

RAMBERT SCHOOL OF BALLET AND CONTEMPORARY DANCE

PROGRAMME HANDBOOK

FDA in Ballet and Contemporary Dance

YEAR TWO

2007 - 2008

Disclaimer

Every effort has been made to ensure the accuracy of the information presented in this handbook at the time of going to print. However, the Rambert School reserves the right to make changes as necessary to ensure the smooth running of learning, teaching and assessment.

CONTENTS

INTRODUCTION	5
SECTION 1:	
PROGRAMME INFORMATION AND STUDY GUIDES	
Programme Specifications	6
Modules Specifications	
RA 2001	22
RA 2002	29
RA 2003	36
RA 2004-8	43
RA 2005	49
RA 2006	56
RA 2007	62
SECTION 2:	
ACADEMIC CONVENTIONS	68
Introduction	70
Academic Offences	70
How to Reference	73
How to Present a Bibliography and Other Sources	82
Presentation of Written Work	87
Some Examples	
Referencing: Some Examples	90
Presenting Work: An Example	93
Presenting A Bibliography An Example	95

SECTION 3:

STUDY SKILLS AND ACADEMIC WRITING	97
Introduction	98
Locating and Using Resources	98
Note Taking	99
Writing Assignments	100
Format of Written Assignments	105

FDA IN BALLET AND CONTEMPORARY DANCE

Year Two Programme Handbook 2007-2008

INTRODUCTION

The focus of this handbook is on teaching, learning and assessment in relation to your programme of study. It includes information and advice related to both practical and theoretical work. The Handbook is divided into several sections for ease of reference.

Section 1 includes information about your course and a Module Study Guide for each module of your programme for this academic year. The guides set out the context for the area of study and include the learning outcomes, module content, assessment tasks, assessment criteria, assessment/study guidelines and reading lists. Please read these thoroughly and use them as a continual point of reference during the year.

Section 2 focuses on academic conventions related to the presentation of written work. It is vitally important that you take account of what is written in this section and that you check your work carefully. Failure to adhere to academic conventions will affect your mark.

Section 3 focuses on study skills and academic writing. It includes general guidelines and advice for approaching both practical and theoretical areas of study. The *Assessment Guidelines* section of each of the *Module Study Guides* includes specific advice regarding the assessment tasks for the module. Your tutors will give further advice during class and in tutorials.

Section 4

As you progress through your programme of study, you are expected to demonstrate an increased self-reliance in managing, organising and initiating your own learning although tutorial support is available throughout. It is expected that you refine your study skills and that you deepen your practical and theoretical understanding of the work undertaken to help you successfully meet the demands of the course and to prepare for the demands of the dance profession.

You are advised therefore to use the *Programme Handbook* as a constant point of reference throughout the academic year.

**University of Kent at Canterbury
Rambert School**

**FDA in Ballet and Contemporary Dance
Year Two**

Programme Specifications

Degree and Programme Title

1. Awarding Institution/Body	University of Kent
2. Teaching Institution	Rambert School
3. Teaching Site	Rambert School
4. Programme Accredited by:	
5. Final Award	Foundation Degree
6. Programme	
7. UCAS code	
8. Relevant QAA subject benchmarking	Dance, Drama and Performing Arts
9. Date of Production/Revision	
10. Applicable Cohort(s)	

1. Educational Aims of the Programme

Aims of the programme are consonant with the distinctive features of Foundation Degrees. They thus reflect that the programme provides students with the knowledge, understanding and skills that employers need. The aims listed below and the degree itself have been formulated through employer involvement. It is delivered and monitored through employer involvement and partnership. It is also characterised accessibility, articulation and progression, and flexibility.

The Programme aims to:

1.To provide an education and training in the technical execution of Ballet and Contemporary Dance to the level of professional competence.¹

¹ The term “professional competence” is used in relation to the level of achievement attained on completion of the FDA Programme while the term “professional excellence” is used in relation to the level of achievement attained on completion of the related BA (Hons) Programme. These terms are clearly characterised in section 13. of the relevant module specifications (“Synopsis of the Curriculum”) and in the Subject Specific Assessment Criteria as it applies to both degrees. The phases (one to each semester) that lead up to achieving professional competence and professional excellence are also so characterised in the same two locations within documentation.

2.To enable students to realise their individual potential as professional performers, to a level of professional competence, through the development of their capacity for experience and expression in dance.

3.To enable students to find, to a level of professional competence, their individual choreographic voices and/or the capacity to contribute to choreography through improvisation or building product out of material provided by a choreographer and/or the capacity to productively inform their work as dance performers through knowledge and understanding of choreographic structures, styles and methods as performers.

4. To provide students with subject knowledge concerning the technical and stylistic development of Ballet and Contemporary Dance as genres such that this contributes to their capacity as dance artists.

5. To enable students to contribute to the advancement of the genres of Ballet and Contemporary Dance during their subsequent careers.

6. To provide students with a secure body of knowledge, understanding and skills through the study of the underlying concepts and principles of Dance Technical Studies, Choreographic Studies and Critical Studies.

7. To provide students, through the consideration of qualitative and quantitative data, with the ability to develop lines of argument, make critical judgements and solve problems through different approaches in accordance with the basic theories and concepts of their subject categories and through these to identify broader principles, issues and impacts. This will be done through knowledge, understanding and skills in the use of the academic methodologies of critical thinking, discussion and debate, reflection, writing, presentation, analysis, interpretation and evaluation.

8. To allow the student to undertake further training and develop new skills within a structured and managed environment.

9. To cause or allow a holistic educational experience through the provision of an attitude, environment and methodology, as regards teaching and learning, that supports students in their development such that they may achieve their unique potential as people and as artists. Through this to provide students with the opportunity to move forward in their vision, awareness, knowledge and insight into their world and their selves.

2. Programme Outcomes²

² OUTCOMES

The outcomes of the programme are conceived in consonance with the Subject Benchmark Statement for Foundation Degrees (QAA 065 10/2004) items 42 to 45.

Thus they ensure that students demonstrate;

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. The programme outcomes have references to the subject benchmarking statement for

Knowledge and Understanding

A. Knowledge and Understanding³

1. Comprehension and intelligent engagement through secure knowledge and understanding, of the components of, and the processes by which, Ballet and Contemporary Dance performance are created and realised.
2. Comprehension and intelligent engagement with, group and collective processes as these relate to the production and performance of Ballet and Contemporary Dance.
3. Comprehension of, and intelligent engagement with, the potential of the use of movement quality, musicality, presence, commitment, empathy and co-operation, and dance technical ability towards allowing dance to become a vehicle of expressivity.
4. Comprehension of the creative uses, and the potential of, the interplay between the performers' conscious and subconscious resources in the act of dance itself, in dance-making and in the realisation of performance.
5. Comprehension of, and intelligent engagement with, the interplay between practice and theory within the fields of Ballet, Contemporary Dance and dance-making.

-
- Knowledge and critical understanding of well-established principles in their field,
 - Successful application within the workplace,
 - The ability to apply underlying concepts and principles outside the context in which they were studied,
 - Knowledge of the main methods of enquiry in their subjects,
 - Understanding of the limits of knowledge.

They show students are able;

- To use a range of established techniques,
- Effectively to communicate information arguments and analysis,
- To undertake further training and develop existing skill.

They ensure that students have;

- Qualities and transferable skills necessary for employment and progression,
- The ability to utilise opportunities for life-long learning.

Also in consonance with the Subject Benchmark Statement Outcomes of the programme ensures that;

- Knowledge, understanding and skills are delivered through diverse and innovative ranges of methods reflecting the diversity of learners' needs,
- There is sufficient opportunity for self-directed learning and reflection,
- Students are encouraged and guided in the use of personal development plans.

³ All of the listed outcomes ensure that the following items from the Subject Benchmark document for Foundation Degrees (QAA 065 10/2004) are addressed. Numbering refers to the system of that document; 15,16,18,19,20-23,25,33.

Teaching and learning strategies and methods⁴

Teaching and learning as concerns knowledge and understanding, intellectual skills, subject specific skills and transferable skills are interwoven. There are three principal categories of study. Dance Technical Studies and Choreographic Studies are most obviously taught in sessions associated with dance studios and performance spaces. Critical Studies are most obviously taught in sessions associated with class and seminar rooms. Nonetheless, it is a tenet of the programme that the teaching and learning of these three categories of study should be deeply integrated.

The following methods are deployed as regards all areas of knowledge, understanding and skills and for all categories of teaching and learning;

- dance technical classes,
- group learning and individual learning in workshop situations,
- performances,
- lectures,
- tutorials,
- seminar presentations,
- project work including that conducted through student leadership,
- resource based learning,

Assessment⁵

Assessment specific to each of the three principal categories of learning of the programme are given in the modules. The integrated assessment processes of the programme include;

- regular dance technical classes,
- test dance technical classes,
- rehearsals,
- performances (public and internal),
- showings of solos,
- assessed course work; seminar and discussion,
- written work,
- project reports.

⁴ All of the listed outcomes ensure that the following items from the Subject Benchmark document for Foundation Degrees (QAA 065 10/2004) are addressed. Numbering refers to the system of that document.; 19-24.

⁵ All of the listed outcomes ensure that the following items from the Subject Benchmark document for Foundation Degrees (QAA 065 10/2004) are addressed. Numbering refers to the system of that document; 47-50.

Skills and Other Attributes

B. Intellectual Skills:⁶

1. The ability to consider and investigate concepts and principles associated with the traditional academic method in accordance with the accepted conventions of this through the cognitive skills of critical thinking, discussion and debate, reflection, writing, presentation, analysis, interpretation, evaluation.
2. The ability to evaluate the appropriateness of different approaches to solving problems and making sound judgments.
3. The ability to intellectually process qualitative and quantitative data and identify relationships within it using defined techniques.
4. The ability to communicate the results of study accurately and reliably through structured and coherent arguments.

Teaching and learning strategies and methods

The programme depends on an integrated system of Teaching and learning. Intellectual work involves coming to understand how to apply conscious cognitive or intellectual skills in critical thinking, discussion and debate, reflection, writing, presentation, analysis, interpretation and evaluation. These processes are employed in pursuance of the traditional academic method as well as in the practical or technical study of dancing and making dance.

C. Subject-specific Skills⁷

1. Performance of Ballet at the level of professional competence.⁸
2. Performance of Contemporary Dance at the level of professional competence.
3. A professional level of choreographic skill and/or the related skills of improvisation and/or building movement based on material or tasks provided by a choreographer or director.

⁶ All of the listed outcomes ensure that the following items from the Subject Benchmark document for Foundation Degrees (QAA 065 10/2004) are addressed. Numbering refers to the system of that document; 14-17,19-22,25,28-31, 41-45.

⁷ All of the listed outcomes ensure that the following items from the Subject Benchmark document for Foundation Degrees (QAA 065 10/2004) are addressed. Numbering refers to the system of that document; 14-17, 19-25, 28-31, 33,35,36,41-45.

⁸ See assessment criteria for a characterisation of “professional competence” and “professional excellence”.

4. The use of cognitive skills and the exploitation of theoretical subject knowledge towards the application of this, or the 'physicalisation' of it, within the practical skills of Ballet, Contemporary Dance and dance-making.
5. The skills of rehearsal and performance by which performance is created.
6. The ability to understand the possibilities contained in choreographic material sufficient to realise the potential of this in performance.
7. The skills sufficient to contribute to the creation and/or production of performance through an understanding of appropriate performance vocabularies, techniques and working methods.
8. The ability to contribute to appropriate independent research as part of the process of creating new performance.

D. Transferable Skills

The following outcomes are consonant with, and integrated within, the teaching of the programme's learning outcomes.

1. critical, analytical and physical skills in relation to theoretical and practical applications;
2. creative and imaginative skills as shown through the realisation of independent subject specific skills and knowledge based tasks and through practical projects and practical research projects;
3. communication in a variety of oral, written, visual and performance media;
4. reflexive, critical and independent thinking;
5. sustaining concentration and focus, in various categories of application, for extended periods;
6. awareness of inter-disciplinary approaches to study;
7. developing ideas and constructing arguments and the capacity to present them in appropriate ways;
8. understanding of group dynamics and an ability to implement them in practical contexts;
9. handling creative, personal and interpersonal issues;
10. negotiation and pursuing goals; dealing with success and failure with others;
11. managing personal workloads; the staging of timing within projects; meeting deadlines;
12. producing written work with appropriate scholarly conventions;
13. information retrieval skills, involving the ability to gather, sift, synthesises and organise material independently and critically evaluate its significance; information technology skills including word processing, electronic mail, and accessing

Teaching and learning strategies and methods

- transferable skills are developed throughout the programme.

3. Programme Structures and Requirements, Levels, Modules, Credits and Awards

Structure

This Foundation Degree is a two-year, full-time course. Each year of the course is of 36 weeks and divided into two semesters. The year is divided into a number of study modules of 10 or 20 credits where the accumulated credit value is equal to 120 credits. All modules delivered in the first year of the course are required in order to progress to the second year. All modules are required in the second year of the course in order to be awarded the Foundation Degree.

Modules delivered on the first year of the course are designated at Certificate Level [C], while modules on the second year of the course are designated at Intermediate Level [I].

Students who fail to gain sufficient credits at the end of Level 2 (240) may be awarded a HE Certificate (120 credits) in Ballet and Contemporary Dance.

Students who successfully complete Level 2 may proceed to the one-year BA (Hons) in Ballet and Contemporary Dance.⁹

Categories of Study

There are three principal categories of study. They are highly integrated:

Dance Technical Studies

The centre of this foundation degree programme is the process of coming to possess and apply a progressively sophisticated body of knowledge, understanding, cognitive and other skills such that the student is able to dance Ballet and Contemporary Dance to the level of, and in many cases well beyond, professional competence. Other aspects of the programme either derive from or support this central process in a number of senses.

Choreographic Studies

Students may exercise a degree of choice in their approach to Choreographic Studies. Focus can be directed towards learning to make dance works as a choreographer and/or how to contribute to the process of making dances through improvisation and/or through

⁹ This is consonant with the Subject Benchmark Statements (QAA 065 10/1004) 17 and 28-31.

the development of movement material introduced by a choreographer or director. Finally work can focus upon discovering and developing expressive capacity in the more traditional role of the dance artist who brings finished movement material to life in performance.

Critical Studies

Within Critical Studies students acquire the knowledge, understanding and skills through which they may deploy established and traditional academic methodologies.

It is stated above that Critical Studies derives from or supports the processes of the act of dance and the making of dances. However, Critical Studies also focuses upon the academic method itself. The structure and content of the programme thus assure its integration. Thus the need to develop knowledge, understanding and skills as regards the academic method particularly in respect of critical thinking, writing, presentation, analysis, interpretation, evaluation and research is emphasised within each module under 'Synopsis of the Curriculum'. This need is also highlighted within the Statement of Assessment Criteria.

Teaching, Learning and the Spiral Curriculum

Within all three subject categories, each semester, the student both acquires new subject knowledge and revisits, in order to understand more deeply, previously considered material. Thus within each category of study an important portion of the work is characterised by a spiral curriculum and a phased approach. The spiral curriculum most obviously addresses what is called in module specifications "13.1 essential content". Sometimes this content is taught directly. Sometimes it is approached through what is called "13.2 procedural content".

As concerns revisited material, on completion of each semester attainment advances over the phase reached in previous semesters.

The level of advancement required is articulated in subject specific criteria set out in the Rambert School Statement of Assessment Criteria. The subject specific criteria are there given under identical main headings for all semesters. However, under these main headings are articulated the characteristics through which the student demonstrates that new achievement, which is unique and appropriate to the new semester, has taken place

We wish to emphasise that this subject specific criteria names substantive essential content within each module.

<i>Level One</i>				
<i>Required Modules</i>		<i>level</i>	<i>credits</i>	<i>semester</i>
RA 1001	INTRODUCTORY BALLET	C	20	ONE
RA 1002	INTRODUCTORY CONTEMPORARY DANCE	C	20	ONE
RA 1003	COMMUNICATION AND ARGUMENT	C	10	ONE
RA 1004-8	CHOREOGRAPHY AND PERFORMANCE PRACTICE	C	20	ONE
RA 1005	ELEMENTARY BALLET	C	20	TWO
RA 1006	ELEMENTARY CONTEMPORARY DANCE	C	20	TWO
RA 1007	EFFECTIVE THINKING, READING AND WRITING	C	10	TWO

Work begins at level one upon the Reflective Professional Progress Portfolio for those who are considering continuing on to a BA (Hons) degree.

<i>Level 2</i>				
<i>Required Modules</i>		<i>level</i>	<i>credits</i>	<i>semester</i>
RA 2001	PRE-ADVANCED BALLET	I	20	THREE
RA 2002	PRE-ADVANCED CONTEMPORARY DANCE	I	20	THREE
RA 2003	THE TECHNICAL AND STYLISTIC DEVELOPMENT OF BALLET	I	10	THREE
RA 2004-8	CHOREOGRAPHY AND PERFORMANCE ONE	I	20	THREE AND FOUR
RA 2005	ADVANCED BALLET	I	20	THREE AND FOUR
RA 2006	ADVANCED CONTEMPORARY DANCE	I	20	FOUR
RA 2007	THE TECHNICAL AND STYLISTIC DEVELOPMENT OF CONTEMPORARY DANCE	I	10	FOUR

Work continues on the Reflective Progress Performance Portfolio.

4. Support for Students and their Learning

Academic support

Overall academic and artistic leadership is in the hands of the Principal of the School.

Additionally Academic Leadership is in the hands of The Teaching Steering Committee, the Head of Learning and Teaching (responsible for oversight of quality assurance and implementation of quality assurance requirements) and the Director of Studies (responsible for oversight of the delivery of the programmes).¹⁰

Student academic support is implemented through collaboration between students and staff and through a system of committees. These include;

- The Academic Board/Board of Studies (meets termly),
- The Administrative Committee (all administrative staff) (meets weekly),
- The Teaching Steering Committee (three full time members of teaching staff) (meets weekly),
- The Staff/Student Consultative Committee (meets termly).

General pastoral care and academic guidance

Rambert School has worked with many foreign students. It deals with a wide age range (from sixteen to the mid-twenties and occasionally older). Processes of pastoral care have become efficient and effective in taking into account the differing ages, characters and needs of students.

A caring culture is cultivated. Each group (male and female) within each year group has a personal tutor who has pastoral and academic responsibilities towards each student in their care. The personal tutor is usually the student's principal Ballet teacher who, through teaching each student every day during the first year and often during the second and third, knows them well and can keep track of them. The personal tutor interviews each student of their tutorial group formally once a term on academic and pastoral grounds. Informal interviews may take place much more often.

In addition to the school's system of personal tutors it provides an open door policy which makes pastoral care as well as academic monitoring easier. At induction students are encouraged to seek advice and general help with problems from any member of staff with whom they feel comfortable. They can speak to the Principal at any time an appointment not being necessary.

IT support

¹⁰ This is consonant with the requirements of the Conservatoire of Dance and Drama (CDD) within which the School has been granted affiliate status from September 2005.

IT learning support is provided in the first year through optional tutorial seminars as well as in RA 1003 and RA 1007. Groups are of no more than ten students. These meet weekly.

Language support

Support for students in cases in which English is not the first language and this is, or is likely to become, a hindrance to learning, is provided on a one to one basis through private tutorials. Such help is given on the basis of need.

Care of younger students

All students of the school must phone in on any day on which they do not attend classes. Calls are logged on the main staff notice board in the staff common room. (Classes, of course, take place for all student five days a week.) In addition on returning to school a student who has been absent must fill out and hand in an absence form before any more classes can be taken. The form specifies the reason for absence and what classes have been missed. These forms are kept in the student's file which is held in the school office and can be consulted by any member of staff. These methods of monitoring are particularly useful in keeping track, and understanding the situation of, younger students.¹¹

Since registers are taken of all classes, in effect the student 'clocks in' for each class of every day. The attendance requirement is 100%. Thus absence is noticed immediately.

Specialist consultancy

The school employs two consultants: one dealing with nutrition and the other with physiotherapy and injury prevention. These consultants give at least one lecture/workshop to each group each year during each term. Students with specific problems are referred to these consultants by their teachers, personal tutors or the Principal.

Equal Opportunities and Student with Disabilities

Rambert School is committed to providing equal opportunities and to support all its students with disabilities and/or specific learning needs.

5. Entry Profile

Entry Route

The central objective of the degree is to develop and enhance the students' ability to perform in Ballet and Contemporary Dance at a professional level. Therefore,

¹¹ Where absence is prolonged or frequent medical notes or reports are required. Such documentation and absence forms are kept in the student's personal file held in the school office.

irrespective of academic qualifications or prior learning experience, entry is subject to audition.

The audition event will take the form of;

1. A Ballet class,
2. Contemporary Dance sequences,
3. An interview.

In addition the applicant will require; five passes (A-C) predicted at GCSE including English Language (desirable) or equivalent.

In addition, for non-English speaking students, the University of Kent's normal criteria for language competency will apply. Qualifications accepted include:

- o 5.0 in IELTS (5.0 in reading, 5.0 in writing), TOEFL 495 paper based/169 computer based, or equivalent.

What does the programme have to offer?

Professionalism¹²

Professionalism is acquired through in-house work at professional standard, delivered by resident staff and guests, rather than through a system of work placements. In the areas of Ballet and Contemporary Dance, within which the school operates, a programme of work placements would be unfeasible.

Quality companies working within this area do not, except in very exceptional and very limited cases, possess vacancies for work placements of the kind usually associated with Foundation Degrees: They are invariably companies of soloists working under highly pressurised circumstances. Thus their scheduling is subject to change over any period longer than one year.

It is also the case that work placements would break up the intense and integrated process of professional education and training that make up this FDA programme.

Professional experience within the School is, however, pervasive, integrated and diverse. A professional environment, at a high and exacting level, is provided.

- By the first year, students have the opportunity to rehearse towards and/or take part in public performance through three seasons of student works (two seasons of

¹² What is said here about 'Professionalism' ensures that the following items from the Subject Benchmark document for FDA (QAA 065 10/2004) are addressed. Numbering refers to the system of that document; 14-25, 28-31, 33, 41-45, 47-50.

- a week each and one season of two evenings), two seasons of student and professional work (both a week each), one or two showcase performances at the Linbury Theatre (in the Royal Opera House), and three performances of solos in the Rambert School Theatre.
- Some students (five to twenty each year) take part in a professionally based Research Project involving summer performances in cathedrals for a two to three-week period and performances in churches during the rest of the year.
 - It is unlikely that so much performance, so often at a pervasively professional level, and open to all three year groups, is matched by any other professional school in the world.
 - Given this performance schedule, by the second year and often before, all students are working consistently with visiting and resident professional artists in both classes and in the production of performance material.
 - The teaching staff of the School have all performed professionally at a high level. Many continue to do so. Some continue to choreograph and teach for professional companies.
 - There is weekly teaching and choreographic input from a senior dancer of Rambert Dance Company.
 - The Director of Rambert Dance Company sometimes choreographs on the School.
 - The School's Artistic Director does so every year.
 - Professional choreographers and teachers, with no connection with Rambert School of Rambert Dance Company are engaged throughout the year, every year.
 - Dance companies give residencies and workshops at the School. Examples are; Scottish Dance Theatre, DV8, Mark Morris, Rambert Dance Company, Fin Walker and Union Dance Company.
 - Seminars are conducted towards finding a job, audition tours and the process of auditioning.

Contacts

A special relationship at board and artistic levels with Rambert Dance Company.

Contacts with professional practitioners in the UK and internationally.

Contacts with dance companies in the UK and internationally.

Access and a relationship with venues in London.

Research Profile

The School has built up a research culture, within a university environment, over recent national Research Assessment Exercises. This profile includes research outcomes and PhD supervision.

Job Destination Record

A modest calculation of successful job destination rates place this at 90% of graduating students.

The School's graduates have gone on to enter the profession, usually at a high level. Graduates dance with Ballet companies like Dutch National Ballet, English National Ballet, Northern Ballet, Scottish Ballet, the Seoul Ballet and the Cape Town Ballet; and with Contemporary Dance companies like Rambert Dance Company, the Merce Cunningham Dance Company, Richard Alston Dance Company, Phoenix Dance Company, the Munich Dance Company and Netherlands Dance Theatre. These are among the most respected companies.

Personal Profile

On entry, at the time of audition and interview, the student will be able to demonstrate:

Mental and physical stamina combined with a high level of motivation towards entry into the dance profession as a dancer or choreographer or both;

The potential to engage in Ballet and or Contemporary Dance at a professional level. The student will thus possess aptitudes for dance movement quality, musicality, dance physicality, stage presence and dance technical ability;

The potential to develop the academic skills of critical thinking, discussion and debate, reflection, presentation, analysis, interpretation and evaluation at a graduate level.

An aptitude for group or corporate creative artistic work.

6. Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning

Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards

- Annual Review of the programme and course modules attended by staff and student representatives. This considered by the Academic Board and the Board of Trustees.
- Academic Board/Board of Studies (meets monthly).
- Participation in examining process by External Examiners and response to their reports.
- Weekly meetings of the Administrative Committee and Teaching Steering Committee.
- Meetings of entire staff (meets termly).
- Process of double marking.
- Peer observation of teaching.
- Staff appraisals.
- Performances before the general public, critics and dance professionals (at least five seasons each year).

- Reports and evaluations by visiting professionals and artistic advisors.
- Student programme evaluation questionnaires.
- A clearly articulated course rationale and assessment process.
- University periodic programme review.
- QAA Institutional audits.

Committees with responsibility for monitoring and evaluating quality and standards

- Board of Trustees (meets monthly)
- Audit Committee (meets as necessary)
- Finance Committee (meets as necessary)
- Premises/Building Committee (meets and necessary)
- Remuneration and Nominations Committee (meets as necessary)
- Academic Board/Board of Studies (meets monthly)
- Administrative Committee (meets weekly)
- Teaching Steering Committee (meets weekly)
- Staff Student Consultative Committee (meets termly)
- Learning and Teaching Committee of the Faculty of Humanities
- University of Kent Learning and Teaching Board
- Board of Examiners (including External Examiners)

Mechanisms for gaining student feedback on the quality of teaching and their learning experience

- Student feedback is monitored through;
 - meeting between students and the Director (termly),
 - meetings between students and between any member of staff with whom they feel comfortable,
 - tutorials,
 - questionnaires,
 - the Staff/Student Consultative Committee (meets termly),
 - the Reflective Professional Portfolio and other written work,
 - student representation on the Academic Board.

Staff Development priorities include:

Individual development as teachers;

- through support in teaching experiences with other internationally recognised centre of excellence inside and outside the UK,
- through support in attending conferences, international competitions and symposiums and long and short courses.

Individual and collective development in Research;

- through the support of individuals in attending conferences, international competitions and symposiums and courses,
- through the support of individual and collective Research projects.

Initiatives towards inter-collegiality with the Conservatoire of Dance and Drama.

7. Indicators of Quality and Standards

External Examiners Reports; (moderation and assessment)

- As appointed through Brunel University 1985 to 2002
- As appointed by Edexcel 2003-2005
- As appointed by Trinity College 2004/2005

CDET Accreditation Report – 1995

OFSTED Report 2003

Annual Monitoring Reports; West London Institute of Higher Education 1985-1996

Annual Monitoring Reports: Brunel University 1997-2005

Highly successful Employment Destinations record.

Regarded as of equal standing by the existing affiliates of the Conservatoire of Dance and Drama.

Highly positive press response to performance activity.

The following reference points were used in creating these specifications:

Employment and the equality and importance of the study of Ballet and Contemporary Dance

The full title of the school is the 'Rambert School of *Ballet and Contemporary Dance*'. This title reflects that Rambert School is unlike, for example, the Royal Ballet School, which is primarily a Ballet School or the London School of Contemporary Dance which is primarily a school of Contemporary Dance. At Rambert School both these major genres of Western Theatrical Dance are treated equally and as major studies. One is not undertaken largely or only to supplement the other. This approach, which is unique in the UK, is adopted because, as the record of former students of the School shows, it provides young dance artists with an education and training through which they can, with great success, enter, enjoy and improve the professional dance job market of today.

Benchmarks - The Subject Benchmark Requirement for Foundation Degrees

This degree has been drafted in close consonance with the Subject Benchmark Statement (QAA 065 10/2004) and the most recent National Academic Framework Descriptors.

**University of Kent at Canterbury
Rambert School**

FDA in Ballet and Contemporary Dance

RA 2001

1. Title of the Module

Pre-Advanced Ballet (RA2001)

2. Department responsible for the management of the module

Rambert School

3. Start Date of the Module

September 2007

4. Number of student expected to take the module

35

5. Modules to be withdrawn on the introduction of this proposed module and the consultation with other relevant Departments and Faculties regarding the withdrawal

none

6. Level of the Module

I

7. Number of Credits

20

8. Which term(s) the module is to be taught in

Semesters Three

9. Prerequisite and co-requisite modules

Those of earlier semesters

10. The programme of study to which the module contributes

FDA in Ballet and Contemporary Dance

11. The intended subject specific learning outcomes and their relationship to programme learning outcomes:

On successful completion of the module students will:

1. perform in all aspects of this technique with a level of technical accomplishment and artistry which has increased over that accomplished on completion of RA1004. Students will have attained a pre-advanced level speaking in terms of a professional education and training and the Essential Content and Procedural Content given below;
2. manifest a unique and individual potential particularly in terms of movement quality, musicality, presence and dance physicality to a pre-advanced level;
3. be versatile in performing barre exercises and enchainements in reverse with a sound knowledge of the benefits of such work;
4. be proficient in performing many forms of batterie with control, turn out and accurate rhythm;
5. perform a solo with confidence, musicality and the right stylistic and technical elements together with the beginnings of the student's own distinctive personality.

12. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

The following outcomes are all consonant with and integrated within the teaching of the programme learning outcomes:

Students will be able to demonstrate:

14. critical, analytical and physical skills in relation to practical applications;
15. creative and imaginative skills as shown through the realisation of independent subject specific skill and knowledge based tasks;
16. communication in a variety of performance media;
17. reflexive, critical and independent thinking;
18. sustaining concentration and focus, in various categories of application, for extended periods;
19. awareness of inter-disciplinary approaches to study;
20. understanding of group dynamics and an ability to implement them in practical contexts;
21. handling creative, personal and interpersonal issues;
22. negotiation and pursuing goals; dealing with success and failure in working with others;
23. managing personal workloads; staging of timing within projects; meeting deadlines.

13. A Synopsis of the Curriculum

13.1 Essential Content¹³

¹³ 'Essential Content' is conceived as the most significant and crucial knowledge that the student acquires. Sometimes this knowledge can be learned directly. However, often it is acquired through 'Procedural

All the work of the programme is characterised by a carefully Phased approach. These phases are shown in the table below.

<u>Phases</u>	
<u>Phases is at the following stages:</u>	
Phase 1	Introductory (semester one)
Phase 2	Elementary (semester two)
Phase 3	Pre-Advanced (semester three)
Phase 4	Advanced (semester four)

This approach is particularly appropriate in the teaching and learning in Dance Technical Studies (modules dealing with Ballet and Contemporary Dance training) because they are accomplished through a spiral curriculum. This is to say that specific areas, themes and families of movement and individual positions and movements are visited many times and in many cases on every day. Thus, for example, pliés must be studied and practised during every day in the expectation that through this the student will improve. This revisiting of areas of study may involve an increase in difficulty, complexity, diversity and quantity but it need not always do so. A simple plié exercise can be as difficult and trying as a very complex one to the sophisticated dancer because that sophistication is applied to it.

Six main areas of focus, to which the student is directed, accompanied by sub-headings; are given in the first list below. In the list that follows are given characteristics specifically of concern within this module and phase of study.

Movement Quality

- co-ordination
- flow
- line
- dynamics

Musicality

- rhythmic awareness
- musical awareness
- musical dynamics
- musical phrasing

Content' understood as the means that primarily provides the process through which that knowledge is gained.

Stage Presence

- eye line
- confidence
- grasp of appropriate style
- dramatic sense

Commitment, Empathy and Co-operation

- consistency of attendance (100% attendance and punctuality is expected except for bona fide reasons)
- level of concentration
- attitude to the learning of oneself and others
- attitude to the teacher
- attitude to other students

Dance Technical Ability

as concerns the use of

- feet
 - legs
 - torso
 - arms
 - head
- the full body in stillness, moving on place and moving across space.

The list below gives indicative characteristics which are the specific focus of teaching and learning within this module and phase.

Pre-Advanced Phase

(third semester)

Movement Quality

a limited command of movement quality,

Musicality

a sense of phrasing and musical dynamics,

Presence

a limited but perceptible power of projection,

Commitment, Empathy and Co-operation

characteristics indicative of this area of accomplishment to the level given for earlier modules while additionally showing a developing sense of responsibility towards colleagues,

Dance Technical Ability

a basic grasp of the rudiments of the genre in all areas.

13.2 Procedural Content

Central to the English tradition of classical ballet, based on the purity of line and clarity of movement, with precise footwork and a strong use of epaulement. A lightness and speed of transference of weight with a fluid and lyrical quality in all Ports de Bras and use of the upper body. Influenced over the decades by the Russian, (Vaganova); Italian (Cecchetti); French and Danish (Bournonville) schools and constantly developed to suit the English physique and temperament, and to achieve an excellence by the third year to compete in the international dance world.

Barre work with in depth development and consolidation of:

Correct stance and placement

Continuing accurate weight placement

Transference of weight, more exercises on demi-pointe (ladies pointe) , balances in open positions

Accuracy of alignment and introduction of croise, efface and ecarte.

Extending and encouraging work ethos.

Longer and more complex exercises. Introducing reversing of exercises.

Introducing the concept of a half hour barre, half hour centre practise, half hour of allegro as the format of the class.

Introducing the students to memorising the barre work by the final class of the week.

Vocabulary includes:

Demi and full plies in all positions with various counts, balances and port de bras.

Tendus, glisses and battement jettes in all positions with various port de bras, counts, transfers of weight and changes of direction.

Rond de jamb a terre and en l'air, in different counts with port de bras.

Frappe in all positions, a terre, en l'air, singles doubles and triples (ladies – combined with petit battement serres & battu).

Fondus and double fondues in all positions and on demi pointe

Grand battements in all positions with port de bras and rises.

Developpes in all positions with port de bras, rises and transfers.

Stretching on the barre, students choice of position.

Introducing grand battements en cloche.

Centre work focuses on:

A continued development of the work covered in first year; longer and more complicated exercises. Introducing the reversing of simple exercises. Awareness of focus and communication.

Ladies perform centre en pointe 1-2 days per week.

Vocabulary includes:

Adage and port de bras of growing complexity and refinement of movement quality.

Pirouettes, en dehors, en dedans and from the corner travelling. Increasing the number of turns.

Ladies: pose pirouettes en dedans, en dehors, petit soutenus, fouette rounds de jambes, chaines, various combinations, demi-point & en diagonal.

Allegro, a development of the four forms, 2 to 2, 2 to 1, 1 to 1, 1 to 2 in their various guises.

The students reversing allegros for themselves

Building on the complexity of batterie and requiring students to beat an already learnt allegro.

Grand allegro building in complexity. Learning Saut de basques, assembles en tournant and building on tours en l'air for men.

Manege building in complexity.

Beginning the basics of grand pirouettes.

14. Indicative Reading Lists

Essential Reading

Buckroyd, J. *The Student Dancer*. London: Dance Books, 2000.

Glasstone, R. *Male Dancing as a Career*, London, Kaye & Ward, 1980.

Shook, K. Elements of Classical Technique, London, Dance Books Ltd, 1977.

Vaganova, A. Basic Principles of Classical Ballet. New York: Dover, 1969.

Recommended Reading

Karsavina, T. Theatre Street, London, Constable & Co, 1930.

Kirstein, L & Stuart, M. The Classic Ballet. New York: Alfred A Knopf, 1982.

Ralov, K. The Bournonville School. London: Dance Books, 1979

Rambert, M. Quicksilver, London Macmillan, 1972.

15. Teaching and Learning Methods including the nature and number of contact hours and the total study hours which will be expected of students and how these relate to achievement of the intended learning outcomes

Teaching and Learning Hours; (a minimum of)

Dance Technical Classes: 187

Practise: 30

Total number of student/tutor contact hours: 187
Expected student learning hours: 30
Total contact and learning hours: 217

This module has a direct link with level 1 and is a further development of it. This module is designed to establish a strong clean technique with increased artistry and confidence up to an intermediate standard.

In addition to their five separate Ballet classes per week of one and a half hours each for men and women, the students will have two pas de deux classes of one point five hours a week, two solos classes of one hour each, (separated for the men and women), one repertory class for the women and one coaching class for the men of one hour each per week.

16. Assessment methods and how these relate to testing achievement of the intended learning outcomes

Assessment Criteria for this subject and phase are given in the Rambert School Statement of Assessment Criteria.

Assessment is achieved employing an integrated system of processes, which are also processes of teaching and learning, through which the student progresses and the marker/teacher is able to witness and confirm this progression.

In this module these processes include;

Five times weekly technique classes, twice weekly pas de deux classes, a single summative 'observed class' (watched by a panel of staff and conducted once a semester) and a single performances of solos (watched by a panel of staff, students and invited guests and conducted at the end of each term).

In the sense that these processes form an ongoing and integrated system of teaching and learning all assessment is continuous and practical.

Marks, written comment and a formal interview focusing on student progression and the assessment mark awarded in respect of this are given at the end of each semester.

**University of Kent at Canterbury
Rambert School**

FDA in Ballet and Contemporary Dance

RA 2002

1. Title of the Module

Pre-Advanced Contemporary Dance (RA2002)

2. Department responsible for the management of the module

Rambert School

3. Start Date of the Module

September 2007

4. Number of student expected to take the module

35

5. Modules to be withdrawn on the introduction of this proposed module and the consultation with other relevant Departments and Faculties regarding the withdrawal

none

6. Level of the Module

I

7. Number of Credits

20

8. Which term(s) the module is to be taught in

Semesters Three

9. Prerequisite and co-requisite modules

Those of earlier semesters

10. The programme of study to which the module contributes

FDA in Ballet and Contemporary Dance

11. The intended subject specific learning outcomes and their relationship to programme learning outcomes:

On completion of this module, students will be able to:

1. demonstrate, at a pre-advanced level speaking in terms of a professional education and training and the Essential Content and Procedural Content listed below, through class room exercises and rehearsal of solos, movement quality, musicality, stage presence, commitment, helpfulness and co-operation and dance technical ability within the genre of Contemporary Dance.
2. make evident, at a pre-advanced level, within this demonstration, an informing presence of the effects of Ballet training.
3. show distinct signs of individual and unique potential particularly in term of movement quality, musicality, presence and dance physicality at an intermediate level.

12. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

The following outcomes are all consonant with and integrated within the teaching of the programme learning outcomes:

Students will be able to demonstrate:

24. critical, analytical and physical skills in relation to practical applications;
25. creative and imaginative skills as shown through the realisation of independent subject specific skill and knowledge based tasks;
26. communication in a variety of performance media;
27. reflexive, critical and independent thinking;
28. sustaining concentration and focus, in various categories of application, for extended periods;
29. awareness of inter-disciplinary approaches to study;
30. understanding of group dynamics and an ability to implement them in practical contexts;
31. handling creative, personal and interpersonal issues;
32. negotiation and pursuing goals; dealing with success and failure in working with others;
33. managing personal workloads; staging of timing within projects; meeting deadlines.

13. A Synopsis of the Curriculum

13.1 Essential Content¹⁴

¹⁴ ‘Essential Content’ is conceived as the most significant and crucial knowledge that the student acquires. Sometimes this knowledge can be learned directly. However, often it is acquired through ‘Procedural Content’ understood as the means that primarily provides the process through which that knowledge is gained.

All the work of the programme is characterised by a carefully Phased approach. These phases are shown in the table below.

<u>Phases</u>	
<u>Phases is at the following stages:</u>	
Phase 1	Introductory (semester one)
Phase 2	Elementary (semester two)
Phase 3	Pre-Advanced (semester three)
Phase 4	Advanced (semester four)

This approach is particularly appropriate in the teaching and learning in Dance Technical Studies (modules dealing with Ballet and Contemporary Dance training) because they are accomplished through a spiral curriculum. This is to say that specific areas, themes and families of movement and individual positions and movements are visited many times and in many cases on every day. Thus, for example, pliés must be studied and practised during every day in the expectation that through this the student will improve. This revisiting of areas of study may involve an increase in difficulty, complexity, diversity and quantity but it need not always do so. A simple plié exercise can be as difficult and trying as a very complex one to the sophisticated dancer because that sophistication is applied to it.

Six main areas of focus, to which the student is directed, accompanied by sub-headings; are given in the first list below. In the list that follows are given characteristics specifically of concern within this module and phase of study.

Movement Quality

- co-ordination
- flow
- line
- dynamics

Musicality

- rhythmic awareness
- musical awareness
- musical dynamics
- musical phrasing

Stage Presence

- eye line
- confidence

- grasp of appropriate style
- dramatic sense

Commitment, Empathy and Co-operation

- consistency of attendance (100% attendance and punctuality is expected except for bona fide reasons)
- level of concentration
- attitude to the learning of oneself and others
- attitude to the teacher
- attitude to other students

Dance Technical Ability

as concerns the use of

- feet
- legs
- torso
- arms
- head
- the full body in stillness, moving on place and moving across space.

The list below gives indicative characteristics which are the specific focus of teaching and learning within this module and phase.

Pre-Advanced Phase

(third semester)

Movement Quality

a limited command of movement quality,

Musicality

a sense of phrasing and musical dynamics,

Presence

a limited but perceptible power of projection,

Commitment, Empathy and Co-operation

characteristics indicative of this area of accomplishment to the level given for earlier modules while additionally showing a developing sense of responsibility towards colleagues,

Dance Technical Ability

a basic grasp of the rudiments of the genre in all areas.

13.3 Procedural Content

Central to the study of Contemporary Dance within the FDA is that the Cohan/Graham Style is taught as a core and foundation, for the value it has in itself, and as a basis for the study of other styles. In this module two classes each week are dedicated to the Cohan/Graham Style. Three classes each week focus upon other styles presently in use, particularly at the forefront of the profession. These are often taught by guest teachers chosen for their ability to provide instruction consonant with the level and focus of the work being provided in the Cohan/Graham sessions. The Cohan/Graham Style is also taught through choreographed work presented in public performances.

Work focuses upon

Floor Work

Principles of contraction and release further explored and combined with release

Deep spasmic contractions explored

Spiral combined with contraction (deep spasmic)/release principal introduced

All sitting position further explored and transitions between them emphasised

(Spasmic contractions are called 'deep' when they are substantial enough to move the body across space if not resisted. Their quality manifests this greater power often as a certain heaviness.)

Standing Centre and Moving Centre Work

Combined use of all of;

- Parallel positions of the legs and feet
- Turned in positions of the legs and feet
- Back curves
- Falls as transitions
- Tension release

The Theme of Contraction is Explored

This involves the breath based contraction and the spasm based contraction. Their use on the floor, already explored in earlier modules, is extended to standing and moving across the floor. The contraction (and its resolution the 'release') become a motivational principle for moving the body in space and across space.

14. Indicative Reading Lists

Essential Reading

Celichowska, R. The Erick Hawkins Modern Dance Technique, Princeton: Princeton University Press, 2000.

Cohen, S. J. Doris Humphrey: The Artist First. Pennington, (NJ): Dance Horizons, 1995.

Lewis, D. The Illustrated Dance Technique of Jose Limon. NY: Harper and Row, 1964.

Stodelle, The Dance Technique of Doris Humphrey, London: Dance Books, 1979.

Recommended Reading

Graham, M. The Notebooks of Martha Graham. New York: Harcourt Brace Javanovich, 1973.

Sorrell, W. (ed) The Dance has Many Faces. New York: Harper Row, 1964.

Taylor, P. Private Domain. San Francisco: North Point Press, 1987.

15. Teaching and Learning Methods including the nature and number of contact hours and the total study hours which will be expected of students and how these relate to achievement of the intended learning outcomes

Teaching and Learning Hours; (a minimum of)

Dance Technical Classes: 187

Practice: 30

Total number of student/tutor contact hours: 187

Expected student learning hours: 30

Total contact and learning hours: 217

This module is designed at an intermediate level of dancing within the genre of Contemporary Dance. Through this module the student will be able to continue with advanced, pre-professional and professional levels of study of this genre through the remaining three semesters of study. The student begins to engage with greater diversity, range, and complexity of movement material than was the case in earlier modules dealing with this genre.

The student receives five contemporary dance classes weekly of one and a half hours and a solos class of one hour. While the foundation of the work is Cohan based other styles are introduced as is appropriate given the usage of these by the profession.

16. Assessment methods and how these relate to testing achievement of the intended learning outcomes

Assessment Criteria for this subject and phase are given in the Rambert School Statement of Assessment Criteria.

Assessment is achieved employing an integrated system of processes, which are also processes of teaching and learning, through which the student progresses and the marker/teacher is able to witness and confirm this progression.

In this module these processes include;

Five times weekly technique classes, twice weekly pas de deux classes, a single summative 'observed class' (watched by a panel of staff and conducted once a semester) and a single performances of solos (watched by a panel of staff, students and invited guests and conducted at the end of each term).

In the sense that these processes form an ongoing and integrated system of teaching and learning all assessment is continuous and practical.

Marks, written comment and a formal interview focusing on student progression and the assessment mark awarded in respect of this are given at the end of each semester.

**University of Kent at Canterbury
Rambert School**

FDA in Ballet and Contemporary Dance

RA 2003

1. Title of the Module

The Technical and Stylistic Development of Ballet (RA2003)

2. Department responsible for the management of the module

Rambert School

3. Start Date of the Module

September 2007

4. Number of student expected to take the module

35

5. Modules to be withdrawn on the introduction of this proposed module and the consultation with other relevant Departments and Faculties regarding the withdrawal

none

6. Level of the Module

I

7. Number of Credits

10

8. Which term(s) the module is to be taught in

Semesters One

9. Prerequisite and co-requisite modules

Those of earlier semesters

10. The programme of study to which the module contributes

FDA in Ballet and Contemporary Dance

11. The intended subject specific learning outcomes and their relationship to programme learning outcomes:

On completion of this module, students will be able to:

1. Demonstrate their understanding of 19th Century style. This will involve an understanding of the reasons for early Century costume reform and the introduction of pointe work, and how these led to the rise of the ballerina and the subsequent decline in the role of the male dancer.
2. Demonstrate their understanding of the Imperial Russian School and of the subsequent reforms of Michel Fokine. This will involve an understanding of the fusion, in the late 19th Century, of the French and the Italian schools into that of the Imperial Russian Ballet, and the subsequent reforms of Michel Fokine and their effect on male dancing.
3. Demonstrate their understanding of some of the main 20th Century developments in Ballet technique and style. This will involve recognition of the main characteristics of:
 - The Soviet Russian School, with particular reference to Agrippina Vaganova.
 - The English School, with particular reference to Frederick Ashton.
 - The Neo-Classical American School, with particular reference to George Balanchine.
4. Demonstrate a developing grasp of the academic skills of critical thinking, discussion and debate, reflection, writing, presentation, analysis, interpretation and evaluation.

12. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

The following outcomes are all consonant with and integrated within the teaching of the programme learning outcomes:

Students will be able to demonstrate:

34. critical, analytical and physical skills in relation to practical applications;
35. creative and imaginative skills as shown through the realisation of independent subject specific skill and knowledge based tasks;
36. communication in a variety of performance media;
37. reflexive, critical and independent thinking;
38. sustaining concentration and focus, in various categories of application, for extended periods;
39. awareness of inter-disciplinary approaches to study;
40. understanding of group dynamics and an ability to implement them in practical contexts;
41. handling creative, personal and interpersonal issues;
42. negotiation and pursuing goals; dealing with success and failure in working with others;

43. managing personal workloads; staging of timing within projects; meeting deadlines.

13. A Synopsis of the Curriculum

13.1 Essential Content¹⁵

As concerns the study of academic conventions and skills six main areas of focus, to which the student is directed are given in the first list below. In the list that follows are given characteristics specifically of concern within this module and phase of study.

Critical Thinking,
Discussion and debate,
Reflection,
Writing,
Presentation,
Analysis,
Interpretation,
Evaluation.

The capacity to make use of the academic method is addressed providing levels of accomplishment such that:

Critical Thinking

Students should demonstrate confidence and skill in the capacity to identify and then clarify problems and situations that arise in their Critical, Dance Technical and Choreographic Studies. They should begin to expand their thought such that they can place the relevance of these three categories of study within the professional practice of them.

Discussion and debate

Students should demonstrate confidence and skill in talking about such problems and situations and defending or questioning positions taken in relation to them. They should demonstrate a developing knowledge of the stylistic and technical demands of their profession.

Reflection

Students should demonstrate confidence and skill in the ability to examine their work, the problems and potential of their bodies in relation to the work and the state of the profession in general as a business, an art form and a range of activity highly demanding upon the mental and physical resources of its practitioners.

¹⁵ 'Essential Content' is conceived as the most significant and crucial knowledge that the student acquires. Sometimes this knowledge can be learned directly. However, often it is acquired through 'Procedural Content' understood as the means that primarily provides the process through which that knowledge is gained.

Writing

Students should demonstrate confidence and skill in exploring and developing their potential in the field of writing and particularly in writing about dance and its technical and stylistic requirements dealing creatively with academic conventions.

Presentation

Students should demonstrate confidence, skill, imagination and originality in the development of presentation skills and the use of such skills as a means of extending their knowledge and of communication with others.

Analysis

Students should demonstrate confidence and skill in breaking down and investigating problems or situations as these concern the academic study of the stylistic and technical requirements of dance, production and choreography and creativity. Analysis of choreography should demonstrate knowledge of the stylistic and technical developments of dance styles that have emerged during the history of the genres they are studying.

Interpretation

Students should demonstrate confidence and skill in working towards understanding such things as the rationale of their degree programme and particularly the interrelation between Critical Studies and the other aspects of the course, especially the artistic orientation and the areas of emphasis within their technical dance studies. Thought, writing and analysis, that makes use of studies during this second year concerning technical and stylistic developments, should contribute to the recognition of the meanings and/or intentions of choreographed works.

Evaluation

Students should demonstrate confidence and skill in discriminating between what is more, less or even of little significance, in their daily academic and dance technical work in the stylistic and technical conventions and various styles of dance which are taken up, and in the making and production of choreography. They should show an evaluative understanding, deepened over that of the previous two stages of work, of those areas of their studies which have significant application to their personal development as dancers. They should begin to apply these with greatest rigour given their personal potential strengths and weaknesses.

13.2 Procedural Content

Although less immediately obvious, the principles of the spiral curriculum may also be applied to the process of learning and teaching in critical studies, in that the basic skills are re-visited and refined at all stages, even as the subject matter itself changes.

In Semester 1, the teaching of critical studies shifts to examine the development of ballet from a historical perspective, to encourage students to fully understand the roots of ballet and ballet techniques, and the inter-relationship between technical and choreographic development. Subject areas include:

- The Romantic Period, and the emergence of the female dancer as ballerina
- The Imperial Russian School, and its importance for the role of the male dancer
- Diaghilev: his collaborators and his enduring legacy
- The development of the classical ballet class, with reference to the work of Vaganova and Cecchetti
- The English School and the work of Sir Frederick Ashton
- Neo-Classicism: ballet in the USA and George Balanchine
- Ballet in Europe: in particular Germany (Cranko) and France (Bejart and Petit)

It is expected that at this stage basic strategies and skills acquired in year one will underpin students' approach to lectures, research and written work, and that the emerging development of analytical and evaluative skills will be in evidence in the written essay.

14. Indicative Reading Lists

Essential Reading

- Wiley, J. Tchaikowsky and his Ballets ISBN 0-19-816249-9
Oxford University Press, 1997.
- Lee, C. Ballet in Western Culture ISBN 0-20527439-0
Allyn and Bacon, Boston, 1999.
- Guest, I. The Romantic Ballet in England ISBN 0-273-36120-1
Pitman, London, 1972.
- Scholl, T. From Petipa to Balanchine – Classical Revival and the Modernism of Ballet ISBN 0-415-09222 Routledge, London, 1994.

Recommended Reading

- Brillarelli, L. Cecchetti – A Ballet Dynasty ISBN 0-929003-27-6
Dance Collection, Educational Publ., Toronto, 1995.
- Cohen, S.J. Dance as a Theatre Art ISBN 0-903102-31-5.
Dance Books, London, 1977.
- Vaughan, D. Frederick Ashton and his Ballets ISBN 0-7136-1689-X
A & C Black, London 1977.

15. Teaching and Learning Methods including the nature and number of contact hours and the total study hours which will be expected of students and how these relate to achievement of the intended learning outcomes

Teaching and Learning hours: (a minimum of)

Lectures: 33
Practicals: 33
Projects: 33

Total number of student/tutor contact hours: 66
Expected student learning hours: 33
Total contact and learning hours: 99

The modules will be delivered as follows;

- In weekly, 2-hour lectures, to include the viewing of relevant extracts on video. Where possible the experience of the module will include attending live performances.
- Through reading the relevant texts from the Indicative Reading list.

The Teaching and Learning of Critical Studies

In this second year Critical Studies students question much more consciously than previously their capacity in the academic skills of critical thinking, discussion and debate, reflection, writing, presentation, analysis, interpretation and evaluation. The pursuit of dance subject knowledge centres on the acquisition, by the student, of a broader and deeper understanding of the technical and stylistic development and content of Ballet (RA2003 – semester one) and Contemporary Dance (RA2007 – semester two). These studies enhance the students capacity for dance execution and expression in the work they are engaged in within Dance Technical Studies and Choreographic Studies. Students are expected to develop the ability to identify, apply and adapt particular generic styles and approaches to their practice and performance. Gaining knowledge and understanding of the comparisons, contrasts, similarities and overlap between Ballet and Contemporary Dance are also a key feature. Students learn to speak and write about these things.

It is central to this programme that, through the acquisition of knowledge of academic conventions and skills that can be applied to any subject area, the student is able to continue into other and more advanced areas of education. This is particularly important given the brevity of a dancer's dancing life. Those training to be artists (and specifically dance artists, not least because of the shortness of their careers) enter an area of employment risk from which it is impossible fully to protect them. Nonetheless, the Critical Studies aspect of the curriculum is designed to go some way to providing such protection. It particularly does so through providing the opportunity for the student to access other areas of education and employment. This will be necessary after the period of, in most cases, not more than fifteen years during which the performer can expect to earn a living through dancing.

16. Assessment methods and how these relate to testing achievement of the intended learning outcomes

Assessment Criteria are listed in the Rambert School Statement of Assessment.

Assessment Weighting

Written assignment 100%

Half of the 100% mark relates to the knowledge and understanding of the academic method demonstrated. The other half relates to dance subject knowledge demonstrated.

The written assignment consists of an essay of 2000 words, or equivalent document.

**University of Kent at Canterbury
Rambert School**

FDA in Ballet and Contemporary Dance

RA 2004-8

1. Title of the Module

Choreography and Performance Practice (RA2004-8)

2. Department responsible for the management of the module

Rambert School

3. Start Date of the Module

September 2007

4. Number of student expected to take the module

35

5. Modules to be withdrawn on the introduction of this proposed module and the consultation with other relevant Departments and Faculties regarding the withdrawal

None

6. Level of the Module

I

7. Number of Credits

20

8. Which term(s) the module is to be taught in

Semesters Three and Four

9. Prerequisite and co-requisite modules

Those of earlier semesters

10. The programme of study to which the module contributes

FDA in Ballet and Contemporary Dance

11. The intended subject specific learning outcomes and their relationship to programme learning outcomes:

On successful completion of this module, students will be able to demonstrate the ability:

1. to choreograph and bring to public performance, in a theatre, personal and unique works of between three and fifteen minutes which show clear evidence of the attempt to deal with, if they do not accomplish, their intention; (and/or)
2. to contribute to such choreographic product through improvisation or building movement out of material provided by a choreographer or director. (and/or)
3. to contribute to such choreographic product through sympathetic rehearsal behavior and expressive capacity in performance while fulfilling in the more traditional role of the dance artist who brings finished movement material to life in performance.

The degree of accomplishment as concerns the above outcomes will admit a degree of discipline short-coming. However, it will satisfy the requirements articulated in 16 below. Modules that follow this one will cause these short-comings to be overcome.

12. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

The following outcomes are all consonant with and integrated within the teaching of the programme learning outcomes:

Students will be able to demonstrate:

44. critical, analytical and physical skills in relation to practical applications;
45. creative and imaginative skills as shown through the realisation of subject specific work and knowledge based tasks;
46. communication in a variety of performance media;
47. reflexive, critical and independent thinking;
48. sustaining concentration and focus, in various categories of application, for extended periods;
49. awareness of inter-disciplinary approaches to study;
50. understanding of group dynamics and an ability to implement them in practical contexts;
51. handling creative, personal and interpersonal issues;
52. negotiation and pursuing goals; dealing with success and failure with others;
53. managing personal workloads; the staging of timing within projects; meeting deadlines.

13. Synopsis of the Curriculum

This module involves both dance-making and the exploitation of choreographed dance material by the performer. It is grounded in a method adopted by Rambert School and found to be effective over the some twenty years of its provision. Within this method choreographic sophistication arises out of the central process of learning to dance and out

of expertise as a dancer at a professional level. The learning process is largely one of the discovery of a personal dance-making and dance-realising voice.

13.1 Essential Content¹⁶

Below are listed six areas of focus towards which the student is directed. Under each of these headings is given an indication of the level of teaching and learning within this module and phase of study.

Interest of Subject Matter

It will be evident in the work itself that the subject matter serves a thought-out purpose.

Expressive Range

It will be evident from the work itself that the expressive range employed serves the subject matter.

Musicality

Music or sound will successfully serve the subject matter in question and the expressive the range sought. It will be treated with sensitivity in respect of its own structure and quality.

Theatricality

Theatrical devices will serve the subject matter in question and the expressive range sought. These devices will thus be employed as means rather than ends.

Use of Space

The use of space will be well thought-out, appropriate, evident and to some degree successful.

Use of Time

The use of time will be well thought-out, appropriate, evident and to some degree successful.

13.2 Procedural Content

¹⁶ 'Essential Content' is conceived as the most significant and crucial knowledge that the student acquires. Sometimes this knowledge can be learned directly. However, often it is acquired through 'Procedural Content' understood as the means that primarily provides the process through which that knowledge is gained.

Students are introduced to choreographic material and performance practices, methods and approaches through lectures, and workshops given by resident staff but also by guests from the profession and through taking part in the work of their peers. Study then focuses upon this the student's own progress as informed by this material. The central question determining the student's focus is "what am I trying to do".

Through one-to-one interviews with the module leader the student is encouraged and guided towards questions like those in the following indicative list which generate the procedural content of this module:

1. How does the choreographic material and performance practices you are being introduced to relate to you?
2. How can you use this information?
3. What are you trying to accomplish as a;
Choreographer?
Dance Artist?
4. What do you have to say through your work?
5. What aspects of the lectures/workshops have you been able to integrate into your everyday practice?
6. What are the points that particularly refer to your choreography/performance practice, thought processes, personal philosophy or future aspirations?

14. Indicative Reading List

Essential Reading

Acocella, J. Mark Morris. New York: Noonday, 1995.
Bloom, L.A. & Chaplin, L.T. The Intimate Act of Choreography
Burt, R. Alien Bodies. London: Routledge, 1998.
Humphrey, D. The Art of Making Dances. New York: Grove Press, 1959.
Macaulay, A. Mathew Bourne. London: Faber and Faber, 1999.

Recommended Reading

Anderson, J. Art Without Boundaries. London: Dance Books, 1997.
Beaumont, C. Michal Fokine and his Ballets. London: Dance Books. 1996.
Kavanagh, J. The Life of Frederick Ashton. London: Faber and Faber, 1986.
Kirsty, D. George Balanchine. Minneapolis: Lerner Publications, 1996.
Laban, R. A Life For Dance. London: Dance Books, 1975.
Thorpe, E. Kenneth MacMillan, London: Hamish Hamilton, 1985.
Acocella, J. Mark Morris. New York: Noonday, 1995.
Bloom, L.A. & Chaplin, L.T. The Intimate Act of Choreography
Burt, R. Alien Bodies. London: Routledge, 1998.
Humphrey, D. The Art of Making Dances. New York: Grove Press, 1959.
Macaulay, A. Mathew Bourne. London: Faber and Faber, 1999.

15. Teaching and Learning Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Teaching and Learning Hours; (a minimum of)

Dance Technical Classes: 72

Practise: 30

Total number of student/tutor contact hours: 72

Expected student learning hours: 30

Total contact and learning hours: 102

From the second year students exercise a degree of choice in their approach to Choreographic Studies. They may direct their attention towards learning to make dance works as a choreographer.

Nonetheless, it may be the case that individual students may not wish to take up this option. They may rather wish to contribute to the process of making dances through improvisation and/or through the development of movement material provided to them by a choreographer.

A final alternative choice is also open to students. They may direct their attention upon discovering and developing themselves in the more traditional role of the dance artist who is primarily concerned with bringing finished movement material to life; first in rehearsal and then in performance. In this role the dancer, while ideally acting as a responsive and inspiring collaborator in relation to the choreographer, does not otherwise contribute to the creation of movement material. Attention, for students who wish to develop in this way, is on the provisions of greater knowledge of what is important in the choreographic material to be danced and how to exploit this. Study of this kind provides a greater level of sophistication in performance through making possible more informed interpretations of choreographed material.

From all the above perspectives, in the second year, Choreographic Studies becomes a more creative, rather than largely imitative, process.

16. Assessment methods and how these relate to testing achievement of the intended learning outcomes

Assessment Criteria are listed in the Rambert School Statement of Assessment.

Assessment Weighting

Continuous Practical Assessment 60%

Assessment is partially through the continuous evaluation of the student's contribution to performance.

In this area assessment criteria relate to the individual student's overall contribution to the creation of new work. This may be as choreographer, one who contributes movement material under the direction of a choreographer as a performer in any combination of these roles.

Students will, at the beginning of this third semester, agree through which of these roles, or through which combination of them they wish to be assessed.

Essay or Presentation 40%

Assessment is additionally by essay (2000 words), equivalent document or presentation. This will analyse and evaluate the process through which the student has contributed to performance.

Assessment criteria will be consonant with that associated in this degree programme within Critical Studies and specifically at the level set out in RA2003.

**University of Kent at Canterbury
Rambert School**

FDA in Ballet and Contemporary Dance

RA 2005

1. Title of the Module

Advanced Ballet (RA2005)

2. Department responsible for the management of the module

Rambert School

3. Start Date of the Module

September 2007

4. Number of student expected to take the module

35

5. Modules to be withdrawn on the introduction of this proposed module and the consultation with other relevant Departments and Faculties regarding the withdrawal

none

6. Level of the Module

I

7. Number of Credits

20

8. Which term(s) the module is to be taught in

Semesters Four

9. Prerequisite and co-requisite modules

Those of earlier semesters

10. The programme of study to which the module contributes

FDA in Ballet and Contemporary Dance

11. The intended subject specific learning outcomes and their relationship to programme learning outcomes:

On successful completion of the module students will:

6. be accomplished in complex exercises of technical and physical endurance and will be able to perform with strength and ease;
7. perform adage with suppleness and control when passing from one pose to another in an harmonious movement with a graceful and generous feeling for line;
8. be competent in pirouettes of a more complex nature, performing them with an accurate spot, the correct amount of impetuous and control on the finishes;
9. be knowledgeable with the vocabulary at this stage and will perform it with technical accuracy, flow of movement and strong dynamics;
10. be able to dance with stamina and a high jump in grande allegro together with a light, soft controlled landing;
11. be able to perform as a corps de ballet with technical precision, clean line, musical phrasing and a secure grasp of the style required.

12. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

The following outcomes are all consonant with and integrated within the teaching of the programme learning outcomes:

Students will be able to demonstrate:

54. critical, analytical and physical skills in relation to practical applications;
55. creative and imaginative skills as shown through the realisation of independent subject specific skill and knowledge based tasks;
56. communication in a variety of performance media;
57. reflexive, critical and independent thinking;
58. sustaining concentration and focus, in various categories of application, for extended periods;
59. awareness of inter-disciplinary approaches to study;
60. understanding of group dynamics and an ability to implement them in practical contexts;
61. handling creative, personal and interpersonal issues;
62. negotiation and pursuing goals; dealing with success and failure in working with others;
63. managing personal workloads; staging of timing within projects; meeting deadlines.

13. A Synopsis of the Curriculum

13.1 Essential Content¹⁷

¹⁷ 'Essential Content' is conceived as the most significant and crucial knowledge that the student acquires. Sometimes this knowledge can be learned directly. However, often it is acquired through 'Procedural Content' understood as the means that primarily provides the process through which that knowledge is gained.

All the work of the programme is characterised by a carefully phased approach. These phases are shown in the table below.

<u>Phases</u>	
<u>Study is at in following phases:</u>	
Phase 1	Introductory (semester one)
Phase 2	Elementary (semester two)
Phase 3	Pre-Advanced (semester three)
Phase 4	Advanced (semester four)

This approach is particularly appropriate in the teaching and learning in Dance Technical Studies (modules dealing with Ballet and Contemporary Dance training) because they are accomplished through a spiral curriculum. This is to say that specific areas, themes and families of movement and individual positions and movements are visited many times and in many cases on every day. Thus, for example, pliés must be studied and practised during every day in the expectation that through this the student will improve. This revisiting of areas of study may involve an increase in difficulty, complexity, diversity and quantity but it need not always do so. A simple plié exercise can be as difficult and trying as a very complex one to the sophisticated dancer because that sophistication is applied to it.

Six main areas of focus, to which the student is directed, accompanied by sub-headings; are given in the first list below. In the list that follows are given characteristics specifically of concern within this module and phase of study.

Movement Quality

- co-ordination
- flow
- line
- dynamics

Musicality

- rhythmic awareness
- musical awareness
- musical dynamics
- musical phrasing

Stage Presence

- eye line
- confidence

- grasp of appropriate style
- dramatic sense

Commitment, Empathy and Co-operation

- consistency of attendance (100% attendance and punctuality is expected except for bona fide reasons)
- level of concentration
- attitude to the learning of oneself and others
- attitude to the teacher
- attitude to other students

Dance Technical Ability

as concerns the use of

- feet
- legs
- torso
- arms
- head
- the full body in stillness, moving on place and moving across space.

The list below gives indicative characteristics which are the specific focus of teaching and learning within this module and phase.

Advanced Phase

(fourth semester)

Advanced

(Semester Four)

Movement Quality

good movement quality at the stage of learning reached,

Musicality

command of musical accuracy, phrasing and dynamics,

Presence

a manifest power of projection,

Commitment, Empathy and Co-operation

characteristics indicative of this area of accomplishment to the level given for earlier modules while additionally showing a supportive attitude to the teacher,

Dance Technical Ability

an accomplished level of proficiency in most areas of the genre.

13.2 Procedural Content

Central to the English tradition of classical ballet, based on the purity of line and clarity of movement, with precise footwork and a strong use of epaulement. A lightness and speed of transference of weight with a fluid and lyrical quality in all Ports de Bras and use of the upper body. Influenced over the decades by the Russian, (Vaganova); Italian (Cecchetti); French and Danish (Bournonville) schools and constantly developed to suit the English physique and temperament, and to achieve an excellence by the third year to compete in the international dance world.

Barre work with advanced development and consolidation of:

Correct stance and placement

Continuing accurate weight placement during balances

Transference of weight, more exercises on demi-pointe, balances in open positions

Accuracy of alignment and consolidation of croise, efface and ecarte.

Advancing and continuing to encourage work ethos.

Longer and more complicated exercises. Consolidating the reversing of exercises.

Consolidating the concept of a half hour barre, half hour centre practise, half hour of allegro as the format of the class.

Introducing the students to memorising the whole of class by the final lesson of the week.

Vocabulary includes:

Demi and full plies in all positions with various counts, balances and port de bras.

Tendus, glisses and battement jettes in all positions with various port de bras, counts, transfers of weight and changes of direction.

Rond de jamb a terre and en l'air in differing counts with port de bras.

Frappe in all positions, a terre, en l'air, singles doubles and triples.

Introduce Flic Flacs.

Fondus and double fondues in all positions and on demi pointe

Grand battements in all positions with port de bras and rises.

Developpes in all positions with port de bras, rises and transfers, fouette and rotation.

Stretching on the barre, student's choice of position.

Consolidation of grand battements en cloche and developpe.

Centre work focuses on:

A continued development of the work covered in first year, longer and more complicated exercises. Introducing the reversing of more complex exercises. Consolidation of focus and communication.

Vocabulary includes:

Adage and port de bras of greater complexity and refinement of movement material.

Pirouettes, en dehors, en dedans and from the corner travelling. Increasing the number of turns (ladies on pointe).

Allegro, a development of the four forms, 2 to 2, 2 to 1, 1 to 1, 1 to 2 in their various guises.

The students reversing allegros for themselves

Building on the complexity of batterie and requiring students to beat an already learnt allegro.

Grand allegro building in complexity. Men - Learning double Saut de basques, double assembles en tournant and consolidating single and double tours en l'air. Ladies – study of cabriole/temps de fleche/jete elances/fouette rounds de jambe.

Manege building in complexity.

Exploring the technique of grand pirouettes.

14. Indicative Reading Lists

Essential Reading

Karsavina T. Classical Ballet – The Flow of Movement, London, Adam and Charles Black 1962.

De Valois N. Invitation of the Ballet, London, John Lane, The Bodley Head, 1937.

Recommended Reading

Bland, A. and Percival J. Men Dancing. London: Weidenfield and Nicolson, 1984.

Clarke M. Dancers of Mercury, London, Adam and Charles Black, 1962.

Clark, M and Crisp, C. Ballerina. London: BBVC Books, 1987.

De Valois N. Come Dance with Me, London, Hamish Hamilton, 1937.

15. Teaching and Learning Methods including the nature and number of contact hours and the total study hours which will be expected of students and how these relate to achievement of the intended learning outcomes

Teaching and Learning Hours; (a minimum of)

Dance Technical Classes: 187

Practise: 30

Total number of student/tutor contact hours: 187

Expected student learning hours: 30

Total contact and learning hours: 217

This module continues to build on the technical and artistic standards achieved in earlier semesters and to work towards an advanced level of knowledge and performance.

In addition to their five separate ballet classes per week of one and a half hours each for men and women, the students will have two pas de deux classes of three hours a week, two solos classes of one hour each, separate for the men and women, one repertory class for the women and one coaching class for the men of one hour each per week.

16. Assessment methods and how these relate to testing achievement of the intended learning outcomes

Assessment Criteria for this subject and phase are given in the Rambert School Statement of Assessment Criteria.

Assessment is achieved employing an integrated system of processes, which are also processes of teaching and learning, through which the student progresses and the marker/teacher is able to witness and confirm this progression.

In this module these processes include;

Five times weekly technique classes, twice weekly pas de deux classes, a single summative 'observed class' (watched by a panel of staff and conducted once a semester) and a single performances of solos (watched by a panel of staff, students and invited guests and conducted at the end of each term).

In the sense that these processes form an ongoing and integrated system of teaching and learning all assessment is continuous and practical.

Marks, written comment and a formal interview focusing on student progression and the assessment mark awarded in respect of this are given at the end of each semester.

**University of Kent at Canterbury
Rambert School**

FDA in Ballet and Contemporary Dance

RA 2006

1. Title of the Module

Advanced Contemporary Dance (RA2006)

2. Department responsible for the management of the module

Rambert School

3. Start Date of the Module

September 2007

4. Number of student expected to take the module

35

5. Modules to be withdrawn on the introduction of this proposed module and the consultation with other relevant Departments and Faculties regarding the withdrawal

none

6. Level of the Module

I

7. Number of Credits

20

8. Which term(s) the module is to be taught in

Semesters Four

9. Prerequisite and co-requisite modules

Those of earlier semesters

10. The programme of study to which the module contributes

FDA in Ballet and Contemporary Dance

11. The intended subject specific learning outcomes and their relationship to programme learning outcomes:

On completion of this module, students will be able to:

1. demonstrate at an advanced level, speaking in terms of professional education and training and the Essential Content and Procedural Content listed below, through class room exercises and solo material, movement quality, musicality, stage presence, commitment, helpfulness and co-operation and dance technical ability within the genre of Contemporary Dance.

2. make evident, at an advanced level, within this demonstration an informing presence of the effects of Ballet training.

3. show distinct signs of individual and unique potential particularly in term of movement quality, musicality, presence and dance physicality at an intermediate level.

12. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

The following outcomes are all consonant with and integrated within the teaching of the programme learning outcomes:

Students will be able to demonstrate:

64. critical, analytical and physical skills in relation to practical applications;
65. creative and imaginative skills as shown through the realisation of independent subject specific skill and knowledge based tasks;
66. communication in a variety of performance media;
67. reflexive, critical and independent thinking;
68. sustaining concentration and focus, in various categories of application, for extended periods;
69. awareness of inter-disciplinary approaches to study;
70. understanding of group dynamics and an ability to implement them in practical contexts;
71. handling creative, personal and interpersonal issues;
72. negotiation and pursuing goals; dealing with success and failure in working with others;
73. managing personal workloads; staging of timing within projects; meeting deadlines.

13. A Synopsis of the Curriculum

13.1 Essential Content¹⁸

All the work of the programme is characterised by a carefully phased approach. These phases are shown in the table below

¹⁸ 'Essential Content' is conceived as the most significant and crucial knowledge that the student acquires. Sometimes this knowledge can be learned directly. However, often it is acquired through 'Procedural Content' understood as the means that primarily provides the process through which that knowledge is gained.

<u>Phases</u>	
<u>Study is in the following phases:</u>	
Phase 1	Introductory (semester one)
Phase 2	Elementary (semester two)
Phase 3	Pre-Advanced (semester three)
Phase 4	Advanced (semester four)

This approach is particularly appropriate in the teaching and learning in Dance Technical Studies (modules dealing with Ballet and Contemporary Dance training) because they are accomplished through a spiral curriculum. This is to say that specific areas, themes and families of movement and individual positions and movements are visited many times and in many cases on every day. Thus, for example, pliés must be studied and practised during every day in the expectation that through this the student will improve. This revisiting of areas of study involves an increase in difficulty, complexity, diversity and quantity. A simple plié exercise can be as difficult and trying as a very complex one to the sophisticated dancer because that sophistication is applied to it.

Six main areas of focus, to which the student is directed, accompanied by sub-headings; are given in the first list below. In the list that follows are given characteristics specifically of concern within this module and phase of study.

Movement Quality

- co-ordination
- flow
- line
- dynamics

Musicality

- rhythmic awareness
- musical awareness
- musical dynamics
- musical phrasing

Stage Presence

- eye line
- confidence
- grasp of appropriate style
- dramatic sense

Commitment, Empathy and Co-operation

- consistency of attendance (100% attendance and punctuality is expected except for bona fide reasons)
- level of concentration
- attitude to the learning of oneself and others
- attitude to the teacher
- attitude to other students

Dance Technical Ability

as concerns the use of

- feet
- legs
- torso
- arms
- head
- the full body in stillness, moving on place and moving across space.

The list below gives indicative characteristics which are the specific focus of teaching and learning within this module and phase.

Advanced Phase

(fourth semester)

Advanced

(Semester Four)

Movement Quality

good movement quality at the stage of learning reached,

Musicality

command of musical accuracy, phrasing and dynamics,

Presence

a manifest power of projection,

Commitment, Empathy and Co-operation

characteristics indicative of this area of accomplishment to the level given for earlier modules while additionally showing a supportive attitude to the teacher,

Dance Technical Ability

an accomplished level of proficiency in most areas of the genre.

13.2 Procedural Content

Work focuses upon

Floor Work

Principles of contraction and release further explored, combined with release and fall

Percussive spasmic contractions explored

Spiral combined with contraction (percussive spasmic)/release principal introduced

All sitting position further explored, transitions between them emphasised and release and fall added as motivation for movement sequences

(Once spasmic contraction have become strong enough to move the body they can be augmented in power again to take on a percussive quality.)

Standing Centre and Moving Centre Work

Combined use of all of, and use of falls to floor and floor work with;

- Parallel positions of the legs and feet
- Turned in positions of the legs and feet
- Back curves
- Falls as transitions
- Tension release

The Theme of Haragi theory and Tai Chi theory

This area of movement explores the use of energy as a motivational and centring principle as introduced in Robert Cohan's work. Haragi is the system used in oriental marital art in which energy awareness, through the relation of this to the centre of energy, leads to power and integration in movement. (Hara = centre, Gi = Ki = energy).

14. Indicative Reading Lists

Leschaeye, J. The Dancer and the Dance. New York: Marion Boyars, 1985.

Klosty, J. Merce Cunningham. New York: Saturday Review Press, 1975.

Wigman, M. The Language of the Dance. London: MacDonal and Evans, 1966.

15. Teaching and Learning Methods including the nature and number of contact hours and the total study hours which will be expected of students and how these relate to achievement of the intended learning outcomes

Teaching and Learning Hours; (a minimum of)

Dance Technical Classes: 187

Practice: 30

Total number of student/tutor contact hours: 187

Expected student learning hours: 30

Total contact and learning hours: 217

This module is designed at an advanced level of dancing within the genre of Contemporary Dance. Through this module the student will be able to continue with pre-professional and professional levels of study of this genre through the remaining three semesters of study. The student begins to engage with greater diversity, range, and complexity of movement material than was the case in earlier modules dealing with this genre.

16. Assessment methods and how these relate to testing achievement of the intended learning outcomes

Assessment Criteria for this subject and phase are given in the Rambert School Statement of Assessment Criteria.

Assessment is achieved employing an integrated system of processes, which are also processes of teaching and learning, through which the student progresses and the marker/teacher is able to witness and confirm this progression.

In this module these processes include;

Five times weekly technique classes, twice weekly pas de deux classes, a single summative 'observed class' (watched by a panel of staff and conducted once a semester) and a single performances of solos (watched by a panel of staff, students and invited guests and conducted at the end of each term).

In the sense that these processes form an ongoing and integrated system of teaching and learning all assessment is continuous and practical.

Marks, written comment and a formal interview focusing on student progression and the assessment mark awarded in respect of this are given at the end of each semester.

**University of Kent at Canterbury
Rambert School**

FDA in Ballet and Contemporary Dance

RA 2007

1. Title of the Module

The Technical and Stylistic Development of Contemporary Dance (RA2007)

2. Department responsible for the management of the module

Rambert School

3. Start Date of the Module

September 2007

4. Number of student expected to take the module

35

5. Modules to be withdrawn on the introduction of this proposed module and the consultation with other relevant Departments and Faculties regarding the withdrawal

none

6. Level of the Module

I

7. Number of Credits

10

8. Which term(s) the module is to be taught in

Semesters One

9. Prerequisite and co-requisite modules

Those of earlier semesters

10. The programme of study to which the module contributes

FDA in Ballet and Contemporary Dance

11. The intended subject specific learning outcomes and their relationship to programme learning outcomes:

On completion of this module the student will be able to;

1. demonstrate a working knowledge and understanding of the essential principles and movement characteristics of the Modern Dance techniques associated with Martha

Graham, Doris Humphrey and Jose Limon, Merce Cunningham and Eric Hawkins as these inform the Contemporary Dance styles of today.

2. demonstrate how these Modern Dance techniques are mixed and synthesized in the Contemporary Dance of today in a dance technical sense.

3. demonstrate how the Modern Dance techniques in question are mixed and synthesized in the Contemporary Dance of today in choreography and performance.

12. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

The following outcomes are all consonant with and integrated within the teaching of the programme learning outcomes:

Students will be able to demonstrate:

- 74. critical, analytical and physical skills in relation to practical applications;
- 75. creative and imaginative skills as shown through the realisation of independent subject specific skill and knowledge based tasks;
- 76. communication in a variety of performance media;
- 77. reflexive, critical and independent thinking;
- 78. sustaining concentration and focus, in various categories of application, for extended periods;
- 79. awareness of inter-disciplinary approaches to study;
- 80. understanding of group dynamics and an ability to implement them in practical contexts;
- 81. handling creative, personal and interpersonal issues;
- 82. negotiation and pursuing goals; dealing with success and failure in working with others;
- 83. managing personal workloads; staging of timing within projects; meeting deadlines.

13. A Synopsis of the Curriculum

13.1 Essential Content¹⁹

As concerns the study of academic conventions and skills six main areas of focus, to which the student is directed are given in the first list below. In the list that follows are given characteristics specifically of concern within this module and phase of study.

¹⁹ 'Essential Content' is conceived as the most significant and crucial knowledge that the student acquires. Sometimes this knowledge can be learned directly. However, often it is acquired through 'Procedural Content' understood as the means that primarily provides the process through which that knowledge is gained.

Critical Thinking,
Discussion and debate,
Reflection,
Writing,
Presentation,
Analysis,
Interpretation,
Evaluation.

The capacity to make use of the academic method is addressed providing levels of accomplishment such that:

Critical Thinking

Students should demonstrate confidence and skill in the capacity to identify and then clarify problems and situations that arise in their Critical, Dance Technical and Choreographic Studies. They should begin to expand their thought such that they can place the relevance of these three categories of study within the professional practice of them.

Discussion and debate

Students should demonstrate confidence and skill in talking about such problems and situations and defending or questioning positions taken in relation to them. They should demonstrate a developing knowledge of the stylistic and technical demands of their profession.

Reflection

Students should demonstrate confidence and skill in the ability to examine their work, the problems and potential of their bodies in relation to the work and the state of the profession in general as a business, an art form and a range of activity highly demanding upon the mental and physical resources of its practitioners.

Writing

Students should demonstrate confidence and skill in exploring and developing their potential in the field of writing and particularly in writing about dance and its technical and stylistic requirements dealing creatively with academic conventions.

Presentation

Students should demonstrate confidence, skill, imagination and originality in the development of presentation skills and the use of such skills as a means of extending their knowledge and of communication with others.

Analysis

Students should demonstrate confidence and skill in breaking down and investigating problems or situations as these concern the academic study of the stylistic and technical requirements of dance, production and choreography and creativity. Analysis of

choreography should demonstrate knowledge of the stylistic and technical developments of dance styles that have emerged during the history of the genres they are studying.

Interpretation

Students should demonstrate confidence and skill in working towards understanding such things as the rationale of their degree programme and particularly the interrelation between Critical Studies and the other aspects of the course, especially the artistic orientation and the areas of emphasis within their technical dance studies. Thought, writing and analysis, that makes use of studies during this second year concerning technical and stylistic developments, should contribute to the recognition of the meanings and/or intentions of choreographed works.

Evaluation

Students should demonstrate confidence and skill in discriminating between what is more, less or even of little significance, in their daily academic and dance technical work in the stylistic and technical conventions and various styles of dance which are taken up, and in the making and production of choreography. They should show an evaluative understanding, deepened over that of the previous two stages of work, of those areas of their studies which have significant application to their personal development as dancers. They should begin to apply these with greatest rigour given their personal potential strengths and weaknesses.

13.2 Procedural Content

In Semester 2, the teaching of critical studies shifts to examine contemporary dance from a historical perspective, to encourage students to fully understand its roots, the development of its differing techniques, and the inter-relationship between technical and choreographic development.

Students will particularly explore the impact and influence of the following:

- The shapers of early modern dance in the USA: Duncan, Fuller, Ruth St Denis and Ted Shawn
- The second generation to emerge from Denishawn: Doris Humphrey (and thence Jose Limon), Charles Weidman and Martha Graham
- Early developments in Germany: Mary Wigman, Rudolf Laban and Kurt Jooss
- Eric Hawkins and release techniques
- Merce Cunningham and John Cage
- The impact of Graham, Cunningham and Humphrey/Limon techniques upon contemporary dance, and indeed their own training
- Post-modernism: 1960's USA. Yvonne Rainer, Trisha Brown, David Gordon, Lucinda Childs.

The semester concludes with an examination of the current dance scene in the UK, reflecting on the influences of the above artists.

It is expected that at this stage basic academic procedural knowledge will underpin the students' approach to lectures, research and written work, and that the emerging development of analytical and evaluative skills will also be in evidence. Students may choose from a diverse selection of subject matter and are encouraged to examine their chosen topic in some depth, by using primary and secondary sources to present a careful analysis of the issues.

14. Indicative Reading Lists

1 Essential Reading

Banes, Terpsichore in Sneakers. Boston: Houghton Mifflin, 1980

De Mille, A. Martha. New York: Vintage, 1991.

Partsch-Bergsoh, I. Modern Dance in Germany and the United States. London: Harcourt, 1994.

Wigman, M. The Mary Wigman Book. Middletown: (Conn): Wesleyan, 1978.

2 Recommended Reading

Anderson, J. Art Without Boundaries. London: Dance Books, 1997.

Graham, M. Blood Memory. New York: Doubleday, 1991.

Hawkins, E. The Body is a Clear Space.

Klosty, J. Merce Cunningham. New York: Saturday Review Press, 1975.

Shelton, S. Ruth St. Denis. Austin: University of Texas Press, 1981.

Siegel, M. B. Days on Earth. New Haven: Yale University Press, 1987.

Terry, W. Ted Shaun. New York: 1976.

15. Teaching and Learning Methods including the nature and number of contact hours and the total study hours which will be expected of students and how these relate to achievement of the intended learning outcomes

Teaching and Learning hours: (a minimum of)

Lectures: 33

Practicals: 33

Projects: 33

Total number of student/tutor contact hours: 66

Expected student learning hours: 33

Total contact and learning hours: 99

The modules will be delivered:

- In weekly, 2-hour lectures, to include the viewing of relevant extracts on video. Where possible the experience of the module will include attending live performances.
- Through reading the relevant texts from the Indicative Reading list.

The Teaching and Learning of Critical Studies

In this second year Critical Studies students question much more consciously than previously their capacity in the academic skills of critical thinking, discussion and debate, reflection, writing, presentation, analysis, interpretation and evaluation. The pursuit of dance subject knowledge centres on the acquisition, by the student, of a broader and deeper understanding of the technical and stylistic development and content of Ballet (RA2003 – semester one) and of Contemporary Dance (RA2007 – semester two). These studies enhance the students' capacity for dance execution and expression in the work they are engaged in within Dance Technical Studies and Choreographic Studies. Students are expected to develop the ability to identify, apply and adapt particular generic styles and approaches to their practice and performance. Gaining knowledge and understanding of the comparisons, contrasts, similarities and overlap between Ballet and Contemporary Dance are also a key feature. Students learn to speak and write about these things.

It is central to this programme that, through the acquisition of knowledge of academic conventions and skills that can be applied to any subject area, the student is able to continue into other and more advanced areas of education. This is particularly important given the brevity of a dancer's dancing life. Those training to be artists (and specifically dance artists, not least because of the shortness of their careers) enter an area of employment risk from which it is impossible fully to protect them. Nonetheless, the Critical Studies aspect of the curriculum is designed to go some way to providing such protection. It particularly does so through providing the opportunity for the student to access other areas of education and employment. This will be necessary after the period of, in most cases, not more than fifteen years during which the performer can expect to earn a living through dancing.

16. Assessment methods and how these relate to testing achievement of the intended learning outcomes

Assessment Criteria are listed in the Rambert School Statement of Assessment.

Assessment Weighting

Written assignment	100%
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Half of the 100% mark relates to the knowledge and understanding of the academic method demonstrated. The other half relates to dance subject knowledge demonstrated.

The written assignment consists of an essay of 2000 words or equivalent document.

Section 2

ACADEMIC CONVENTIONS

SECTION A: ACADEMIC CONVENTIONS

INTRODUCTION

In this section of the Programme Handbook you will find the following information:

Academic Offences

Plagiarism
Collusion
Penalties

How to Reference

How to present a Bibliography
Presentation of Written Work

Some Examples

Referencing
A Bibliography
Presentation of Work

It is essential that you take note of what is written. Failure to adhere to academic conventions regarding referencing, bibliographies and the presentation of written work can affect your mark.

It is essential that the ideas, words and work of others be properly acknowledged. Failure to do so is an academic offence.

ACADEMIC OFFENCES

Plagiarism

Plagiarism is defined as presenting someone else's work as your own. Work means any intellectual output, and typically includes text, data, images, sound and performance.

Any essays or dissertations submitted for any of the School's courses must be your own work and any passages quoted must be clearly marked and properly attributed to their authors. Failure to do so may be regarded as plagiarism and this, or copying from another student, will be treated as equivalent to cheating in a written examination and will result in the penalties (displayed on the notice board) being applied. Obviously much of your

writing will be inspired by what you have read, but you must not copy or paraphrase whole sentences or paragraphs of someone else's work without proper acknowledgment. If you are in any doubt over how to handle material in this way, make a point of consulting the Critical Studies Coordinator who will be very pleased to advise you how best to proceed. Please note the following:

- ❑ You must acknowledge work that draws on the words or ideas of anyone else.
- ❑ The source of all direct quotations must be acknowledged and referencing must conform to recognised academic conventions.
- ❑ You cannot present someone else's ideas as your own. Again, if used in an assignment in any way, the author and source must be acknowledged.
- ❑ You must list all sources of information in your bibliography/videography (e.g. texts, articles, journals, internet sources). If necessary you should add other sections (e.g. live performances, exhibitions).
- ❑ Taking or copying the work of others (ideas, movements etc.) and presenting it as your own choreographic work, also constitutes plagiarism.

The following examples are **not acceptable** without acknowledging the source but sometimes are thought to be:

- ❑ Changing some of the words or the order of the sentences (paraphrasing)
- ❑ Replacing odd or unusual words
- ❑ Adding filler words or phrases
- ❑ Changing headings
- ❑ Rephrasing sentences
- ❑ Removing sections
- ❑ Re-ordering sections

Collusion

Collusion occurs when two or more students work together to produce work (in whole or in part) for an assignment and the work is then presented for individual assessment.

This is not the same as when working on a collaborative or group assessment project where the intention is for students to work together.

Penalties

Academic offences are regarded with the utmost seriousness and penalties can be severe, including automatic failure of the work.

In this case you will be required to submit a new piece of work, and your mark will be capped at 40%.

HOW TO REFERENCE

The sources of information referred to in academic writing are becomingly increasingly varied. You need to make note of as much information as possible from sources used as part of your research. Some of the information may be unavailable in which case, make a note to that effect. If you use sources that are not listed here apply the basic principles in the best way you can. If in any doubt about what is written here then ask the Critical Studies Coordinator. The *Harvard* system should be used.

For direct quotations

- (i) the quotation may be preceded in the text by the author's name followed, in brackets, by the year of publication and the page number from the source from which the quotation was taken:

e.g. Smith says: *quotation* (1976, p.3)

- (ii) where appropriate, the quotation may be immediately followed by the author's name, the year of publication, the source and the page number, all in brackets:

e.g. ... it was believed that: *quotation* (Mazo, 1976, p.52)

- (iii) the quotation may be preceded by author, date and page number as follows:

e.g. Adair (1992, p.53) states *quotation*.....

- (iv) when the quotation is from a text where it is already included as a quotation, this should be acknowledged as follows:

e.g. Reid (1969, quoted in Smith, 1972, p.11) says ...*quotation*..

e.g. *quotation* (Reid, 1969 quoted in Smith, 1972, p.11)

For references that are not direct quotations (paraphrasing)

When referring to someone else's work, ideas, suggestions etc. without the reference being a direct quotation put the author's name followed by the date in brackets. You do not need to include the page number.

e.g. Banes (1977) tries to show how the development of post modern choreography....

For references to a chapter in an edited book

Give the name of the author of the particular chapter together with the editor's name and the date of publication. Again the page number should be quoted if the reference is in the form of a direct quotation:

e.g. Copeland (1983, in Adshead, 1988) suggests

e.g. Copeland (1983, in Adshead , 1988, p.3) says that ...*quotation*....

To differentiate between references to the same author in the same year

The suffixes a, b & c etc are added as necessary. The suffixes should also be used in the bibliography in order to distinguish the texts.

e.g. Curl (1986a) and Curl (1986b)

To make further references to sources identified earlier

i) the term ***ibid*** indicates a reference to the same source as the previous reference but if for a direct quotation, you must also include the page number:

e.g. Smith (*ibid*) adds that aesthetic experience would therefore.....

e.g. Smith (*ibid*, p.11) states.....*quotation*

e.g. Smith further states.....*quotation* (*ibid*, p.11)

ii) the term ***op cit*** identifies a reference to a source detailed earlier in the discussion but not the last one. It can be used as shown in the *ibid* examples above. Again, the page number should be cited for direct quotations.

To refer to a text with several authors:

For texts where there are several authors (i.e. more than two, for two authors it is usual to cite both) the term ***et al*** may be used:

e.g. Adshead et al (1988) state that in order to fully appreciate

For videos, live performances, television programmes, exhibitions, post performance, talks, interviews etc.:

Adapt the above examples to use for sources that are not written sources.

i) *video recordings*

e.g. Graham (in *Dancemakers*, 1992) explains her interest in.....

e.g. *Swan Song* (1989, *Summer Dance* 1994) demonstrates Bruce's concern for the human...

ii) *live performance:*

e.g. McGregor's use of technology in his latest work *Aeon* (Derby Dance Centre, 1999).....

iii) *for an exhibition:*

e.g. The striking use of colour by Diaghilev's designers is clearly evident in the original drawings for *Petrushka*, *Le Train Bleu* and *The Firebird* (Barbican Centre, 1997).

iv) *for a post performance talk*

e.g. Davies (*The Crucible*, Sheffield, 1996) stated that she often considers...

For information gained in interview, faxes and emails:

Use the same format as for books and other sources:

- e.g. quotation (Smith, 1999, Interview)
- e.g. quotation (Smith, 1998, fax)
- e.g. quotation (Smith, 2000, email)

For information from the internet:

Follow the format for written sources as closely as possible. Some information may not be available but you must include the name of the site; the full website address (sometimes referred to as the URL) and the date you accessed the information.

e.g. Le Grand (1991) states:

The quality and variety of professional dance to be seen in this country is outstanding and education work available to schools truly reflects that diversity.
(<http://www.ndta.org.uk/public/archive/dm.html>, 22/08/2003)

When inserting tables/diagrams/figures in the text:

- i) Tables, figures and diagrams inserted into the text must be numbered in the order they appear and given a title. If composed from your own research, then only the table and the title (and possibly the date) are required:

e.g. Table 5: Eating Patterns of First Year Students, NSCD, 1985 entry

- ii) Where the table, diagram or figure is taken from another source, then full credit must be given to the original author – in the same format as in the bibliography with the addition of the table/ figure/diagram number and title if different:

e.g. Figure 3: Achieving Correct Posture
(from Todd, M. (1968) **The Thinking Body**, Pennington NJ, Princetown Book Company, Figure 75, p. 212)

- iii) If you have adapted or altered a table/figure/diagram then say so:

e.g. Figure 3: Achieving Correct Posture
(adapted from Todd, M. (1968) **The Thinking Body**, Pennington NJ, Princetown Book Company, Figure 75, p. 212)

- iv) When referring to a table/figure/diagram inserted into the text, use the normal referencing system. For a table of your own just include the table number in brackets e.g. (Table 24). From another source then:

e.g. It is shown quite clearly that the normal posture (Figure 3, Todd, 1968) is.....

How to reference, paintings, sculptures and photographs in the text:

Each image should have a plate number, numbering up from 1 sequentially through the text.

In the case of paintings the plate number should be followed by the artist's name, the title of the picture (in italics or underlined), the date attributed to it, its medium and finally its dimensions. See the example below:



Plate 1 Marcel Duchamp, *Nude Descending a Staircase No. 2*, 1912, oil on canvas, 146 x 89 cm.

In the case of a photograph, the plate number should be followed by the photographer's name, the title of the photograph (in italics or underlined), the date attributed to it and the type of print. See the next example:



Plate 2 *Man Ray, Larmes, c. 1930, silver print*

In the case of a sculpture the plate number should be followed by the artist's name, the title of the sculpture (in italics or underlined), the date attributed to it, its medium and finally its dimensions. See the next example:

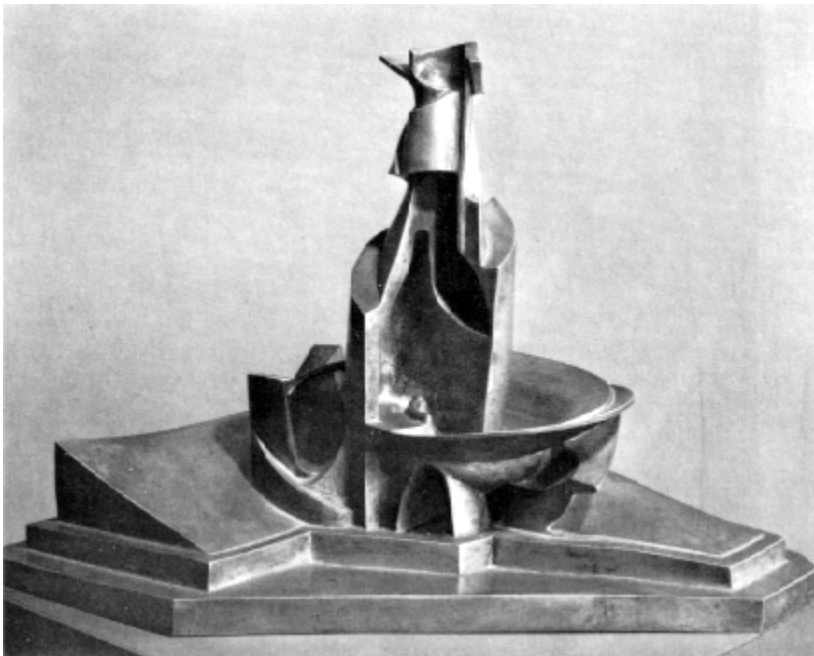


Plate 3 *Umberto Boccioni, Development of a Bottle in Space, 1912-13, bronze, h. 38 cm.*

List of Plates

There should be a list of the plates, in ascending numerical order (i.e. the order that they appear in the text) at the front of the essay, after the title page.

This list should include the information already given with the image as well as the place where the original resides (usually an art gallery or museum) and the source of the image (usually a book or perhaps a website) if you have not referred to the original directly.

The source of your information should be included in your bibliography and so in the list of plates you can simply give the author's name and the date of the publication or, the address of the web site and the date you visited it. See the example below for the images referenced above:

List of Plates

1. Marcel Duchamp, *Nude Descending a Staircase No. 2*, 1912,
oil on canvas, 146 x 89 cm.
Philadelphia Museum of Modern Art: The Louise And Walter Arensberg
Collection.
(Gaiger, 2003, p.72)
2. Man Ray, *Larmes*, c. 1930-1933,
silver print.
Jederman Collection N. A.
(Phillips, 1988, p.204)
2. Umberto Boccioni, *Development of a Bottle in Space*, 1912-13,
bronze, h. 38 cm.
The Museum of Modern Art, New York.
(Bozzolla and Tisdall, 1977, p.79)

HOW TO PRESENT A BIBLIOGRAPHY AND OTHER SOURCES

A bibliography should include all sources consulted whether you have used quotations and/or other material from them or not and should be presented at the end of the assignment. Separate headings should be used for different types of sources, for example:

- Text Books
- Journals
- Newspaper articles
- Videography for pre-recorded videos, off-air recordings and television programmes
- Electronic sources (Internet/CD Roms etc.)
- Live performances
- Exhibitions
- Interviews
- Post Performance Talks

Sources listed in your bibliography should be presented alphabetically of the author/choreographer/directors surname. You should state if the information is not available – for example, for a missing date put (date unknown)

Please note:

Where there are choices about the **style** of presentation, be consistent and do not change from one method of presentation to the other. There is no choice about the order in which information should be presented.

For books:

Author, (date of publication) title (in bold print or underlined), place of publication, publisher

e.g. Adair, C. (1992) **Women and Dance: Sylphs and Sirens**
London, The Macmillan Press Ltd.

For journals:

Author (date of publication) title of article (in italics or plain text and inverted commas)
journal title (in bold print or underlined), volume and edition, page numbers

e.g. Anthony, W (1995) *David Bintley in Stuttgart*, **The Dancing Times**
Vol. LXXXV, No. 1017, June 1995 pp. 891-893.

e.g. Daly, A. (1987) 'At Issue: Gender in Dance', TDR, 31,2, Spring, pp 22-24

Please note the abbreviation p. should be used when referring to a single page and pp. when referring to a number of pages i.e. pp.1-34.

For a chapter in an edited book:

Author, (date) title of chapter, editor's surname and initials (ed), title (in bold print or underlined), place of publication, publisher

e.g. Phelan, P. (1996) *Dance and the History of Hysteria*, Foster, S.L. (ed)
Corporealities: Dancing Knowledge, Culture and Power
London, Routledge

For articles in newspapers:

Author of article, (date of publication), title of article, title of newspaper (bold print or underlined), page numbers.

e.g. Eichenbaum, L. (1986) *The Friendship Forum*, **The Guardian**, p.8
& Orbach, S.

For a thesis or dissertation:

Author, (date of submission), title, level of degree, institution

e.g. Gonzalez-Hall, A, (1998) **Political Changes in Southern Spain with
Particular Reference to Contemporary
Choreographers**
BPA (Dance) dissertation, Northern School of
Contemporary Dance

For pre-recorded videos:

Choreographer/Producer (date) title (bold print or underlined), production company

e.g. Caplan, E & (1989) **Changing Steps**
Cunningham, M Cunningham Dance Foundation & La SEPT

For television programmes and/or off-air recordings:

If the title of the dance is different to the title of the programme, you should cite both titles as in the format for journal titles i.e.

Choreographer, (date of transmission), dance title (in italics or plain text and inverted commas), programme title (in bold print or underlined), transmitting company.

e.g. Houston, W. (1995) *Touched* in **Dance For The Camera 2**, BBC2, 8/2/95

If something is recorded (e.g. a dance, film etc) prior to the making of a programme and then included as part of it, then put that date in brackets and include the date of transmission of the programme at the end i.e.

Choreographer, (date of work), title, dance title (in italics or plain text and inverted commas) programme title (in bold print or underlined) programme producer/director, transmitting company, date of transmission

e.g. MacMillan, K. (1978) *Mayerling* in **Summer Dance**, Derek Bailey (director and editor), BBC2, 226/08/1995

For videos from the Learning Resource Centre:

Follow the above format as far as possible but if the full details are not available than add NSCD video collection and the catalogue number.

For live performances:

Choreographer (date of performance) title (in bold print or underlined), company/artists, venue

e.g. Jeyasingh, S (10/2/98) **Intimacies of the First Order**, Shobana Jeyasingh Dance Company, Warwick Arts Centre, University of Warwick.

For performances viewed as part of an event or festival, include the festival/event name

e.g. Newson, L (26/10/95) *Enter Achilles*, **Dance Umbrella**, DV8 Physical Theatre, Queen Elizabeth Hall, London

For exhibitions/interviews/post performance talks and other sources:

Include as much information as you can using the Harvard style as a guide.

e.g. Hepworth, B.(1988) **Barbara Hepworth Museum**, St. Ives, Cornwall.

e.g. Lightfoot, P. (1999) **Nederlands Dans Theater**, Post Performance Talk, Sadlers Wells Theatre, London, 16/6/99

e.g. Davies, S. (1995) **Sarah Rubidge in conversation with Siobhan Davies**

Pre- Performance Talk, Sadler's Wells, London,
26/10/95

For interviews

i) For interviews conducted by you face to face or by phone:

e.g. Butcher, R. (1998) **Taped Interview**
British Library, London, 10/12/98

e.g. Butcher, R. (1998) **Telephone Interview**, 22/12/98

For interviews conducted by someone else and observed by you:

Name of interviewee, (date), title, interviewer, place, date

e.g. Butcher, R. (1998) **In Interview with Carol Mitchell**, British Library,
London, 10/12/98

For Personal Communications – letters, faxes, emails etc.

Name of person communicated with, (date), type of communication

e.g. Alston, R. (1996) fax
Alston, R. (1996) email
Alston, R. (1996) letter

For Audio tapes /Compact Discs

Composer, name of artist, band, date of composition, title (bold print or underlined,
album number, production details, date of recording.

e.g. Amon, D. (1973) **Vive La Tranche**, UAS 29504, United Artists
Records,
(1973)

For Electronic Sources:

There is no commonly agreed way of citing electronic sources but for electronic journals,
you should use the Harvard system adding the complete address (URL) of the site. For
other sources use the Harvard system as a guideline including the author (if possible), the
date of publication/date the site was last updated and the date you visited the site. Include
the address of the source. i.e.

Author, (date of publication/last update) name of site, exact address (complete
URL/address of site) and date visited.

Example 1:

To refer to an article from Dance Matters found on the National Dance Teachers Association web site your bibliography should read:

Le Grand, C. (1991) *Working Together? Dance Artists and Teachers in Collaboration: Professional Dance Companies at Work in Schools*, **Dance Matters** No. 1 Spring 1991, p.10,
<http://www.ndta.org.uk/public/archive/dm.html>, 9th July 2001

Example 2:

To refer to a source without a specified author, as in the following example, where information about National Dance Agencies has been found at the web site of the Arts Council of England but without last update information available, your bibliography should read:

National Dance Agencies, **The Arts Council of England**
Dance **Page**,
<http://www.artscouncil.org.uk/arts/index.html>, 9th
July 2001

PRESENTATION OF WRITTEN WORK

General Information

Layout

- ❑ Write on one side of the page only using 1.5 line spacing.
- ❑ Press the return key twice between paragraphs.
- ❑ Leave a 4 cms margin on the left hand side of the page and leave a margin at the top, bottom and right hand side of the page (normally 2.5cms).
- ❑ All essays should be word processed.
- ❑ Include the full title on a separate sheet.
- ❑ Pages must be numbered (in the centre at the bottom is recommended).
- ❑ Quotations of more than one line in length should be indented and single spaced. You may prefer to put quotations in bold print or italics - you do not then need to use quotation marks.
- ❑ Justify your work (line up the work on both sides of the page)
- ❑ 2 copies of essays and similar assignments should be submitted in a presentation folder with a clear cover. Do not put each sheet of paper in a separate plastic cover.

Order of Material in Assignment:

- ❑ Title page
- ❑ List of plates (if relevant)
- ❑ Essay/project/assignment
- ❑ Bibliography/videography/exhibitions etc.

Points to Note

- ❑ Poorly presented work will affect the overall impression of your work. Work that fails to adhere to recognised academic conventions in referencing and presentation of the bibliography will be penalised, as will poor spelling, poor grammar and poorly structured discussions. However, for students with dyslexia, allowances are made for spelling, grammar and structure.

- ❑ You must keep within 10% of the specified word limit, you will be penalised for over or under writing beyond 10% of the word limit. Quotations count as part of the wordage. Do not use footnotes.
- ❑ You should not use personal pronouns in academic writing (I, my, we, our etc.) nor should you use 'one'. It is conventional to write in the third person.
- ❑ Avoid things like 'I believe' and 'In my opinion', even when writing about your own working processes or experience. It is assumed ideas/views expressed in your essay, which have not been attributed to another, are in fact your own.
- ❑ However familiar you are with Isadora, Martha, Merce, Richard, Matthew etc. it is inappropriate to use first names. The first time you mention someone it is usual to use first name and surname (e.g. Isadora Duncan....) and thereafter, surname only (e.g. Duncan...). It is also inappropriate to use the names of fellow students, staff etc. in formal assignments.
- ❑ Make sure that you include accents on words that should have them.
- ❑ Titles of dance works, books, films etc. should be in, italics or underlined each time you use them but be consistent – do not change from one style of presentation to the other! Do not use quotation marks. The first time you cite a dance work you should include the year it was first performed in parentheses.
 e.g. In Matthew Bourne's *Swan Lake* (1995) the strength of the work lies in its.....
 e.g. In Matthew Bourne's Swan Lake (1995) the strength of the work lies in its...
- ❑ Numbers other than dates should be written in full.
- ❑ Generally, you should not use abbreviations such as e.g. or etc., however it is acceptable to use recognised abbreviations for companies, organisations etc. The first time the name should be written in full with the accepted abbreviation in parentheses. Thereafter, the abbreviation can be used.
 e.g. London Contemporary Dance Theatre (LCDT)
 Foundation for Community Dance (FCD)
- ❑ If you are using tables or diagrams as part of your submission, remember to title them if they are your own, or title and reference them if they are taken from another source. If taken from another source, they are in effect visual quotes - and the same referencing conventions apply.
- ❑ The source of quotations, references, videos, illustration materials, live performances, exhibitions and electronic sources etc. must be acknowledged using recognised academic conventions. You should use the *Harvard* system. Plagiarism

is an academic offence. You must acknowledge the work of others. See the relevant section in this booklet for further information

SECTION B: SOME EXAMPLES

REFERENCING: SOME EXAMPLES

Embedded quotes/References

- In academic writing direct or indirect references should be woven into your discussion. They should not be used to make a statement without any comment of your own. The purpose for the inclusion of direct and indirect quotations should be clear. Make them an integral part of your writing

- They are an indication to your reader (assessor) that you have:
 - a) thoroughly researched your area of study
 - b) absorbed, understood and internalised the information
 - c) the ability to support your views by reference to the work of ‘experts’ in the field
 - d) developed an informed opinion (developed your own ideas/thinking within the context of what is already known, understood, believed etc.).

Short quotations

Short quotations (less than a line) can be included as part of the normal sentence

Example 1

As part of the discussion of Kinaesthetic Intelligence, it was stated that ‘in dance, even the tiniest quiver of a finger may assume importance’. (Gardner, 1984, p209)

Example 2

Jowitt (1981, p.27) describes their dancing as distinctive and says *it’s a long time since I’ve seen woman dancers so luxuriantly at ease.*(p27). By drawing attention to

Longer quotations

Longer quotations should be indented with a space before and after the quotation.

Example 3

In her most famous statement denying theatricality, Yvonne Rainer said:

No to spectacle, no to virtuosity, no to transformations and magic and make-believe, no to the glamour and transcendancy of the star image, no to the heroic, no to the anti-heroic ...(quoted in Banes, 1980, p43)

thus exemplifying some of the key elements at the forefront of much of early post modern work seen in New York.....

Indirect quotes/Paraphrasing

When you are using a particular author's ideas/work but not directly quoting from the source material, you must reference this in a similar way but you do not need to include the page numbers. Please note that it is inappropriate to paraphrase large sections of text with nothing of your own and to merely put references at the end of a paragraph.

Example 1:

In 1950 Guildford highlighted a lack of research into creativity but suggested that we all have the capacity for being creative although some have more talent than others. Since then there has been considerable research into notions of creativity (fuelled initially by the arms race and space race) but more recently by the recognised need for creative people in the workforce to fuel economic growth and prosperity in the 21st Century). During the 1960s this permeated into educational thinking in that those working in schools should try to develop each individual's capacity for creativity to the full. Although

Example 2

Alston says (in Soda Lake, NRCD, 1980) that Hall's sculpture looks like a gate and that it reminds him of Martha Graham's *Frontier* and the collaboration between Graham and Nogouchi where the simple, sculptural set gave a sense of enormous territory. He talks about the sense of balance apparent in the sculpture and the way in which the elliptical shape seems to draw the space upwards. He comments on the way it hangs off the floor, hovers and moves. It is apparent that all these elements became an important feature of the movement vocabulary

Abbreviated quotations

When you are using part of a quotation or omitting a word/ several words from the same quote, it is customary to insert THREE full stops to show where they have been omitted.

Example 1

The Yorkshire Post gave the performance a glowing review, stating that it was:

...danced with energy, vitality and skill, showing why the Northern School ranks alongside the London School of Contemporary Dance for talent and training... (Northern News, October 1997)

Example 2

In focusing on the dynamic vitality of Morris's L' Allegro, il Penseroso ed il Moderato (1988), Mackrell draws attention to:

the tide of energy...the movement made gorgeous by the reckless speed...the split second timing ...the dancers...spinning tirelessly (1997, p.102)

Additional words

This tells the reader that you have omitted part of the original quote. If it becomes necessary to introduce a word in order for the quote to make sense, it is customary to put

the additional word in square brackets. This tells the reader that you have inserted a word not in the original quote. In the following example from Smith Autard's book *The Art of Dance in Education* (1994) the author has inserted the word students into a quotation she has cited from a text by Agnes De Mille so that it makes more sense within the context of her own discussion.

*Each exercise is a fragment of movement exquisitely devised
...[students]...learn phrasing, dynamics and form whilst working on
tendons and breath.*

PRESENTING WORK: AN EXAMPLE

This example shows how to:

- ❑ lay work out on the page (margins, paragraphs, quotations, page numbers)
- ❑ use different but recognised methods to cite the work of others
- ❑ use the term *ibid*

It was North's reluctance to continue the Rambert tradition of encouraging new choreographers together with other policies which seemed to have moved away from the company's former ideals, that led to a disagreement with the Board of Directors and Alston's subsequent appointment as Artistic Director in 1986. Shortly after his appointment Alston issued the following statement:

Ballet Rambert seeks to do much more than merely entertain. Whilst recognising the importance of being generous to audiences, it cannot sit back and rely on perennial box office favourites.

(Alston in Kane, 1992, p.38)

During the next few years Kane (*ibid*) suggests that his adventurous policies, discussed earlier in this paper, characterised his directorship and Macauley says that he moved Rambert from its expressionist traditions back to the:

More essential dance-about-dancing traditions that Ashton had begun there in pre-Tudor days.

(1991, p.335)

However, his approach was questioned by some, for example, Brinson (1991) queries the notion of dancing for dancing's sake and the practice of leaving the audience to draw its own conclusions. He suggests that choreographers and companies have an artistic responsibility to the audience. He asks what might happen if:

the range of aesthetic experience on offer is so special that the 'discerning public', which Richard Alston identifies for Rambert, becomes too small for box-office viability?

(1991, P.42)

Nevertheless, although it is true that Rambert had been losing audiences, Alston's dismissal in 1993 came as a shock. Whatever individual preferences might be, Alston undoubtedly has been one of the most prolific, influential and important choreographers in the last thirty years, during which time he has developed a very clear choreographic style. Macauley (*op cit*) recognised Alston's contribution with his accolade that with Alston's work at the Rambert, British modern dance finally reached its maturity.

After a year of freelance work, Alston became Artistic Director of The Place, formerly home of.....

PRESENTING A BIBLIOGRAPHY: AN EXAMPLE

Books

- Anderson, J (1997) **Art Without Boundaries**
London, Dance Books Ltd.
- Fokine, M. (1914) *Letter to the Times*, Copeland, R. & Cohen, M. (eds),
What is Dance? (1983) Oxford, Oxford University Press
- Jowitt, D. (1994) *Expression and Expressionism*, Adshead-Lansdale, J. &
Layson, J. (eds) **Dance History: An Introduction**, London,
Routledge
- Kraus, R (1969) **History of Dance in Art and Education**
New Jersey, Prentice Hall Inc.
- Lawson, J (1973) **A History of Ballet and Its Makers**
London, Dance Books
- Thomas, H (ed.) (1993) **Dance, Gender and Culture**
Basingstoke & London, Macmillan Press Ltd.

Journals

- Jackson, P. (1996) *Radical Graham, Dance Now*,
Vol. 5, No. 3, Autumn 1996, pp.15-18
- Macauley A (1995) *Richard Alston-Back At The Place, The Dancing Times*,
Vol. LXXXV, no 1012; January 1995. pp 333 - 339

Videography

- Cunningham, M (4/8/97) *CRWDSPCR, Summer Dance*, BBC2,
- Grimm, T (1985) *Lonely Street, Lonely Town*, (choreography: North, R.),
An Evening with Rambert Dance Company
Danmark Radio & RM Arts with Channel 4
- Ha Van, F. (26/12/95) *Smoke* (choreography, Ek, M.) in **Sylvie Guillem**
:Evidentia,
& Ek, M Programme 1, BBC2
- Jeyasingh, S (04/01/94) *Duets with Automobiles, Dance for the Camera*, BBC 2.
- McGregor, W (1995) **Anarkos**, London, The Video Place

You will see titles presented differently in terms of the layout in different texts and journals and may chose to follow one of these styles of presentation. However, you must present the same information and in the same order as shown here.

Section 3

STUDY SKILLS AND ACADEMIC WRITING

INTRODUCTION

During each year of the course you experience a variety of methods of teaching, learning and assessment. Different learning experiences help to develop a range of skills and although there are no right or wrong ways to approach your studies there are certain key skills that underpin undergraduate and graduate study. It is expected that your study skills improve as you progress through your course. Many of them are transferable skills that are cited as being valued by employers in all fields of work. In addition to the more obvious study skills such as:

- ❑ note taking
- ❑ writing skills
- ❑ integration of practical and theoretical study
- ❑ practical and non practical research skills

Other key skills which support your study and progress through the course include:

- ❑ time management
- ❑ organisational skills
- ❑ people management and self management
- ❑ the ability to initiate ideas
- ❑ the ability to communicate clearly verbally and in writing
- ❑ the ability to work alone (self motivation)
- ❑ the ability to be open to and work with criticism and feedback
- ❑ the ability to be self critical and reflective

The following guidelines are intended to help you develop and refine your study skills throughout the duration of your course. It is worth reading them from time to time so that they become embedded in your approach to your work. Remember, that in each year of the course, the demands on your time increase and although heavily timetabled, you are still expected to work outside of your classes - practicing, rehearsing, preparing for class, researching information, writing assignments and so on.

Each of the module study guides (see Section 1) includes full details of assessment tasks, the criteria for assessment and assessment guidelines.

LOCATING AND USING RESOURCES

The Library has limited copies of the books and videos identified on the reading lists and there are times when resources are in short supply. Start work early in the module and identify essential resources as soon as you can.

- Check the introduction, back cover, fly leaf and contents pages of books to see if they are of any real use to you for a particular assignment before taking them out on loan. For example, if writing an essay which is primarily concerned with the influence of Louis Horst on the development of Graham Technique, books with a biographical focus for example, whilst they may be interesting, are likely to be of little use for the essay. The following text sounds relevant (and is) but you should still check. It could just contain biographical material.

MADDEN, D (1996) Call me Louis, not Mr Horst , Harwood Academic Publishers, Switzerland.

- Before you begin reading or viewing make a note of *all the details* needed for a bibliography.
- Make a record of the information that is of particular interest in relation to your studies and/or an assignment. It helps you to:
 - remember what you have read
 - re-order and re-organise material in a more useful way.
 - help your learning , both in understanding and in specific detail.
 - provide a future source of reference.

There are several ways of doing this. Notes are just one of them. You will also need to take notes in seminars and tutorials. (See below for further information).

- As you take notes keep a record of the pages from which you take specific information or direct quotations. For videos, zero the time before you start watching and then you can make a note of the time into the recording of anything you might want to look at again. It you make a clear record of where you obtain information, then it will save time if you need to re-visit your sources at any point. Mark your notes clearly to identify direct quotations.

NOTE TAKING

Good notes are easily read, brief, clear, understandable, accurate, organised and relevant.

Standard notes

- These are *linear* and *vertical* notes using a sentence by sentence approach in which information is recorded as accurately as possible as it is transmitted. If notes are recorded in this way it is important to re-visit them and to make new notes from them because often, more time is spent in recording the information rather than listening/reading and making sense of the information at the time it is transmitted. **It is probably the most common form of note taking but it is not the most efficient way of recording information.**
- There is no one way or correct way of making notes, you will need to evolve your own systems, but the following ideas might help:

Bullet points

- You may choose to record information in the form of *bullet points*. This requires an identification of the *key concepts* and *ideas*. Highlighter pens are useful for linking ideas.

Mind-mapping

- A more visual way of recording information is *Mind-mapping* (also known as Spidergraphs - think spider plant, rather than spider). In this method the key concept forms the middle (body) of the spiderplant, its off-shoots are the development from this, with sub-clusters where necessary.
- This method is useful both in recording information from books but also for taking notes in seminars etc. Put the topic under discussion in the centre of the paper. As the tutor speaks, record the different areas as 'off shoots', with associated ideas in a cluster around the off shoot.

Both these methods allow you to listen more specifically to what is being said and only write down the key points. When you re-visit the notes, the words / concepts act as an aide-memoir and allow you to recall further information you have retained from the seminar / lecture / discussion

However you choose to record seminars etc, it is important to re-visit your notes within 24 hours. After this time, short term memory decays at an increased rate. By re-reading/ re-working/ re-ordering your notes in a more useful way you will aid the move from short term to long term memory.

WRITING ASSIGNMENTS

During the course you will be required to produce a variety of written assignments. The following guidelines refer specifically to essays but the advice applies to all academic writing.

- The essence of good academic writing is *planning*. For some assignments you will be given a title, for others you will need to identify your own area of research and title. In both cases it is important that you identify key elements of the title and essential resources as early as you can. Remember:
 - it is a mistake to start writing too soon and equally to start too late
 - that one of the most common mistakes is to write an excellent assignment that fails to answer the question, and which therefore, does not receive a good mark.

Planning and Organising Your Time

- ❑ Make a study plan working backwards from the submission date. Allow time for life and your other studies to disrupt your schedule!! Make sure that you include time for identifying resources, reading/ viewing/interviews etc., note-taking, writing a plan, writing a first draft, re-drafting, compiling the bibliography and final proof reading. Identify the times within the schedule that you are likely to need tutorial advice.
- ❑ Analyse the question/assessment task title properly and be clear about what you need to do in order to organise your reading/research in a methodical and logical manner. Make sure that you are clear about the key concerns/focus of the assignment. It is important to read the assignment title carefully and be sure you understand it. This is relevant even when you have set the question yourself. The material in your assignment should relate to it!
- ❑ Keep a note of *all* the information you need for your bibliography, videography etc., it helps to prevent last minute panics and makes it easier to locate information if you need to re-visit your sources. Make a note of page numbers.
- ❑ Before you start writing think about how you need to organise your discussion and prepare a plan. You should write a first draft and leave time to think about what you have written before re-drafting as necessary and writing your final submission.

Important Points to Remember in Academic Writing

- ❑ Whatever the form of a written assignment e.g. essay, dissertation, evaluation, report etc., there are certain conventions that are important in academic writing. You are required to put forward ideas in an objective and unemotional way. *It is inappropriate to write in an opinionated way, to make subjective or anecdotal comments.*
- ❑ At this level of study you are expected to develop an argument/discussion that leads to a conclusion. This should be based on your research (which might be primarily experiential learning/research as in choreography for example) and not just your own opinion without this being placed in an appropriate context.
- ❑ Where relevant, points should be supported by appropriate examples/references to reading, performances, video recordings etc. and in some assignments you may need to review the work of others (a common feature of most dissertations for example).
- ❑ You should not reproduce the opinions of others without thought. You are expected to critically evaluate what you read – if you do not agree with someone’s point of view you need to say so –
- ❑ but you must say why and this might be supported by reference to the views/ideas of other authors/choreographers/critics etc. Every one who writes does so from his/her own perspective. You do, and so do others.
- ❑ Avoid the use of flat, pedestrian statements (e.g. Dance is an art form.)

- Use words that are meaningful to you. Maintain your linguistic integrity.

Please note the following reminders about referencing:

Quotations

Quotations should be used to support or illustrate the points you are making. **Do not use quotes to make the point** - that is not their function. Make sure that they are appropriate and weave them into your discussion. In good academic writing there is some comment/reflection on what the author of the quotation is saying.

Paraphrasing

When you are using a particular author's or authors' ideas, but not directly quoting from the source material, you **must** reference the source. Use the same format as for quotes but remember that in this instance, a page number is not needed.

Preparing to Write

- Once you have finished your research, think about what you have learned and what you want to say in your written assignment.
- Make notes or a diagram of your initial thoughts (e.g. a spidergraph/ mindmap) of your essay. Use it to identify connections between points and help you get an idea of the order of the points you wish to make.
- Write a detailed plan in which you think carefully about the overall structure and the main points to be made in each section. Consider where you will use quotations. Think about how one thing moves to the next. Include the main points for the introduction and conclusion in your plan. Use bullet points rather than sentences. (See below for further information about structure).
- Look for **key words** that are your main guide as to what is required. Some examples are listed below – make sure that you take key words into account when structuring your detailed plan. e.g.

Analyse:	Consider the various parts of the whole and describe the inter-relationship between them.
Compare:	Examine the objects in question with a view to demonstrating their similarities.
Contrast:	Examine the objects in question for the purpose of demonstrating differences.
Define:	Give a definition or state terms of reference.
Discuss:	Present the different aspects of a problem or question and draw a reasoned conclusion
Evaluate:	Examine the various sides of a question and try to reach a judgment.
Summarise:	Outline the main points briefly.

- Once you have structured a detailed plan you are ready to start writing the assignment. Try and keep to the plan. If this proves to be difficult it could be for one of the following reasons:

- you have lost the thread of what you are trying to say
- you are not clear about what you are trying to say
- some things no longer make sense and you need to read further or to re-visit your research
- the order of the discussion does not seem to work in a logical manner and you need to re-think your approach

Whatever the reason stop writing and try and sort it out before you go any further – the confusion is likely to increase and you may need to re-think your original approach.

- When you have finished leave some time before re-reading your work.

Editing, Correcting and Proof Reading Your Work

When reading your work through:

- In the first instance check that the main thrust of the discussion makes sense. Read the finished work out loud (as though giving a lecture). It will help you to see if it reads well, has a logical structure and is clearly presented.
- Make sure that the introduction is clear and that you have included an outline of the main points to be considered (it helps to focus the reader's attention i.e. the marking tutor and external examiner). Make sure that you have pulled the main points together in the conclusion.
- Make sure that you do not jump from one point to the next without warning. You need to guide the reader through the discussion. There needs to be a connecting thread between sections and ideas.
- Make sure that you have addressed the key concerns of the assignment brief/title. Failure to focus on the essentials of the assignment title/brief will result in a poor mark - however hard you work! Don't attempt to include everything you have read/seen etc. Be selective and make sure you only make use of material that is relevant.
- Make sure that it is clear when you are referring to the work of others rather than your own ideas.
- Check the number of words. One of the skills you are expected to develop is the ability to write succinctly. You may feel at the beginning of an assignment that you will struggle to reach the wordage required. This is not usually the case. If you have researched carefully, you may find yourself needing to reduce your work rather than expand it. Do not use footnotes.
- Edit, correct and re-draft as necessary and when you are satisfied with the content and structure of the discussion carefully check:
 - spelling, grammar and punctuation
 - that referencing adheres to the Harvard system
 - that quotations have been accurately quoted

- that your bibliography is correctly presented and that all sources used in your research have been included (whether or not you have referred to them).
- that you have taken account of all academic conventions regarding the presentation of written work

See Section 2 in this Handbook: *Academic Conventions*

Punctuation, Grammar and Spelling

- ❑ Remember that you should not use personal pronouns in academic writing (I, my, we, our etc.).
 - ❑ Make sure that you have used the apostrophe correctly. There are only two reasons for using it:
 - to denote something that belongs to something/someone:
 - e.g. the dancer's technique (the technique of one dancer)
 - e.g. the dancers' technique (the technique of two or more dancers)

however, for plural nouns the apostrophe goes before the 's'

 - e.g. children's learning (the learning of more than one child)
 - to denote a shortened form/abbreviation (*not to be used in academic writing*)
 - e.g. *it's* for *it is*
- ❑ Use capital letters for proper nouns only. Words like ballet, dance, art etc. should not begin with a capital letter.
- ❑ Paragraphs should consist of *several* sentences. Avoid very short paragraphs. Equally, avoid very long paragraphs.
- ❑ Check syntax and grammar – reading work aloud helps to highlight errors, awkwardly expressed sentences and overlong sentences.
- ❑ Spell check your work but also check for yourself. Spell-checking will not pick up words that can be spelt in different ways used in the wrong context. A common example in a dance assignment is:

Complementary for something that 'goes' with something else, e.g.

'.....*the costumes complement the set....*'.

and not ***complimentary*** which is something you are given e.g. a *complimentary ticket*.

Other common errors include:

spacial	instead of	<i>spatial</i>
developement	instead of	<i>development</i>
contempary or contemporary	instead of	<i>contemporary</i>
repetition	instead of	<i>repetition</i>

cannon (*a gun*)
device)

rehearsal

commitment

instead of

instead of

instead of

canon (*a choreographic*

rehearsal

commitment

FORMAT OF WRITTEN ASSIGNMENTS

There are many different ways of approaching essay/assignment titles each of which may work equally well. The most important thing is to find a way of tackling the discussion that makes for a clear and logical consideration of the title/task. Tune the reader into the way you intend to address the discussion do not leave him/her to make the connections between the various parts of your discussion and make sure you draw everything together at the end.

Your submission should include the following elements:

Introduction

- (i) Comment on the subject matter/title (What do you understand by it? How is it important etc?)
- (ii) *Very briefly* summarize the overall theme of your essay, indicating the main points to be made and the order in which they are to be presented.
- (iii) In some essays/assignments you may need to state your case/viewpoint/perspective in general terms before you begin.

The Main Body

- (i) Develop your own line of argument/discussion through several main ideas but remember that you might need to explain some things first (e.g. ideas, beliefs, values, attitudes, socio/cultural/historical/artistic traditions or contexts, general background information etc.)
- (ii) Support your discussion with appropriate references, examples and illustrations drawn from your research (books, articles, videos, performances etc.)
- (iii) As you develop your essay, make it clear how your discussion in one place relates to other points you have used or will use.

Conclusion

- (i) Summarize the main ideas.
- (ii) Make some sort of final comment about the key concerns of the essay/assignment
- (iii) If appropriate, project into the future.

Bibliography/List of sources

This is an alphabetical list of all the sources you used in your research, whether you have referred to them directly in the essay or not.

Please note that the above comments relate specifically to essays but written evaluations, dissertations, portfolios and reports should demonstrate the same key essentials although the format might be different.

Further advice regarding different types of written submissions will be given to you by the relevant module tutor as and when necessary.