		
SCQF Level		Level 8		
Credit Rating		30 SCQF Credits / 15 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		Professional Technique 2A		
Co-requisites		Other core SCQF Level 8 modules		
Anti-Requisites		N/A		
Maximum number of Students	20	Minimum number of Students	20	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity		20	13	260
Tutorials		1	5	5
Tutorials		0.25	4	1
Independent Study		2	13	26
Workshops		8	1	8
Total Notional Student Effort				300
Module Co-ordinator		Lecturer – Modern Ballet Programme Team		
Module Aims		This module is designed to: <ul style="list-style-type: none"> • Build upon Professional Technique 2a • Introduce further classical and contemporary vocabulary and its appropriate usage • Increase the complexity and length of enchainements, to build strength and stamina • Introduce more complex and longer pas de deux work • Introduce virtuosity solos 		

Module Content	<ul style="list-style-type: none"> • Module Briefing Session • Classical Ballet technique classes • Contemporary Dance technique classes • Classical Vocabulary lectures • Pointe work and Virtuosity classes • Pas de Deux classes • Pilates Classes • Gyrokinesis/gyrotonics sessions
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Synthesise a secure classical and contemporary technique and appropriate vocabulary, showing technical control and a developing personal style and sense of performance.
LO2	Demonstrate evidence of personal and professional development and planning
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Practical Class Assessment (Ballet), 40% • Practical Class Assessment (Contemporary), 40% (LO1) <p>Summative Assessment.</p>
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to internalise and reproduce <i>enchainements</i> quickly and perform them demonstrating a strong understanding of technical requirements • Demonstration of a broad range of movement dynamics with variety throughout the class and where appropriate, within an exercise (ie now shown at barre, carried into centre and also sustained during large travelling steps) • Performance with a sense of artistry • The ability to respond with sensitivity and individuality to more complex musical accompaniment

Assessment 2, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> Evaluative Statement/PDP, 20% (LO2) Essay 1000-2000 words, or equivalent	
Assessment Criteria for Assessment 2	Assessors will look for: <ul style="list-style-type: none"> An evaluative submission which includes a PDP statement indicating areas for focus during Level 3 of the programme Appropriate referencing of RPJ and critical and background reading Identification of the key points of learning throughout the module, particularly focusing on the artistic and performance skills you are developing at this stage in your training 	
Alignment of Assessment and Learning Outcome		
		Assessment 1
	LO1	✓
	LO2	✓
Feedback	Formative feedback is provided by: <ul style="list-style-type: none"> Group oral feedback/forward throughout class Individual oral feedback/forward throughout class Individual tutorials with class tutor Observation of video of formative class assessments in ballet and contemporary at mid-point in Term. Summative feedback is provided by: <ul style="list-style-type: none"> Summative assessment class marks Written feedback on Evaluative Submission/PDP Statement Individual tutorial with class tutor following summative class assessments Observation of video of summative class assessments in ballet and contemporary at end of Term, with group tutorial 	
Recommended Resources	As Learning Techniques 2A Additional specific resources will be listed on the Module Moodle page Sheets-Johnstone, M., ed., (1984) <i>Illuminating</i>	

	<p><i>Dance: Philosophical Explorations</i>, Associated University Press Best, D. (1974) <i>Expression in Movement and the Arts</i>, Lepus Books Morgenroth, J. (2004) <i>Speaking of Dance: Twelve Contemporary Choreographers on Their Craft</i>. Lond</p> <p>Video: Franklin, E. (2003) <i>Conditioning for Dance, USA: Human Kinetics</i>. on: Routledge</p>
Other Relevant Details	N/A
Next Steps	Professional Technique 3

Module Title		Introduction to Choreography		
Brief Description		This module introduces the fundamentals of the craft of choreography. Students will learn about the key choreographic devices and how to use these in making their own choreography during predominantly practical sessions.		
SCQF Level		Level 8		
Credit Rating		10 SCQF Credits / 5 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		All Level 7 Modules		
Co-requisites		Other core Level 8 modules		
Anti-Requisites		N/A		
Maximum number of Students	20	Minimum number of Students	20	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Workshops		2	13	26
Tutorials		0.5	2	1
Independent Study		3	13	39
Independent Study		2	15	30
Workshops		4	1	4
Total Notional Student Effort				100
Module Co-ordinator		Lecturer – Modern Ballet Programme		
Module Aims		This module is designed to: <ul style="list-style-type: none"> • Introduce students practically to the basic concepts of choreography • Develop an understanding of the analysis of the structure and form of a dance piece • Introduce some of the key figures in dance history who have made significant contributions to choreographic 		

	development
Module Content	<ul style="list-style-type: none"> • Module briefing Session • Workshops exploring basic issues, including structure, form, choreographic devices and the use of accompaniment • Choreographic tasks based on chance • Theatre visits and/or video analysis of performances • Group rehearsals to collaboratively produce a piece of choreography
Learning Outcomes	On successful completion of this module you will be able to:
LO1	The ability to recognise and utilise basic theoretical concepts and choreographic devices to produce a well structured, original piece of dance.
LO2	Exemplify the ability to work collaboratively in a group, both technically and artistically, in the production of an original piece of choreography
LO3	The ability to detail, clearly and logically, the motivations and processes underpinning the creation of the work, combined with evidence of objective evaluation.
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Studio Performance of Group Choreography, 75% (LO1, LO2) Performance <p>Guide length: 2 – 3 minutes in duration</p>
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Performance of a piece of choreography which incorporates a variety of the studied choreographic devices • Demonstration of practical understanding of the basic concepts of form and structure • The ability to work collaboratively
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Submission of Programme Note, 25% (LO2, LO3) Other Documentation <p>1000 words of equivalent</p>

<p>Assessment Criteria for Assessment 2</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Accurate documenting of the process involved in creating the choreography • Accurate use and description of the variety of choreographic devices employed in your own choreography • The ability to reflect critically on your work. • Evidence and correct referencing of background reading/video observation • Basic choreographic analysis skills 													
<p>Alignment of Assessment and Learning Outcome</p>														
	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 30%;"></th> <th style="width: 35%;">Assessment 1</th> <th style="width: 35%;">Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td style="text-align: center;">✓</td> <td></td> </tr> <tr> <td>LO2</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO3</td> <td></td> <td style="text-align: center;">✓</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	✓		LO2	✓	✓	LO3		✓	
		Assessment 1	Assessment 2											
	LO1	✓												
LO2	✓	✓												
LO3		✓												
<p>Feedback</p>	<p>Formative feedback is provided by:</p> <ul style="list-style-type: none"> • Group oral feedback/forward throughout class • Individual oral feedback/forward throughout class • Group tutorials with class tutor <p>Summative feedback is provided by:</p> <ul style="list-style-type: none"> • Summative assessment marks • Written feedback on Group Choreography and Programme Note 													
<p>Recommended Resources</p>	<p>Specific resources will be listed on module Moodle page</p> <p>You tube Video/DVD recordings</p> <p>Adshead, J. et al. (1998) <i>Dance Analysis: Theory and Practice</i>, London: Dance Books Anon. (1997) <i>Contact Quarterly 25th Anniversary Sourcebook</i>, USA: Contact Collaborations Blom, LA and Tarin, LC (1982) <i>The Intimate Act of Choreography</i> Pittsburgh Press Butterworth, J. Clarke G (1998) <i>Dancemakers Portfolio - conversations with choreographers</i>. Centre for dance and Theatre Studies, Bretton Hall Hawkins, A (1988) <i>Creating Through Dance</i>, USA: Princeton Horst, L. (1961) <i>Modern Dance Forms</i>, USA: Dance</p>													

	Horizons Humphrey, D (1959/90) <i>The Art of Making Dances</i> , Princeton Lavender, L (1996) <i>Dancers Talking Dance</i> , USA: Human Kinetics Minton, S (1986) <i>A Basic Approach Using Improvisation</i> , USA: Human Kinetics Nagrin, D. (1994) <i>Dance and the Specific Image</i> , USA: Pittsburgh
Other Relevant Details	N/A
Next Steps	Choreographic Collaboration

Module Title		Choreographic Collaboration		
Brief Description		A development of the 'Introduction to Choreography', this module allows students to use their choreographic skills in collaboration with another discipline, to make a new dance work.		
SCQF Level		Level 8		
Credit Rating		10 SCQF Credits / 5 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		Introduction to Choreography		
Co-requisites		Other core Level 8 modules		
Anti-Requisites		N/A		
Maximum number of Students	20	Minimum number of Students	20	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Workshops		2	6	12
Tutorials		0.5	2	1
Independent Study		4	11	40
Independent Study		5	6	30
Workshops		4	1	4
Independent Study				13
Total Notional Student Effort				100
Module Co-ordinator		Lecturer – Modern Ballet Programme Team		
Module Aims		This module is designed to: Give students the skills to work collaboratively with practitioners from the other arts, including musicians, designers and technical stage crew in the creation and performance of an original piece of choreography.		

Module Content	<ul style="list-style-type: none"> • Module Briefing Session • Staff-led devising/rehearsal sessions including: <ul style="list-style-type: none"> ○ working with large groups ○ advanced choreographic structure ○ motivation/inspiration for choreography ○ use of accompaniment ○ partnering/weight-bearing ○ use of lighting/set/costume ○ collaboration skills • Student-led devising/rehearsing sessions • Student-led research session • Classroom sharing of practical tasks • Planning sessions with collaborators from other departments
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Production of a well-structured piece of choreography showing more developed knowledge and understanding of the key choreographic devices.
LO2	Evidence of ability to collaborate across a variety of disciplines and work constructively as part of a team, either as a choreographer or as a dancer.
LO3	Ability to combine the different elements of theatre (dance, music, design, lighting etc) in an organised and effective way, to create a new dance work.
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Studio Performance of Choreography, 75% (LO1, LO2, LO3) Performance
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The creation of an original choreographic work, with attention to structure and development. • Evidence of effective collaboration with other artists. • Evidence of an awareness of the aesthetic contribution of other disciplines of performance to the overall success of a production

Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Programme Note or equivalent, 25% (LO2, LO3) Other Documentation <p>1000-2000 words or equivalent. You are encouraged to utilize technology enhanced methods of documenting and recording</p>		
Assessment Criteria for Assessment 2	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to detail, clearly and logically and, where appropriate, with supporting referenced sources, the motivations and processes underpinning the creation of the work • Evidence of your ability to combine different artistic elements effectively • Evidence of objective evaluation • Evidence of the ability to collaborate effectively with other artists 		
Alignment of Assessment and Learning Outcome			
		<p style="text-align: center;">Assessment 1</p>	<p style="text-align: center;">Assessment 2</p>
	<p>LO1</p>	<p>✓</p>	
	<p>LO2</p>	<p>✓</p>	<p>✓</p>
<p>LO3</p>	<p>✓</p>	<p>✓</p>	
Feedback	<p>Formative feedback is provided by:</p> <ul style="list-style-type: none"> • Group oral feedback/forward throughout workshops and rehearsals • Individual oral feedback/forward throughout workshops and rehearsals • Group tutorials with class tutor <p>Summative feedback is provided by:</p> <ul style="list-style-type: none"> • Summative assessment marks of Choreography and Programme Note • Written feedback on Choreography and Programme Note 		
Recommended Resources	<p>Resource lists will be constructed individually with the module co-ordinator and in light of your specialist choreographic choice.</p>		
Other Relevant Details	<p>N/A</p>		

Next Steps	Level 9 Collaborative Choice modules
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Module Title		Performance in Context: 1		
Brief Description		This module introduces students to the study of solo variations from classical and contemporary repertoire. A variety of solos will be studied and students then select an appropriate solo and carry out some research into its origin and choreographer, to allow them to understand the context of the choreography.		
SCQF Level		Level 8		
Credit Rating		10 SCQF Credits / 5 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		Level 7 modules		
Co-requisites		Other core Level 8 modules		
Anti-Requisites		N/A		
Maximum number of Students	20	Minimum number of Students	20	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity		2.5	26	65
1:1 lessons		0.5	2	1
Supervised / Taught group activity		2	2	4
Independent Study				30
Total Notional Student Effort				100
Module Co-ordinator		Lecturer – Modern Ballet Programme Team		
Module Aims		This module is designed to: <ul style="list-style-type: none"> • Introduce you to the in-depth study and performance of selected Company repertoire • Enable you to set repertoire in a wider artistic and historic context 		

Module Content	<ul style="list-style-type: none"> • Module Briefing Session • Staff-led classes • Rehearsals of repertoire both modern and contemporary (Nutcracker divertissements, Sleeping Beauty solos – traditional and modern etc) • Staff and student-led discussions • Student-led research sessions • Video and/or live performance observations • Coaching from current industry professionals where appropriate
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Perform a repertoire solo in a professional manner, with artistic integrity.
LO2	Show the ability to work professionally through the rehearsal process, maintaining focus and energy and developing technically and artistically.
LO3	Demonstrate research and knowledge of the choreographer and their influences and how these affect the work
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Continuous assessment of rehearsal and preparation process, 20% (LO2, LO3) Continuous Observation
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Evidence that you maintain a professional approach at all times through the rehearsal and performance period • Evidence of maintenance of safe dance practice and appropriate personal physical preparation • Evidence of ongoing research and application of this research in practical classes, to enhance understanding and performance
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Performance of selected repertoire solo, 60% (LO1, LO2, LO3) Performance <p>Either in a studio or on a stage</p>

Assessment Criteria for Assessment 2	Assessors will look for: <ul style="list-style-type: none"> • Technical accuracy • Appropriate quality, musicality, dynamics and emotion 			
Assessment 3, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Presentation of research on selected choreographer and the selected repertoire, 20% (LO2, LO3) Presentation <p>Presentation mode will be agreed individually with module tutor (ie written, web-based, verbal presentation etc)</p>			
Assessment Criteria for Assessment 3	Assessors will look for: <ul style="list-style-type: none"> • The use and understanding of appropriate evidence from a variety of sources • Clearly presented research which relates to the background of the repertoire • The ability to use information to set the choreography in context both theoretically and practically 			
Alignment of Assessment and Learning Outcome				
		Assessment 1	Assessment 2	Assessment 3
	LO1		✓	
	LO2	✓	✓	✓
LO3	✓	✓	✓	
Feedback	Formative feedback is provided by: <ul style="list-style-type: none"> • Group oral feedback/forward throughout class • Individual oral feedback/forward throughout class • One-to-one coaching on solo <p>Summative feedback is provided by:</p> <ul style="list-style-type: none"> • Assessment mark for repertoire solo • Assessment mark for Continuous Assessment • Assessment mark for research project • Written feedback on research project • Individual tutorial with class tutor following summative assessments 			

Recommended Resources	Resource lists will be constructed individually with the module co-ordinator and in light of your specialist choreographic choice. Specific resources and footage will be listed on module Moodle page.
Other Relevant Details	
Next Steps	Performance in Context: 2

Module Title		Critical and Contextual Studies		
Brief Description		This module is divided into two areas – dance history and anatomy for the dancer. The work is directly related to practical work in the other Level 2 modules and helps the students develop a better understanding of the working of their bodies (through anatomy) and greater knowledge of the Ballet Russes and era and development of American/British Ballet in the 20 th Century.		
SCQF Level		Level 8		
Credit Rating		10 SCQF Credits / 5 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		All core Level 7 modules		
Co-requisites		All other Level 8 modules		
Anti-Requisites		N/A		
Maximum number of Students	20	Minimum number of Students	20	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures		1	27	27
Independent Study		1	27	27
Workshops		1	6	6
Tutorials		0.5	1	0.5
Independent Study				39.5
Total Notional Student Effort				100
Module Co-ordinator		Lecturer – BA Modern Ballet Programme Team		
Module Aims		<p>This module is designed to:</p> <ul style="list-style-type: none"> • Build on knowledge gained at Level 1 and develop study into the Ballet Russes era • Allow the students to set the development of modern ballet within the broader context of the other artistic disciplines • Further the theoretical analysis of the work of 		

	<p>choreographers creating modern ballet works</p> <ul style="list-style-type: none"> • Focus on the similarities and differences in the development of American and British modern ballet • Build upon the anatomical knowledge gained from both the practical and contextual studies at Level 1 and begin to apply this knowledge specifically to ballet. This focuses on areas of particular interest to dancers and their technique (ie hip joint, spine, knee joint, feet and legs) • Introduction of movement analysis from an anatomical perspective
Module Content	<ul style="list-style-type: none"> • Module Briefing Session • Lectures/Workshops including: <ul style="list-style-type: none"> ○ Diaghilev and the Ballet Russes ○ Fokine, Nijinsky, Nijinska, Massine, Balanchine ○ The dancers – Karsavina, Pavlova etc ○ Ballet Russes and the other arts ○ The development of American Ballet ○ The development of British Ballet ○ Anatomy – the hip joint and turn-out, the spine, leg shape and the knee joint, feet and ankles ○ Introduction to movement analysis • Theatre visits • Video analysis • Museum visits • Student-led group presentations • Individual tutorials
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Locate theoretical research of a chosen subject area (history OR anatomy) within a balletic context
LO2	Evidence more in-depth exploration and understanding of the subject area of your choice
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Examination of Project, 100% (LO1, LO2) Essay 2000 words or equivalent • The project title and final mode of presentation is agreed with module tutor. • You can select an area of study from either

	<p>anatomy OR history, drawn from work covered in the module.</p> <p>For the history project, you must: Demonstrate investigation into a selected work/choreographer from either Ballet Russes or the British or American modern ballet repertoire</p> <p>For the anatomy project, you must: Demonstrate investigation into a selected topic applying anatomy to dance</p>						
<p>Assessment Criteria for Assessment 1</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Evidence of the accurate use and referencing of a variety of research sources (ie books, journals, DVDs and electronic resources) • The ability to set the study in a balletic/dance context • The ability to combine dance research and historical/anatomical research to create an integrated piece of work • Ability to organize and assimilate information gathered 						
<p>Alignment of Assessment and Learning Outcome</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;"></td> <td style="text-align: center;">Assessment 1</td> </tr> <tr> <td>LO1</td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO2</td> <td style="text-align: center;">✓</td> </tr> </table>		Assessment 1	LO1	✓	LO2	✓
	Assessment 1						
LO1	✓						
LO2	✓						
<p>Feedback</p>	<p>Formative feedback is provided by:</p> <ul style="list-style-type: none"> • Oral group feedback/forward throughout class • Individual oral feedback/forward throughout class • Individual tutorials <p>Summative feedback is provided by:</p> <ul style="list-style-type: none"> • Assessment mark for project • Written feedback on project 						
<p>Recommended Resources</p>	<p>Drawing upon previously distributed bibliographies for the Core Skills, Classical Repertoire and Professional Technique 2a modules, each student, in consultation with the module tutor, will construct individual bibliographies in light of the specialist nature of the project choice.</p>						

Other Relevant Details	
Next Steps	Level 9 modules



Royal Conservatoire
of Scotland

MODULE DESCRIPTORS
SHE Level 3

Module Title		Professional Technique 3		
Brief Description		The final Professional Technique module is a culmination of the training and skills developed in Levels 1 and 2 in classical ballet and contemporary dance and their supporting subjects. The final Level 3 vocabulary is introduced and students develop to working at the level and pace of a professional company.		
SCQF Level		Level 9		
Credit Rating		40 SCQF Credits / 20 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		All core Level 8 modules		
Co-requisites		Other core Level 9 modules		
Anti-Requisites		N/A		
Maximum number of Students	20	Minimum number of Students	20	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity		20	18	360
Tutorials		0.5	3	1.5
Tutorials		0.25	2	0.5
Independent Study				38
Total Notional Student Effort				400
Module Co-ordinator		Lecturer – Modern Ballet Programme Team		
Module Aims		This module is designed to: <ul style="list-style-type: none"> • Build upon Professional Technique 2b • Introduce final classical ballet and contemporary dance vocabulary • Increase the complexity of <i>enchainements</i>, and structure the daily class to professional pace and level • Further increase the demands of <i>pas de deux</i> work to professional level 		

	<ul style="list-style-type: none"> • Introduce a greater variety of virtuosity work
Module Content	<ul style="list-style-type: none"> • Module Briefing Session • Classical Ballet technique classes • Contemporary Dance technique classes • Pointework and Virtuosity classes • Pas de Deux classes • Pilates/gyrokinesis/gyrotonics sessions • Company Class where appropriate
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Combine a secure knowledge, understanding and execution of professional level classical ballet and contemporary dance technique and vocabulary.
LO2	Participate in 'Company Class', showing professional etiquette and maintain a professional level of concentration and focus throughout.
LO3	Reflect critically on personal and professional development
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Examination of final presentation of prepared class work, in front of an invited audience, 70%, T2 (LO1, LO2) Presentation
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to internalise and reproduce professional level exercises quickly and perform them demonstrating a strong and secure technique • Demonstration of a developed range of movement dynamics throughout the class and where appropriate, within an exercise (the movement dynamics will be widely varied at the barre, maintained through centre practice and evident in allegro and travelling steps, giving 'light and shade' to the performance). Dynamics should now be fully integrated to the performance of the vocabulary. • Performance with a sense of artistry • Ability to respond with ease to a range of musical accompaniment • Professionalism in all aspects of your approach

Assessment 2, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Module Summative Statement, 20% (LO1, LO3) Other Documentation 1000 words or equivalent			
Assessment Criteria for Assessment 2	Assessors will look for: <ul style="list-style-type: none"> • Evidence of critical and background reading and reference to your RPJ • The identification of key points of learning, particularly focusing on the professional aspects of participating in Company level class and rehearsals 			
Assessment 3, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Interim examination of class work in T1. 10% (LO1, LO2) Presentation 			
Assessment Criteria for Assessment 3	Assessors will look for: <ul style="list-style-type: none"> • The developing ability to internalise and reproduce professional level exercises (appropriate to Level 3) quickly and perform them demonstrating strengthening technique • Demonstration of a developing range of movement dynamics (appropriate to Level 3) throughout the class and where appropriate, within an exercise (the movement dynamics will be widely varied at the barre, maintained through centre practice and evident in allegro and travelling steps, giving 'light and shade' to the performance). • Performance with a sense of artistry • Ability to respond with ease to a range of musical accompaniment • Professionalism in all aspects of your approach 			
Alignment of Assessment and Learning Outcome				
		Assessment 1	Assessment 2	Assessment 3
	LO1	✓	✓	✓
	LO2	✓		✓
LO3		✓		
Feedback	Formative feedback is provided by: <ul style="list-style-type: none"> • Group oral feedback/forward throughout 			

	<p>class</p> <ul style="list-style-type: none"> • Individual oral feedback/forward throughout class • Individual tutorials with class tutor • Observation of video of formative class assessments in ballet and contemporary at mid-point in Term. <p>Summative feedback is provided by:</p> <ul style="list-style-type: none"> • Summative assessment class marks • Written feedback on Evaluative Submission/PDP Statement • Individual tutorial with class tutor following summative class assessments • Observation of video of summative class assessments in ballet and contemporary at end of Term, with group tutorial
Recommended Resources	As Professional Technique 2 modules
Other Relevant Details	
Next Steps	Graduation Performance

Module Title		Graduation Performance		
Brief Description		This module includes all of the classes, rehearsals and coaching which build towards the Graduation Performance of the Level 3 students. Classes are now at 'Company Class' level and students will be working in a professional manner to prepare for their performance.		
SCQF Level		Level 9		
Credit Rating		20 SCQF Credits / 10 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		Professional Technique 3		
Co-requisites		Other core Level 9 modules		
Anti-Requisites		N/A		
Maximum number of Students	20	Minimum number of Students	20	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity		20	9	180
Tutorials		0.5	2	1
Independent Study				19
Total Notional Student Effort				200
Module Co-ordinator		Lecturer – Modern Ballet Programme Team		
Module Aims		This module is designed to: <ul style="list-style-type: none"> • Prepare students for a professional level public performance, demonstrating skills in a variety of dance genres 		
Module Content		<ul style="list-style-type: none"> • Module Briefing Session • Classical Ballet technique classes • Contemporary Dance technique classes • Rehearsals with staff and guests • Company Class (where appropriate) • Pilates/gyrokinesis/gyrotonics sessions 		

Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Have secure and versatile technique across a variety of dance genres		
LO2	Well-developed, professional level artistry communicated to the audience in performance		
LO3	Perform confidently as a soloist or part of a group		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> Public Performance, 70% (LO1, LO2, LO3) Performance 		
Assessment Criteria for Assessment 1	Assessors will look for: <ul style="list-style-type: none"> A high level of technical proficiency Secure performance in a variety of dance genres Performance with artistic integrity and a sense of individual contribution Professionalism at all times Appropriate contribution either as a soloist or part of a group and adjustment of performance dynamics to suit 		
Assessment 2, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> Continuous Assessment of rehearsal process, 30% (LO1, LO2, LO3) Continuous Observation 		
Assessment Criteria for Assessment 2	Assessors will look for: <ul style="list-style-type: none"> Evidence of professionalism at all times in class and rehearsals Highly developed self-motivation and physical preparation 		
Alignment of Assessment and Learning Outcome			
		Assessment 1	Assessment 2
	LO1	✓	✓
	LO2	✓	✓
LO3	✓	✓	
Feedback	Formative feedback is provided by: <ul style="list-style-type: none"> Group oral feedback/forward throughout class Individual oral feedback/forward throughout class 		

	<ul style="list-style-type: none">• Individual tutorials with class tutor Summative feedback is provided by: <ul style="list-style-type: none">• Summative performance assessment marks• Oral feedback on final performance• Individual tutorial with class tutor following summative assessment
Recommended Resources	Each student, in consultation, will construct individual bibliographies with the module Tutor and in the light of the specialist nature of their performance choice.
Other Relevant Details	N/A
Next Steps	N/A

Module Title		Performance in Context: 2		
Brief Description		This repertoire module allows students to select a longer, more challenging 'soloist' level solo for in-depth study and performance. They can choose either a contemporary or classical solo and will also research the creation, performance and history of the selected work.		
SCQF Level		Level 9		
Credit Rating		10 SCQF Credits / 10 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		Performance in Context: 1		
Co-requisites		Other core Level 9 modules		
Anti-Requisites		N/A		
Maximum number of Students	20	Minimum number of Students	20	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity		2	13	26
1:1 lessons		0.5	8	4
Independent Study				5
Independent Study				65
Total Notional Student Effort				100
Module Co-ordinator		Lecturer – Modern Ballet Programme Team		
Module Aims		This module is designed to: <ul style="list-style-type: none"> • Introduce students to the in-depth study and performance of a solo from Company repertoire, with the opportunity to observe and work with professional dancers in the rehearsal period. 		
Module Content		<ul style="list-style-type: none"> • Module Briefing Session • Rehearsals with staff and guest professionals on a variety of solos. For example: <ul style="list-style-type: none"> ○ Five Ruckert Songs (Darrell) 		

	<ul style="list-style-type: none"> ○ In Light and Shadow (Pastor) ○ Creep (Petronio) ○ Sleeping Beauty (Page) ○ Sleeping Beauty (Petipa) ● Company Observation of rehearsal process and participation in this where appropriate ● Video and/or live performance observations ● Research sessions ● Discussions with current/past dancers who have performed the roles
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate the ability to rehearse and perform a repertoire solo in a professional manner, with artistic integrity and an appropriate individual interpretation of the choreography
LO2	Demonstrate knowledge and understanding of the choreographer and their influences and use these to set the work in its artistic context
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> ● Performance of selected repertoire solo, 80% (LO1) Performance
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> ● The ability to perform with technical accuracy and appropriate quality, musicality, dynamics and emotion ● Evidence of personal interpretation of the solo in performance ● Professionalism
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> ● Research Project, 20% (LO2) Other Documentation
Assessment Criteria for Assessment 2	<p>Assessors will look for:</p> <ul style="list-style-type: none"> ● Clear evidence of research into the background of the repertoire and the ability to utilise this information to set the work in context. ● A focus on the individual nature of the performance and its evaluation. ● Evidence of research from a variety of sources ● A creative approach to the use of technology

	in the research process and presentation.	
Alignment of Assessment and Learning Outcome		
		Assessment 1
		Assessment 2
	LO1	✓
	LO2	✓
Feedback	<p>Formative feedback is provided by:</p> <ul style="list-style-type: none"> • Group oral feedback/forward throughout class • Individual oral feedback/forward throughout class • One-to-one coaching on solo <p>Summative feedback is provided by:</p> <ul style="list-style-type: none"> • Assessment mark for repertoire solo • Assessment mark for research project • Written feedback on research project • Individual tutorial with class tutor following summative assessments 	
Recommended Resources	Repertoire solos available for selection for study will vary depending on Company repertoire at time of module delivery.	
Other Relevant Details		
Next Steps		

Module Title		Individual Project		
Brief Description		An opportunity to choose an area of work which is of particular interest. This can be practical (eg the study and performance of repertoire or creation of a piece of new choreography), project based (eg teaching placement) or theoretical.		
SCQF Level		Level 9		
Credit Rating		10 SCQF Credits / 5 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		Level 8 modules		
Co-requisites		Other core Level 9 modules		
Anti-Requisites		N/A		
Maximum number of Students	20	Minimum number of Students	20	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity		2	3	6
Tutorials		0.5	4	2
Independent Study				92
Total Notional Student Effort				100
Module Co-ordinator		Lecturer – Modern Ballet Programme Team		
Module Aims		This module is designed to: <ul style="list-style-type: none"> • Give students the opportunity to explore, in-depth, a topic of particular interest to them. The project can be either practical, theoretical or an amalgamation of both. The mode of presentation/performance of the research will be agreed in consultation with the student and the module co-ordinator and tutor.		
Module Content		<ul style="list-style-type: none"> • Module Briefing session • Lectures • Discussions • Seminars (including study skills and research skills) 		

	<ul style="list-style-type: none"> • Rehearsals
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate evidence of in depth exploration and understanding of an agreed topic
LO2	Demonstrate the ability to synthesise information from an appropriate overview of selected, referenced and relevant sources to inform central subject area
LO3	Exemplify appropriate time management and organizational skills
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Examination of Research Project, 100% (LO1, LO2, LO3) Other Documentation <p>The Project will be agreed individually between the student and the module tutor (and approved by Modern Ballet Programme Co-ordinator). The length and mode of presentation will depend on the nature of the research project but may be theoretical, practical or any combination of these approaches as agreed with the Module Tutor.</p>
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • In depth exploration of the topic • Evidence of the use of a variety of research sources • The ability to present diverse research in a clear, creative and logical manner • Evidence of assimilation of information from diverse sources • Ability to set appropriate targets • Evidence of time management skills • Evidence of the use of a wide range of resources • Evidence of appropriate use of technology in the research and presentation stages • Appropriate referencing skills

Alignment of Assessment and Learning Outcome		Assessment 1
	LO1	✓
	LO2	✓
	LO3	✓
Feedback	<p>Formative feedback is provided by:</p> <ul style="list-style-type: none"> • Individual oral feedback/forward in seminars/lectures • Individual oral feedback/forward in tutorials <p>Summative feedback is provided by:</p> <ul style="list-style-type: none"> • Examination mark of project • Written report on project 	
Recommended Resources	Each student, in consultation, will construct individual bibliographies with the module tutor, in the light of the specialist nature of their project choice	
Other Relevant Details	N/A	
Next Steps	N/A	

Module Title		Professional Preparation		
Brief Description		This module covers the areas that graduating students will need to transition seamlessly into employment. It includes creating and writing a CV, audition photographs, audition technique, Equity membership and an introduction to record keeping, tax, self-employment etc. Career planning and goal setting is a key area which is covered.		
SCQF Level		Level 9		
Credit Rating		10 SCQF Credits / 5 ECTS credits		
Status (Core/Elective/Choice)		Core		
Pre-requisites		Level 8 modules		
Co-requisites		Other core Level 9 modules		
Anti-Requisites		N/A		
Maximum number of Students	20	Minimum number of Students	20	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity		1	8	8
Lectures		1	3	3
Supervised / Taught group activity		1	4	4
Independent Study		5	3	15
Independent Study				70
Total Notional Student Effort				100
Module Co-ordinator	Lecturer – Modern Ballet Programme Team			
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Enhance your knowledge, understanding and skills in career progression and management • Further develop the practical understanding of the world of work • Enable you to maintain a Personal 			

	Development Plan
Module Content	<ul style="list-style-type: none"> • Module Briefing Session • Lectures including <ul style="list-style-type: none"> ○ CV writing ○ Applying for jobs ○ Tax ○ Audition preparation ○ Career planning ○ Equity ○ Long-Term goals • Seminars incorporating practical elements • Tutorials • Mock auditions
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Prepare for and perform at auditions appropriately
LO2	Present yourself appropriately to potential employers as a skilled, versatile and informed dancer
LO3	Maintain a regime of personal and professional development, including a Personal Development Plan, to maximize long-Term employability
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Submission of a CV and cover letter, 50% (LO1, LO2) Other Documentation <p>The CV should incorporate dance photographs, headshots and a brief showreel, where appropriate and should be available as a hard copy and electronically.</p>
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to produce a CV and cover letter tailored to a specific vacancy, which incorporate dance photographs, headshots and a brief showreel, where appropriate • Appropriate use of technology in the presentation of the CV and cover letter, which should be available as a hard copy and electronically.
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Personal Development Plan, 50% (LO1, LO3)

	Other Documentation		
Assessment Criteria for Assessment 2	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to articulate on-going PDP needs as a professional dancer • Demonstration of clear career goals and the ability to make practical plans for the realisation of those goals • Demonstration of clear ability to plan and manage daily workloads and schedules to ensure that physical condition is maintained 		
Alignment of Assessment and Learning Outcome			
		Assessment 1	Assessment 2
	LO1	✓	✓
	LO2	✓	
	LO3		✓
Feedback	<p>Formative feedback is provided by:</p> <ul style="list-style-type: none"> • Group oral feedback/forward throughout class • Individual oral feedback/forward throughout class • One-to-one tutorials on CV/photos/showreel/audition preparation <p>Summative feedback is provided by:</p> <ul style="list-style-type: none"> • Examination mark for CV/cover letter • Examination mark for PDP submission 		
Recommended Resources	<p>Specific resources will vary depending on individual student requirements, but should include the following:</p> <p>Buckle, J, <i>A Learner's Introduction to Building on Your Experience</i>, (London: Learning From Experience Trust, 1988)</p> <p>Carter, D, & Gradin, S, <i>Writing as Reflective Action</i>, (Addison Wesley, 2002)</p> <p>Guskey, T, <i>Evaluating professional development</i> (Thousand Oaks CA: Corwin Press, 2000)</p> <p>Hawkins, P, <i>The Art of Building Windmills: Career Tactics for the 21st Century</i> (Liverpool: GIEU, 2005)</p> <p>Jackson, A. L, <i>Prepare Your Curriculum Vitae</i>, (National Textbook Co., 1999)</p> <p>Lines, J, <i>Thirty Minutes to Prepare a Job Application</i>, (Kogan Page, 1997)</p> <p><i>Notebook</i>, (Prentice-Hall Publishing, 2002)</p> <p>Seifert, K.L, <i>Reflective Thinking and professional</i></p>		

	<p><i>Development: A Primer</i>, (Boston: Houghton Mifflin, 1998)</p> <p>Web Resources: Allen, D, <i>The PDP Handbook</i> (2002) available at : www.economicsnetwork.ac.uk/handbook/pdp Edwards, G. (2005) '<i>Connecting PDP to employer needs and the world of work</i>' Higher Education Academy guide available at: www.heacademy.ac.uk/resources.asp?process=full_record&section=generic&id=71</p>
Other Relevant Details	
Next Steps	