



Royal Conservatoire
of Scotland

PROGRAMME HANDBOOK
2019/20

BA Modern Ballet

Equality and Diversity Statement

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

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ABOUT THIS HANDBOOK

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

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

THE CURRICULUM

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

Our curriculum:

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

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

GUIDELINES ON PROFESSIONAL CONDUCT

Professional Conduct and Assessment

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

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

Students are expected:

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

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

WORKING PROCEDURES

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

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

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

ADDITIONAL PROGRAMME REQUIREMENTS

The Working Week

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

Communication

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

Staff/Student Meetings

There will be a 'full course' meeting, which usually takes place every Monday before the lunch break. These meetings provide an informal opportunity for you to exchange information and ideas with staff and each other in a joint effort to get the best from the Programme. It is therefore important that you all attend, make your ideas heard, and listen to others.

Time is scheduled on a Friday morning before class for meetings with your Year Tutor – these can be for individual or group meetings. If you would like to arrange a meeting on a Friday morning, you should email your Year Tutor direct.

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

REQUIRED PROGRAMME MATERIALS

Uniform and Grooming

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

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

Only approved dance shoes/bare feet are allowed in the studio – outdoor shoes should be left outside the door. Please make sure that you don't wear your dance shoes outside.

Theatre Visits

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

Levy

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

PROGRAMME STAFF

Programme Team

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

The Year Tutors are your first point of contact for any issues, both course related and pastoral. For 2019/20, these are:

Year One – Fabrice Maufrais

Year Two – Louisa Ross

Year Three – Kara McLaughlin

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

| | |
|--------------------|---|
| Rowan McGregor | Jazz |
| Glauco Di Lieto | Coaching, Pas de Deux, Mens repertoire |
| Ruth Mills | Contemporary |
| Fraser Johnstone | Massage |
| Penny Withers | Conditioning/Coaching |
| Dr Oliver Wittard | Nutrition |
| Maria Jiminez | Rehearsal Co-ordinator at Scottish Ballet |
| Bethany Whiteside | Contextual Studies |
| Signy Jakobsdottir | Percussionist |

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

| | |
|----------------|--|
| Suzanne Shanks | Programme Support Administrator (BA Modern Ballet/MA CCT/Voice) |
|----------------|--|

You may also come into contact with:

| | |
|------------------|---|
| Dawn Forrest | Secretary to the Dean |
| Ruth Calder | Programme Support Administrator (BA Acting/BA Perf) |
| Sophie McAlpine | Programme Support Administrator (BA MT/MA MT) |
| Kirstin Halliday | Programme Support Administrator (Production & Film) |
| Hana Graham | Programme Support Administrator (BA CPP/Options) |

PROGRAMME AIMS

The programme aims to:

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

PROGRAMME LEARNING OUTCOMES AT EACH LEVEL

| Learning Outcome No. | Level 1 Learning Outcomes (SCQF Level 7) |
|-----------------------------|--|
| 1 | Ballet Technique |
| | Demonstrate the fundamental technical skills required for the performance of classical ballet |
| 2 | Contemporary Technique |
| | Demonstrate the fundamental technical skills required for the performance of contemporary dance |
| 3 | Collaborative and Choreographic Skills |
| | Demonstrate knowledge of the basic choreographic devices and show an understanding of how to work collaboratively |
| 4 | Artistic Engagement and Performance Skills |
| | Demonstrate the fundamental ability to communicate appropriately and engage artistically both with an audience and throughout the learning process |
| 5 | Knowledge, Understanding and Reflection |
| | Demonstrate fundamental knowledge, understanding and application of core skills required to support a professional career and a basic ability to document and reflect upon these |

| Learning Outcome No. | Level 2 Learning Outcomes (SCQF Level 8) |
|-----------------------------|---|
| 1 | Ballet Technique - Process and Performance |
| | Demonstrate an increasing range and depth of artistic and technical skills in classical ballet and apply appropriately to a variety of performance contexts |
| 2 | Contemporary Technique - Process and Performance |
| | Demonstrate an increasing range and depth of artistic and technical skills in contemporary dance and apply appropriately to a variety of performance contexts |

| | |
|----------|--|
| 3 | Collaborative and Choreographic Skills |
| | Demonstrate the ability to utilise more complex choreographic devices and work collaboratively in creating work |
| 4 | Knowledge, Understanding and Reflection |
| | Demonstration of developing knowledge of the theory supporting practical studies and the ability to document, record and reflect effectively |

| Learning Outcome No. | Level 3 Learning Outcomes (SCQF Level 9) |
|-----------------------------|---|
| 1 | Ballet Technique and Performance |
| | Demonstrate an advanced command of classical ballet technique and professional level performance skills |
| 2 | Contemporary Technique and Performance |
| | Demonstrate an advanced command of contemporary technique and professional level performance skills |
| 3 | Professional Preparation |
| | Effectively articulate their own interests for career development and demonstrate the ability to plan, prepare and organise this |
| 4 | Knowledge, Understanding and Reflection |
| | Demonstrate the ability to articulate and research an area of interest in depth and independence in individual praxis alongside the ability to document, record and reflect effectively |

The learning journey that you undertake throughout your three years will lead to the attainment of the specific programme Level Learning Outcomes summarised in the tables above. Through each individual module completed, you will achieve the stated Learning Outcomes – these Learning Outcomes from the individual modules cumulatively feed into the Level Learning outcomes and through this journey, the over-arching Conservatoire Graduate Attributes will also be achieved.

Module Learning Outcomes → Level Learning Outcomes → Graduate Attributes

OUTLINE OF PROGRAMME STRUCTURE AND CONTENT

Conservatoire credit allocation framework

| | Core credits | Options credits |
|----------------|--------------|-----------------|
| Level 1 | 120 | |
| Level 2 | 100 | 20 |
| Level 3 | 100 | 20 |

Core

Core modules are central to the aims and Learning Outcomes of the programme of study and therefore are compulsory and must be taken and passed in order for you to progress. In Modern Ballet, most of the modules are 'core' with 20 credits of 'options' in second and third year.

Options

Options offers breadth of choice, contribute to the tailoring of your individual skills and enhance employability. Options provide students with opportunities to enrich and enhance their learning in their discipline.

Options may be exclusive to a particular programme, or may be shared with another programme. Options Modules can be 'close to' a specific programme (eg RAD Ballet) or 'far away' (eg a module from the School of Music) from it in content.

The Options menu will include learning experiences which do not 'belong' to any particular programme or which 'belong' to a particular programme but which may be available to students on any programme.

OVERVIEW OF PROGRAMME

The BA Modern Ballet is a vocational degree providing a three year full time programme of study for students intending to work as professional ballet or contemporary dancers. It will provide training which is geared to giving you the skills to work at the highest level in today's professional companies. As both a training and an education, the programme is based on the recognition that a strong classical technique is necessary to underpin the development of a versatile artist, who is able to communicate with an audience through the performance of a wide variety of classical, modern and contemporary choreography. The dancer must learn how to understand, interpret and, at times, create choreography and to convey this to an audience. Increasingly, dancers require well developed creative and improvisation skills, particularly when working with a choreographer. You must also be able to assume full responsibility for your creative process whilst working actively, responsibly and with generosity in collaboration with others. In addition, in order to pursue an active and varied career you must be able to engage in a range of activities relating to career management and development and have an awareness of the variety of different contexts in which you may be employed.

Throughout the three levels, you are provided with the knowledge, skills and understanding required to realise your potential in the professional dance industry.

Level 1 is a foundation year across the dance genres of ballet and contemporary dance and related subjects, establishing knowledge and basic technique and a safe approach to dance practice. Basic choreographic and collaborative skills are introduced.

Level 2 sees your technical and artistic abilities stretched and developed, whilst you are introduced to the skills required in creating more complex dance works, improvisation and working collaboratively across different disciplines.

Level 3 provides the opportunity to extend and secure practical skills, focusing on the dance areas of personal strength and to develop sound professional skills in collaborative and improvisational work with current professionals, both in rehearsal and performance. During the year, opportunities are provided for further development of professional practice in the professional (or proto-professional) circumstances of a cycle of audition, rehearsals and public performances.

The assessments are carefully designed to test the attainment of skills and achievement of Level Learning Outcomes but also to gradually introduce you to a variety of situations which will assist you in your future careers – developing through group performance in studio settings, individual

performances in studio settings, group performances on stage and finally, individual performances on stage. Communication, reflection, analytical and pedagogic skills are carefully nurtured both formally and informally throughout the three levels. Knowledge and understanding of contextual information is assessed in a variety of ways from practical presentations, verbal presentations, submission of projects and individual research.

A summary of the modules at each level follows:

| BA MODERN BALLET – LEVEL 1 | | |
|--|---------------------------------------|---------------|
| TERM 1 | TERM 2 | TERM 3 |
| Professional Technique 1 – Ballet and Contemporary Dance (50) | | |
| Core Skills (20) | | |
| Introduction to Choreography (10) | | |
| Repertoire and Performance 1 (20) | | |
| | Learning to Collaborative (10) | |
| Reflective Practice 1 (10) | | |

| BA MODERN BALLET – LEVEL 2 | | |
|--|---------------|---------------|
| TERM 1 | TERM 2 | TERM 3 |
| Professional Technique 2 – Ballet and Contemporary Dance (50) | | |
| Contextual Studies (10) | | |
| Choreographic Collaboration (10) | | |
| Repertoire and Performance 2 (20) | | |
| Reflective Practice 2 (10) | | |
| Collaborative Project (10) | | |
| Options (10) | | |

| BA MODERN BALLET – LEVEL 3 | | |
|--|---------------|---------------|
| TERM 1 | TERM 2 | TERM 3 |
| Professional Technique 3 – Ballet and Contemporary Dance (40) | | |
| Professional Preparation (10) | | |
| Repertoire and Performance 3(30) | | |
| Reflective Practice 3 (10) | | |
| Project (10) | | |
| Options (20) | | |

Level One in Outline

There are five principal areas of study during the first level. All of these areas are designed to contribute to your progress to achieve the Level Learning Outcomes.

Technique – Ballet and Contemporary

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

Core Skills – Knowledge, Understanding and Reflection

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

Reflective practice as a tool for enhancing the learning in practical classes is also introduced.

Repertoire and Performance

This module draws together the technical skills gained in technique classes and additionally, cross references the learning in dance history. By merging the delivery of the theoretical and practical, students can place the historic repertoire pieces in context more easily. Students learn selected corps de ballet and contemporary repertoire. This allows you to gain practical experience of different styles whilst developing their performance skills as part of a group. You study the development of style and technique and are introduced to the 'classic' repertoire performed in some ballet companies today, alongside an introduction to contemporary dance repertoire.

Choreography Skills

Through the 'Introduction to Choreography' module you learn the process and art of making dances, both from the perspective of the creator and the performer. A practical and theoretical introduction is provided, where you are required to create and perform a group piece of choreography as part of the assessment. This also develops collaborative and communication skills.

Collaborative Skills - Learning to Collaborative

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

Level 2 in Outline

In Level 2, the principal areas of classical ballet and contemporary dance technique are further developed and strengthened, with the dancer being given more opportunity to develop the area of dance which suits their individual physicality and interests more. Improvisation is introduced. Choreographic knowledge and skills are expanded through the 'Choreographic Collaboration' module, which is cross-disciplinary. Students are expected at all times to utilise your strengthening dance technique to expand the limits of your own individual performances, whether alone or as part of a group. 'Contextual Studies' develops in Level 2 and requires more rigour and independent research. Finally, the 'Repertoire and Performance 2' module is a development of the Level 1 module. It engages the mind of the 'thinking dancer' where you are required to learn, rehearse, analyse, research and perform a piece of existing repertoire. This provides the culmination to a year of increasingly autonomous study and practice.

There are four principal areas of study in Level Two:

Technique – Ballet and Contemporary

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

Collaborative and Choreographic Skills

Developed from Level 1, you are guided to work collaboratively with another discipline in the creation of a new dance work. The end result is assessed as a performance event. This module requires well developed performance skills but also extends your creative, musical and artistic abilities whilst encouraging individual and collective responsibility towards the creation of the work. Collaboration and communication are key. Professional practice must be maintained at all times and is assessed throughout.

Knowledge, Understanding and Reflection

As a development of Level 1, you will improve your independent research skills throughout the Contextual Studies module. Dance history develops and anatomy for the dancer is also continued, with the focus now being on the application of anatomical knowledge in a dance context, as is music. Following on from this, you must produce a research project on a subject of interest to you, which highlights your abilities to analyse, compare, record and present information. This underpins

the other Level 2 modules which require more developed documentation and research skills. Reflective Practice also continues from Level 1.

Repertoire and Performance

Learning more complex group repertoire and also working to learn and rehearse a solo (in both contemporary dance and ballet), you develop both your technical and performance skills. In addition to the physical skills required for the performance, you will be utilising the analytical skills and further developing pedagogic skills to inform and enhance your performance. The module will culminate in a studio performance of a solo and the end-of-year Graduation Performance.

Options

You will choose one collaborative project (10 credits) and can select another 10 credit module from the Conservatoire 'Options Portfolio'.

Level 3 in Outline

In Level 3, the final year of study, the programme is focused upon physical and intellectual preparation for the profession and increasing performance opportunities for students. Full responsibility for professional practice, including career management, personal development and audition preparation will be assumed by you as the year progresses. When you are presented with the opportunity of professional employment throughout the year, as appropriate, any work undertaken is assessed in place of its curriculum based equivalent. The 'Repertoire and Performance 3' module prepares you for the world of work by executing a professional level performance, working with a variety of dancers and choreographers across different dance genres. This module is designed to develop versatility and confidence. Technique will be strong and consolidated by the end of the year, with you working with ease in both classical ballet and contemporary dance, even if you have particularly developed strengths in one area. Autonomy is encouraged here with you selecting individual solos to perform at a professional level for the annual 'Solos Evening', which allows you to hone performance and technical skills for this individual performance. The Graduation Performance will allow you to highlight individual strengths, whilst showing a versatility which will increase employability.

There are four principal areas of study in Level Three:

Technique and Performance – Ballet and Contemporary

You will have well developed classical and contemporary techniques and a sense of individual artistry. Females will be able to perform confidently on pointe and males execute virtuosity steps. Knowledge of dance vocabulary will be at a professional level and the major development will be the participation in 'Company Class'. You will be self-reliant in terms of personal fitness goals. In addition to technical elements, you will demonstrate that you can conduct yourself in a professional manner during class and rehearsals. The culmination of the three years of training in professional technique are the Graduation Performances and Solos Evening, which allows you to demonstrate your professional level skills in the studio, at rehearsals and during performance. Collaborative skills are required throughout the year and you have the opportunity to develop your own pedagogic skills in 'mentoring' roles for students from lower levels.

Knowledge, Understanding and Reflection

Students further refine research, reflection, analytical and documenting skills through both the 'Project' module and the Reflective Practice 3' module. There is increased autonomy in selecting both the subject, mode of learning and assessment mode with the tutor, in an area of particular interest to you.

Professional Preparation

This module embraces a wide range of activities including auditions, photographs, CVs, production of show reels, use of the web and exposure to a variety of professional contacts concerned with areas of employment and career

management. The daily requirements of maintaining physical condition after graduation are discussed and planned. Personal and Professional Development Planning provides both the catalyst and the focus for early career planning and transition into the profession.

Options Modules

You will select module(s) from Conservatoire 'Options Portfolio' – 20 credits

DESCRIPTION OF LEARNING MODES

These are all of the different ways that you will learn in the Modern Ballet programme:

- **Performance:** Carried out in front of an audience (of any kind, including public, peers etc.)
- **Staff-led class/workshop/rehearsal/coaching:** Practical, class based, led by staff
- **Student-led class/workshop/rehearsal:** Practical, class based, led by student
- **One-to-one tutorials:** A dialogue to critically engage in discussion of your work
- **Group tutorials:** A group conversation to critically engage in discussion of your work
- **Independent Group Learning:** Learning that students will do as a group out-with class time
- **Independent Learning:** Learning that a student will do out-with class time
- **Off-site Learning:** Learning that will take place outside the Royal Conservatoire of Scotland. This could include: site visits, site responsive research, performance events, placements and secondments
- **Lecture:** Presentation by a member of staff or external expert to a student audience

Rationale for the use of Learning Modes

Staff-led class/rehearsal/workshop/coaching is defined as 'practical, class-based, and led by staff'. Students will commence every day with a practical ballet or contemporary class and many subject areas are delivered this way, including ballet, contemporary, repertoire and conditioning. It is the main learning and teaching strategy for practical classes throughout the three years of study in the programme. Within one staff-led class/rehearsal, a variety of learning and teaching modes can be employed to cater for the diverse range of learning styles evident in one group of students. This is the standard method of delivering technique classes both during training and in the profession, with experienced professional dancers still participating in

a staff-led class every day of their working lives. This allows for warm-up, technical improvement and physical and mental preparation for performances and rehearsals. There are many opportunities within every class for students not only to develop autonomy but also to develop their own pedagogic skills by working with peers and giving feedback and feedforward.

Student-led class/workshop/rehearsal is defined as 'practical, class-based, and led by students'. It is an occasional learning strategy for Contextual Studies classes (i.e.. presentation of group research tasks) and Professional Preparation classes (i.e. video training sessions etc) and projects, that is progressively deployed throughout the three years of study. Students from Level 3 are encouraged to lead workshops and rehearsals for Level 1/2 students and often use these students in their choreography projects. Additionally, the Level 3 students are responsible for setting and delivering the daily warm-up to the Level 1 and 2 students.

One-to-one tutorials are defined as a 'dialogue to critically engage in the discussion of the student's work'. These one-to-one tutorials are an essential element in the learning and teaching approach in the BA Modern Ballet and they are particularly crucial in Professional Technique modules and Repertoire and Performance modules. In Level 1, one-to-one tutorials are an important feedback mechanism and as the student develops they become a key moment of dialogic interaction between the student and the tutor. By Level 3, the one-to-one tutorial has taken on the quality of a critical conversation between artist and a mentor. The one-to-one tutorial usefully prepares the student, in an ongoing way, for reflecting and articulating their praxis.

Group tutorials are defined as 'a group conversation to critically engage with the students' work'. Group learning is a feature of most modules and continues in dance throughout professional life. Students learn intensively in groups and the process of their collaboration is part of the focus of the group tutorial conversation. In Level 1, they are an important feedback mechanism and (for example when discussing the progression of vocabulary) and as the students develop they become a key moment of dialogic interaction between the students and the tutor. In Level 2, students are required to work collaboratively as part of a group and here (i.e. in the Choreographic Collaboration module), the group tutorial assists both with technique and interpersonal skills. By Level 3, the group tutorial has taken on the quality of a critical conversation between artists and a mentor.

Independent learning is defined as 'learning that students engage in out with class time'. All modules require independent learning and this requirement increases throughout the three years of study to reflect the growing autonomy of the student. For practical modules, independent learning involves practice in the studio, combined with research into dancers and choreographers, whereas contextual studies requires investigation into historical events, anatomy, comparisons of performances and differing dance styles. In Levels 1 and 2, many of the independent learning tasks are

given specific focus by the tutor. Students are expected to engage in independent learning using a variety of tools provided by the Conservatoire and also by exploring their own learning styles and preferences. The Conservatoire Library provides access to a growing variety of print, online, visual and audio resources to enhance and deepen the learning experience. The staff also provide training and expertise in research and digital literacy skills in a discipline specific context. The virtual learning and e-portfolio platforms Moodle and the Student Portal are Conservatoire hosted tools which students can utilize for independent learning, reflection and group collaborations.

Off-site learning is defined as 'learning that will take place outside the Royal Conservatoire of Scotland'. In the programme this includes: attending performance events, engaging in placements, exchange visits and 'Company Class' either at Tramway with Scottish Ballet or in the theatre/visiting other companies in their premises. This off-site learning is fundamental to the programme, as it allows students to test their developing praxis in a professional environment (i.e. when visiting Scottish Ballet) and increases students' awareness of various performing groups.

Lectures are defined as, 'an educational talk by a member of staff or external expert to a student audience'. Lectures are not widely used but where they are, they provide theoretical inputs drawing on a variety of sources, to reveal, explore and challenge students' notions of performance and practice. Examples include nutrition, performance psychology and 'creative conversations' with visiting professionals, like Matthew Bourne

Performance is defined as 'engaging in the moment of performance in front of an audience'. Performance is often a tangible outcome, which is the culmination of a process. In the moment of performance a student acquires a direct and experiential understanding of their work as it is offered to a particular audience. For dance students, performance in the studio is as important as performance on the stage, as it is a preparation for professional auditions. The Professional Technique modules develop performance skills in the studio, whilst Repertoire and Performance modules develop these skills on stage and in other environments.

THE STUDENT CONTRACT

The Student Contract provides a way for you to plan your personal, educational and professional development and determine your individual academic pathway through the programme. The Student Contract is a dynamic, online tool that:

- Informs discussion and helps you navigate your way through the programme and inform choices and negotiations with the Programme Team and/or your Transitions Tutor
- Documents choices and agreement between you and the Programme Team/Transitions Tutor
- Documents negotiated assessment modes (where applicable)



In specific terms the Student Contract:

- Details modules and their credit rating within the programme
- Details performance opportunities along with any other commitments that may be undertaken as part of the programme as part of independent learning and the development of graduate attributes.

The Student Contract requires that students engage in the following:

- Review, plan and take responsibility for your own learning
- Articulate your personal goals and evaluate progress towards their achievement
- Articulate personal choice
- Gain an holistic overview of your learning and its relationship to extra-curricular pursuits and career development
- Improve study and career management skills

The Student Contract is the central hub where an overview of course expectations, attainment and feedback is centralised. It is a tool for students to monitor and evaluate your learning and for the institution to document key achievements and profile your overall student journey.

THE TRANSITIONS TUTOR AND TRANSITIONS TUTORIALS

Each Modern Ballet student is allocated a Transitions Tutor who supports you through your personal development planning process. For Level 1 and 2 students, the transitions tutor is a member of the Programme Team, so has the knowledge to guide you in your choices. The Transitions Tutor meetings are arranged in time to guide Level 1 and 2 students in your selections for the following year's Choice modules and additionally, for Level 2 students, to discuss potential options for their Project module. The Level 3 students focus on preparing for graduation and beyond, for the commencement of your career. You will have two Transitions Tutorials per year, which are distinct from module feedback tutorials and help you develop your ability to:

- identify action plans to ensure continuing progress and development
- identify potential barriers and challenges
- prepare for graduation and post-study

ASSESSMENT

The programme accords with the underlying principles of assessment which states that all forms of assessment should **promote learning**, be **reliable**, **fair** and **valid**.

Reliable assessment means that:

- The outcome of the assessment would be the same irrespective of the precise membership of an examining panel

Fair assessment means that:

- Students must be aware from the beginning of each module/project what, when and how they are to be assessed
- All students should be assessed under the same conditions (unless reasonable adjustments are applied)

Valid assessment means:

- All moments of assessments are mapped onto assessment criteria, which are mapped onto Learning Outcomes

Assessment is **for** learning:

- The assessment process is, in itself, part of your learning experience
- As a consequence, the assessment process is incomplete without detailed feedback

All assessment for the programme is designed to enable students to demonstrate achievement of programme learning outcomes.

Pass/Fail

Within the Modern Ballet department, all summative assessments are assessed as either a 'Pass' or a 'Fail'. It is this Pass/Fail that will appear on your feedback and on documentation presented to Progress Committees, Examination Boards and to External Examiners. The Pass/Fail system has been adopted following the embedding of the feedback process for assessment, which puts the learning at the centre of the assessment and feedback process, rather than the grade which has been awarded. The assessment and feedback process is both rigorous and individualised and enables you to take responsibility for your learning.

The concept of assessment as a catalyst for learning is central to the design of the programme. As you progress through the three levels, the assessments complement the learning which has taken place throughout the module and additionally, provide

opportunities for you to learn about performing in a variety of contexts and prepare you for the profession. The programme team have carefully designed each of the assessments to ensure that they contribute to your learning journey and believe that all of the assessments offer important opportunities for learning, reflection and feedback.

The assessments reflect the predominantly practical nature of the programme and are carefully structured to provide proto-professional situations which simulate the reality of life as a dancer. An example of this is the development of the assessments for the Professional Technique module throughout Levels 1, 2 and 3. At Level 1, you are assessed by a panel in the performance of a prepared class in both ballet and contemporary dance. At Level 2, alongside the prepared element of the classes, 'free' work is added (this is exercises/sequences which are taught in the assessment for the first time), and finally for Level 3, you participate in both a mock audition (with an industry professional who you do not work with regularly and delivers an audition class) at the end of Term 1 and then at the end of Term 2, a final technique assessment which has a combination of prepared/free work but is performed in front of an invited panel and fellow students. The progress through the three levels demonstrates the growing demands on you as a dancer and also prepares you for the audition process which is the general route to gaining employment. The assessments are used as a vehicle to demonstrate the learning that has taken place in order for you to progress to a point of being adequately prepared for the profession.

You also move from being assessed as part of a group (even if being assessed as an individual within the group), to performing as a soloist and then on stage (in the Repertoire and Performance strand). This development of the learning and assessments prepares you gradually to cope with increasingly challenging situations and also ensures you can cope with audition situations (which generally consist of participating in a ballet/contemporary technique class in front of a panel).

The majority of the summative assessments take place towards the end of the academic year, so the quality and regularity of formative feedback is recognised as an essential element in your learning. You have one-to-one formative feedback tutorials twice per term with your Level Tutor and there are formative assessments and feedback tutorials at the end of Term 1 for the Professional Technique modules. The use of mutually constructed feedback (see section 10.3) is central to the delivery of the programme and forms the basis of the tutorials.

All assessments can be adapted to suit students with differing learning needs (i.e. written work may be presented orally, projects can be recorded rather than being written).

ASSESSMENT

Description of Assessment Modes – the ways you will be assessed

The main methods of assessment on the programme are as follows:

Performance (in studio and on stage)

The assessment of performance is central to the learning in the Conservatoire context. In the programme, performance can take the form of class work presentations (e.g. Professional Technique modules), studio presentations (Repertoire and Performance modules, Introduction to Collaboration module), public performances (e.g. Repertoire and Performance modules, Choreographic Collaboration module) or site-based performances (e.g. Project module).

Presentations

You are given opportunities to demonstrate your knowledge, skills and understanding verbally through presentations. In the programme, presentations can take the form of individual and group presentations (e.g. Core Skills module) or lecture demonstrations, and individual verbal presentations (Level 3 Project and Reflective Practice 3 modules). You can also utilise technology in this method and are encouraged to consider creating films or recorded presentations etc

Continuous Observation

This involves continuous observation of your working process throughout the module. This is particularly important in the programme and is used in daily classes and also in rehearsals. You will be encouraged to use peer-to-peer assessment in some modules (ie Choreographic Collaboration)

Written Assessments

Some of the modules in the programme involve forms of written assessment. These range from traditional forms such as essays and projects to more innovative subject specific forms such as Reflective Blogs (electronically on the Student Portal) and Programme Notes (Choreography Modules).

FEEDBACK

As stated above, assessment is **for** learning:

- The assessment process is, in itself, part of your learning experience
- As a consequence, the assessment process is incomplete without detailed feedback

The learning and assessment process includes the provision of detailed feedback to you from your teachers. The purpose of feedback is twofold:

1. to let you know how well you have done in relation to the criteria against which the work/performance is assessed ('feedback')
2. to advise you how to improve your work in future ('feedforward').

Feedback may be informal (e.g. formative feedback provided during a class or coaching session); or formal (e.g. summative feedback provided by a written report on the assessment). The programme seeks to create a learning environment where peer-to-peer and self-evaluation is as important as staff feedback. Feedback in all its forms is constructive and often instantaneous.

Where appropriate, (for example in the Professional Technique modules), feedback is mutually constructed between staff member and student, to encourage you to reflect on the feedback and to determine actions needed to progress your learning and development. This is an important element of the learning and teaching in the department.

1-2-1 Tutorials – the Feedback Process following practical assessments (Mutually Constructed Feedback)

The Modern Ballet department have developed a rigorous assessment and feedback process for practical assessments which has now been fully embedded. The process has developed over time from the desire to encourage you to engage more fully in your learning and to develop confidence in discussing your progress and targets for development. A summary of the process is outlined below:

- Step 1:* Assessment criteria are issued and discussed with students
- Step 2:* Practical Assessment takes place, marked by panel and is recorded
- Step 3:* Students watch the recording of the assessment and make notes using the assessment criteria
- Step 4:* Feedback tutorial based on discussion of student's observations and notes

- Step 5:** Student writes up a record of the tutorial (on the pro-forma) and submits to tutor
- Step 6:** Tutor approves record of tutorial (or returns for amendments)
- Step 7:** Once approved, the assessment outcome is issued to student
- Step 8:** The tutorial pro-forma is uploaded to the Student Contract

The timescale for the above (steps 2-7) is a maximum of two weeks but is generally complete within a week

This assessment and feedback process has developed over time as a way of ensuring that students are not driven only by an assessment outcome but rather, you use the feedback from the assessment to help you learn. Also, this is an important way of ensuring that you listen, reflect and understand your feedback and utilise this to set appropriate goals to progress.

Definitions and Descriptions

Formative assessment is designed to provide feedback to students and tutors for the purpose of the development of teaching and learning. From a student's perspective, formative assessment provides information on their performance and how they are progressing in terms of the development of the skills, knowledge attitudes and insights required by a particular module. Generally, the results of formative assessment do not contribute to your final grade but are purely for the purpose of helping you to understand your strengths and weaknesses in order to work towards improving your overall performance and attaining the Learning Outcomes.

Summative assessment results in the production of a grade (pass/fail) and is a measurement of your learning. Summative assessment is designed to evaluate how well you have achieved the learning outcomes associated with a particular module. Summative assessment should also always be viewed and constructed as formative assessment – i.e. as well as measuring your learning at a given point, it is also intended to guide and inform your progress.

The ways we give you feedback

Verbal - verbal feedback is the most common type of formative feedback in the Conservatoire environment. Tutors make instantaneous and continuous responses to your work and suggest ways of improving what they have heard and/or seen. Verbal feedback during classes and rehearsals – both individual and to the group - is the most frequent mode of feedback utilised in the department and as well as responding immediately during the class, you are expected to use and reflect on this feedback to inform your reflective blogs.

Verbal feedback will be given in a number of contexts including group classes, group/individual rehearsals, observation of process and tutorials. Verbal feedback

can also take the form of a group discussion (face-to-face or online in the blog) and would include feedback from staff and peers.

Written – although most usually associated with summative assessment, tutors may also provide purely formative feedback in written form, which could be on paper, by email or some other electronic means. Written feedback is given on draft submissions of essays/projects. Mutually constructed written feedback is given following formative assessments in Professional Technique modules at the end of Term 1

Grade – you will receive either a pass or fail outcome for all summative assessments in the ballet department. Summative assessments occur at fixed points in the delivery of a module (e.g. at a mid-point or at the end of a module).

Options – Level 2 and 3

As Options modules can be selected from any area in the Conservatoire, they may be pass/fail or marked according to the Conservatoire's **Common Assessment Scale**:

| Common Assessment Scale | Descriptor |
|-------------------------|------------------|
| A1 | Excellent |
| A2 | |
| A3 | |
| A4 | |
| A5 | |
| B1 | Very Good |
| B2 | |
| B3 | |
| C1 | Good |
| C2 | |
| C3 | |
| D1 | Satisfactory |
| D2 | |
| D3 | |
| E1 | Inadequate/ Fail |
| E2 | |
| F | Serious fail |
| NS | Non-submission/ |

Resolution of Disputes (mutually constructed feedback)



There may be occasions where you do not agree with feedback provided by the lecturer. If it is not possible for feedback, either formative or summative, to be mutually and meaningfully resolved between you and the lecturer(s), you will be given the option at the earliest convenient time to:

1. Have the documentation of the feedback reviewed by another member of their subject lecturing team.
2. Request a second member of staff to be present during a resolution process
3. Request that the Programme Leader or another senior member of staff acts as moderator for the process, in which case the moderator's decision will be final.



Royal Conservatoire
of Scotland

MODULE DESCRIPTORS
SHE Level 1

| | | | | |
|--|--|-----------------------------------|--------------|---------------|
| Module Title | Learning to Collaborate | | | |
| Brief Description | This module introduces methods for practical collaboration with other artists. During lectures you will explore a range of artistic case-studies, working processes and questions to develop a basic understanding of collaborative skills and challenges. In workshops you will apply these skills in practice with students from other programmes in the Conservatoire. Through the module you will develop an understanding of other artforms and practices in the conservatoire, with a view to developing new collaborative work and ideas. | | | |
| Level | SCQF 7 | | | |
| Credit Rating | 10 SCQF Credits / 5 ECTS credits | | | |
| Status (Core/Option/CRSC) | <input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: Year 1 of all Undergraduate Conservatoire programmes | | | |
| Pre-requisites | N/A | | | |
| Co-requisites | N/A | | | |
| Anti-Requisites | N/A | | | |
| Maximum number of Students | All Year One | Minimum number of Students | | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Lectures | | 2 | 4 | 8 |
| Workshops | | 2 | 4 | 8 |
| Facilitated Learning – Intensive Choice Week | | 18 | 1 | 18 |
| Directed Learning – Intensive Choice Week | | 20 | 1 | 20 |
| Independent Study | | 5.75 | 8 | 46 |


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|-------------------------------|--|
| Total Notional Student Effort | 100 |
| Module Co-ordinator | TBC |
| Module Aims | <ul style="list-style-type: none"> • To interrogate collaboration as a core skill for the contemporary artist • To explore a range of collaborative methods • To develop a meaningful understanding of the diverse range of skills and practices within the RCS community • To model a best practice approach to working collaboratively • To make a short piece of practical collaborative work • To propose a collaborative project to realise in Level 2 |
| Module Content | <p>This module will include:</p> <ul style="list-style-type: none"> • A module briefing session <p>Lectures</p> <ul style="list-style-type: none"> • Four lectures by visiting artists and practitioners around the four key learning questions: <p style="margin-left: 40px;"><i>What is collaboration?</i></p> <p style="margin-left: 40px;"><i>How can we collaborate?</i></p> <p style="margin-left: 40px;"><i>What are our resources?</i></p> <p style="margin-left: 40px;"><i>What can we achieve together?</i></p> <p>Workshops</p> <ul style="list-style-type: none"> • Four facilitated practical workshops which explore the four key questions in cross disciplinary groups <p>Facilitated/Directed Learning in Independent Learning Week</p> <ul style="list-style-type: none"> • Facilitated practical workshops each morning • Classroom sharing of short pieces of practical collaborative work from the sub-groups on the final morning of the week <p>Independent Learning</p> |

| | |
|---|---|
| | <ul style="list-style-type: none"> • Development of proposals for pitching cross discipline collaborations for level 2 • Independent attendance at a range of performance events at RCS during the remainder of the academic year • Facilitate each other to observe class work from other disciplines during the remainder of the academic year |
| Learning Outcomes | On successful completion of this module you will be able to: |
| LO1 | Collaborate with students from different disciplines in small groups |
| LO2 | Plan a collaborative project for level 2 |
| Assessment 1 | You will be assessed through: |
| Type and Weighting | Classroom sharing of collaborative work (LO1) PASS/FAIL |
| Assessment Criteria for Assessment 1 | Assessors will look for: <ul style="list-style-type: none"> • An understanding of the personal and professional qualities required for successful collaboration • An ability to offer ideas and to actively respond to the ideas of others • An ability to develop a bespoke collaborative method in a small group |
| Assessment 2 | You will be assessed through: |
| Type and Weighting | Written proposal for a collaborative project at level 2 (LO2) PASS/FAIL |
| Assessment Criteria for Assessment 2 | Assessors will look for: <ul style="list-style-type: none"> • A clear proposal demonstrating a theoretical and practical understanding of the implications of cross disciplinary work • Evidence of how the proposal may enhance the student's own skills and practice • Evidence of creativity, innovation and challenge |

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|---|---|--------------|--------------|--|
| Alignment of Assessment and Learning Outcome | | Assessment 1 | Assessment 2 | |
| | LO1 | X | | |
| | LO2 | | X | |
| | | | | |
| Feedback | <ul style="list-style-type: none"> • Pass/Fail result • Formative feedback from staff and peers | | | |
| Recommended Resources | <ul style="list-style-type: none"> • Library • Moodle • Online internet-based • YouTube | | | |
| Other Relevant Details | <p><u>Indicative Reading List:</u></p> <ul style="list-style-type: none"> • Edit. Williams. D; 1999, <i>Collaborative Theatre: The Theatre Du Soleil Sourcebook</i>, • Landy, L and Jamieson, E; 2000, <i>Devising Dance and Music: Idee Fixe-Experimental Sound and Movement Theatre</i> • John-Steiner, V; 2006, <i>Creative Collaboration</i>, • Wainscott. R & Fletcher, K; 2003, <i>Theatre: Collaborative Acts</i> • Meill, D and Littleton, K; 2004 <i>Collaborative Creativity: Contemporary Perspectives</i>, – London Free Association Books, 2004 • Keirnander, A; 1993 <i>Ariane Mnouchkine & the Theatre du Soleil</i> • Graham, S; 2009, <i>The Frantic Assembly Book of Devising Theatre</i> • Govan, E; 2007, <i>Making a Performance, Devising Histories</i> | | | |

| | |
|-------------------|--|
| | <ul style="list-style-type: none">• Edit Bicat, T & Baldwin, C; 2002, <i>Devised and Collaborative Theatre: A Practical Guide</i> <p>NB: The titles in this list appear to be theatre focused. However, it is their emphasis on inter-disciplinary work which makes them best suited for consideration</p> |
| Next Steps | <p>This module is a foundation for all future creative collaborations, whether mono- disciplinary or inter-disciplinary.</p> <p>It is the pre-requisite for collaborative projects in level 2.</p> |

| Module Title | | Professional Technique 1 – Ballet and Contemporary Dance | | |
|--|----|---|--------------|---------------|
| Brief Description <i>(Max 100 word count)</i> | | This is a key Level 1 module where the fundamentals of classical ballet and contemporary dance technique are taught. This module includes the supporting subjects of pilates/conditioning, pas de deux, gyrotomics, TRX, pointe work and virtuosity | | |
| Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11 | | 7 | | |
| Credit Rating | | 50 SCQF Credits / 25 ECTS credits | | |
| Status (Core/Option/CRSC) | | <input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: 1 <hr/> <hr/> | | |
| Pre-requisites | | None | | |
| Co-requisites | | All other SCQF Level 7 modules | | |
| Anti-Requisites | | None | | |
| Maximum number of Students | 20 | Minimum number of Students | - | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Supervised / Taught group activity | | 20 | 20 | 400 |
| Supervised / Taught group activity | | 9 | 9 | 81 |
| Tutorials | | 0.25 | 8 | 2 |
| Independent Study | | 0.5 | 20 | 10 |
| Directed Study | | 1 | 7 | 7 |
| Total Notional Student Effort | | | | 500 |


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| Module Co-ordinator | Level Tutor |
| Module Aims  | <p>This module is designed to:</p> <ul style="list-style-type: none"> • Introduce students to, and strengthen, the fundamentals of ballet technique • Introduce students to, and strengthen, the fundamentals of contemporary dance technique • Build a knowledge of safe dance practice in the dance studio • Introduce the fundamentals of partnering and pas de deux work • Introduce the fundamentals of virtuosity work |
| Module Content | <p>Module Briefing Session Ballet technique classes Contemporary Dance technique classes Classical Vocabulary classes Pointework and Virtuosity classes Supported Adage/Pas de Deux classes Safe Dance Practice sessions Pilates/Conditioning/TRX classes</p> |
| Learning Outcomes | On successful completion of this module you will be able to: |
| LO1 | Demonstrate knowledge through practical presentation of the fundamentals of classical ballet technique and vocabulary |
| LO2 | Demonstrate knowledge through practical presentation of the fundamentals of contemporary dance technique and vocabulary |
| LO3 | Demonstrate basic knowledge and understanding of safe dance practice and developing professional practice |
| Assessment 1, Type and Weighting | <p>You will be assessed through:</p> <p>Practical Ballet Class Assessment</p> <p>Pass/Fail (LO1, LO3) Presentation</p> <p>Formative assessment – end of T1 Summative assessment – end of T2</p> |
| Assessment Criteria for Assessment 1 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to perform exercises demonstrating an understanding of fundamental classical ballet technical |

| | |
|--|---|
| | <p>requirements, particularly posture, anatomical alignment and placing.</p> <ul style="list-style-type: none"> • Demonstration of a developing understanding of a range of movement dynamics and their appropriate usage (i.e. variety apparent at the barre – controlled in plies, resistance in battements tendus and sharp in battements glisses) • The ability to employ an appropriate range of performance skills • The ability to internalise and reproduce simple enchainements • The ability to respond appropriately to musical accompaniment |
| <p>Assessment 2, Type and Weighting</p> | <p>You will be assessed through:</p> <p>Practical Contemporary Class Assessment</p> <p>Pass/Fail (LO2, LO3) Presentation</p> <p>Formative Assessment – end of T1 Summative Assessment – end of T2</p> |
| <p>Assessment Criteria for Assessment 2</p> | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to perform exercises demonstrating an understanding of fundamental technical requirements of Cunningham Technique, particularly posture, anatomical alignment, placing and use of the floor. • Demonstration of a developing understanding of a range of movement dynamics and their appropriate usage • The ability to employ an appropriate range of performance skills • The ability to internalise and reproduce simple enchainements • The ability to respond appropriately to musical accompaniment |
| <p>Assessment 3, Type and Weighting</p> | <p>You will be assessed through:</p> <p>Pass/Fail (LO3) Continuous Observation</p> <p>You will be observed on a daily basis throughout</p> |

| | | | | |
|---|--|--------------|--------------|--------------|
| | the term, before, during and after class | | | |
| Assessment Criteria for Assessment 3 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Performance of comprehensive, targeted warm-up and cool-down exercises • Practice of individually targeted strengthening exercises • Demonstration of awareness of the importance of appropriate footwear and practice clothes (for health and safety reasons) • The ability to assess that the working environment is appropriate and safe for personal practice • Maintenance of the appropriate levels of focus, energy and stamina at all times | | | |
| Alignment of Assessment and Learning Outcome | | Assessment 1 | Assessment 2 | Assessment 3 |
| | LO1 | X | | |
| | LO2 | | X | |
| | LO3 | X | X | X |
| Feedback | <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 1 - Ballet Technique LLO 2 - Contemporary Technique LLO 4 - Artistic Engagement and Performance Skills LLO 5 – Knowledge, Understanding and Reflection</p> <p>Feedback:</p> <p>Mutually Constructed Written Feedback</p> <p>Following the practical class assessments, you will have an individual tutorial with the class tutor, based on your observations of the recording of the assessment class</p> <p>Verbal Feedback</p> <p>In every practical class, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Individual Tutorials</p> | | | |

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| | <p>You will have an individual tutorial twice per term with the class tutor, to give you feedback and feed-forward on your general progress in class</p> <p>Peer Feedback</p> <p>You will work with your peers to develop your technique and understanding in every class</p> |
| Recommended Resources | <p>The following list is an indication of the type and level of information you are expected to consult.</p> <p>Ansford, S. (1997) <i>Foundations of Classical Ballet Technique</i>, London: Royal Academy of Dance</p> <p>Karsavina, T. (1962) <i>Classical Ballet and the Flow of Movement</i>, London: A&C Black</p> <p>Ryman, R. (2007) <i>Dictionary of Classical Ballet Terminology, 3rd ed., RAD</i></p> <p><i>Journals:</i> <i>Dance Theatre Journal (Laban Centre)</i> <i>Dancing Times</i> <i>Dance Gazette</i> <i>Dance Europe</i></p> <p>This module will also make use of electronic resources accessible on the module Portal page</p> |
| Other Relevant Details | |
| Next Steps | Remaining SCQF Level 7 modules |

| Module Title | Core Skills |
|---|--|
| <p>Brief Description <i>(Max 100 word count)</i></p> | <p>This module helps Level 1 students adjust to full-time vocational training and study, introducing many of the elements which will allow you to work independently and safely. This includes study, writing and research skills and introductory anatomy, dance history and music skills</p> |
| <p>Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11</p> | 7 |
| Credit Rating | 20 SCQF Credits / 10 ECTS credits |

| | | | | |
|--------------------------------------|----|--|--------------|---------------|
| Status (Core/Option/CRSC) | | <input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: 1 _____ _____ | | |
| Pre-requisites | | None | | |
| Co-requisites | | All other SCQF Level 7 modules | | |
| Anti-Requisites | | None  | | |
| Maximum number of Students | 20 | Minimum number of Students | - | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Supervised / Taught group activity | | 1.5 | 30 | 45 |
| Workshops | | 1 | 2 | 2 |
| Directed Study | | 1.5 | 21 | 31.5 |
| Independent Study | | 1.5 | 24 | 36 |
| Tutorials | | 0.25 | 2 | 0.5 |
| Supervised / Taught group activity | | 1 | 10 | 10 |
| Directed Study | | 1.5 | 10 | 15 |
| Independent Study | | | | 60 |
| Total Notional Student Effort | | | | 200 |
| Module Co-ordinator | | Contextual Studies lecturer from MB Programme Team | | |
| Module Aims | | This module aims to: <ul style="list-style-type: none"> • Introduce students to a variety of means of identifying and collecting information from a number of different sources • Introduce the 'in-house' referencing system for written work • Explore the basic elements of 'Anatomy for the Dancer' | | |

| | |
|---|---|
| | <ul style="list-style-type: none"> • Provide an introduction to the history of dance • Provide a basic introduction to musical skills for dance students |
| Module Content | <p>Module Briefing Session</p> <p>In Term 1, core academic skills are introduced:</p> <p>Library introduction – how to use the library and information resources</p> <p>Effective Learning Service workshop – to introduce the ELS and focus on academic writing</p> <p>Classes including:</p> <ul style="list-style-type: none"> ○ academic referencing ○ basic investigative skills ○ ‘how students learn’ ○ classical posture and core strength ○ basic injury prevention and treatment ○ Safe dance practice <p>Student-led group presentations</p> <p>Group tutorials</p> <p>Individual tutorials</p> <p>In Terms 2 and 3, dance history is introduced (which supports the Repertoire and Performance module), anatomy is continued and an introduction to music is provided</p> |
| Learning Outcomes | On successful completion of this module you will be able to: |
| LO1 | Demonstrate the ability to locate, utilise and reference a variety of material from differing sources to support practical study |
| LO2 | Demonstrate and present knowledge of the basics of anatomy for the dancer, history of dance and music |
| Assessment 1, Type and Weighting | <p>You will be assessed through:</p> <p>Information gathering and referencing task</p> <p>Pass/Fail (LO1) Other Documentation</p> <p>This is a competency based component</p> |
| Assessment Criteria for Assessment 1 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Evidence of the ability to locate, record and reference a variety of documentation in an accurate manner (i.e. books, journals, DVDs and electronic resources) |

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| | <ul style="list-style-type: none"> • Demonstration of the ability to work in a logical and systematic manner • Demonstration of the ability to utilise a wide variety of evidence to support practical learning |
| Assessment 2, Type and Weighting | <p>You will be assessed through:</p> <p>Group project and presentation</p> <p>Pass/Fail (LO1, LO2) Presentation</p> <p>Students will work in small groups to prepare a presentation (with supporting documentation) on a topic drawn from the anatomy classes. They will then present their findings to fellow students and staff.</p> |
| Assessment Criteria for Assessment 2 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • An awareness of the range and variety of Dance Science practitioners • A display of accurate knowledge and understanding, from an anatomical perspective, of the topic selected - all from the dancers' perspective. • Clear, logical and accurate presentation of research. • Accurate referencing of critical and background reading/research as appropriate • The ability to work as part of a group |
| Assessment 3, Type and Weighting | <p>You will be assessed through:</p> <p>Individual Project</p> <p>Pass/Fail (LO1, LO2) Other Documentation</p> <p>The project title will be selected from a list derived from the areas covered in dance history and will be individually agreed with the module co-ordinator in Term 2, for submission in T3.</p> |
| Assessment Criteria for Assessment 3 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Evidence of research and understanding of the historical context of selected |

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| | <p>ballet/choreographer/period</p> <ul style="list-style-type: none"> • The ability to organise documentation as agreed with module tutor to show evidence of information gathering and assimilation • The ability to describe clearly the stylistic elements particular to the chosen era and show evidence of them • Accurate referencing of critical and background reading/research as appropriate | | | |
| <p>Alignment of Assessment and Learning Outcome</p> | | | | |
| | | <p>Assessment 1</p> | <p>Assessment 2</p> | <p>Assessment 3</p> |
| | <p>LO1</p> | <p>X</p> | <p>X</p> | <p>X</p> |
| <p>LO2</p> | | <p>X</p> | <p>X</p> | |
| <p>Feedback</p> | <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 3 – Collaborative Skills LLO 5 – Knowledge, Understanding and Reflection</p> <p>Feedback:</p> <p>Written Feedback</p> <p>Will be issued following the group presentation assessment, the individual project assessment and continuous assessment</p> <p>Verbal Feedback</p> <p>In every class, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Individual Tutorial</p> <p>You will have one individual tutorial before the submission of the individual project, to give you feedback and feed-forward on your general progress in class</p> <p>Group Tutorial</p> <p>You will have a group tutorial following the group presentation assessment</p> <p>Peer Feedback</p> <p>You will work with your peers to develop your understanding in every class</p> | | | |

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| <p>Recommended Resources</p> | <p>In addition to the information available on the portal, where staff will post specific resources, the reading list below is recommended:</p> <p><u>Anatomy for Dancers:</u></p> <p>Blakey, P (1992) The Muscle Book, Stafford</p> <p>Howse, J & Hancock, S (1992) Dance Technique and Injury Prevention, 2nd Edition, A&C Black</p> <p>Robinson, L and Thomson, G (1997) Body Control the Pilates Way, Boxtree</p> <p>Vincent, L (1988) Dancers Book of Health, Princeton</p> <p><u>Study Skills:</u></p> <p>Chambers, Ellie and Northedge, Andrew (2008) The Arts Good Study Guide, Open University Press.</p> <p>Clarke, Alan (2008), e-Learning skills, Palgrave.</p> <p>Cottrell, Stella (2005) Critical Thinking Skills: Developing Effective Analysis and Argument, Palgrave Macmillan.</p> <p>Cottrell, Stella (2003) Skills for Success: The Personal Development Planning Handbook, Palgrave.</p> <p>Cottrell, Stella (2008) The Study Skills Handbook, Palgrave.</p> <p>Marshall, Lorraine and Rowland, Frances (1998) A Guide to Learning Independently, Open University Press.</p> <p>Northedge, Andrew (2005) The Good Study Guide, Open University Press.</p> <p><u>Dance History:</u></p> <p>Au, S. (1988) Ballet & Modern Dance, London: Thames & Hudson.</p> <p>Beaumont, C. (1944) The Ballet Called Giselle, London: Beaumont</p> |

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| | <p>Denby, E. (1986) Looking at Dance, New York: Curtis Books</p> <p>Jowitt, D. (1988) Time and the Dancing Image, Berkeley: University of California Press</p> <p>Kirstein, L. (1984) Four Centuries of Ballet: Fifty Masterworks, New York: Dover</p> <p>Wiley, R.J. (1990) A Century of Russian Ballet – Documents and Eyewitness Accounts 1810-1910, Oxford University Press</p> <p>Wiley, R. J. (1985) Tchaikovsky's Ballets, Oxford University Press</p> |
| Other Relevant Details | This design of this module acknowledges that many students joining the Modern Ballet programme do so at the age of 16 years and therefore covers the core skills they may need to develop. |
| Next Steps | All other SCQF Level 7 modules |

| Module Title | Introduction to Choreography |
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| Brief Description <i>(Max 100 word count)</i> | This module introduces the fundamentals of the craft of choreography. Students will learn about the key choreographic devices and how to use these in making their own choreography during predominantly practical sessions. |
| Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11 | 7 |
| Credit Rating | 10 SCQF Credits / 5 ECTS credits |
| Status (Core/Option/CRSC) | <input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: 1 <hr/> <hr/> |

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| Pre-requisites | None | | | |
| Co-requisites | All other SCQF Level 7 modules | | | |
| Anti-Requisites | None | | | |
| Maximum number of Students | 20 | Minimum number of Students | - | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Supervised / Taught group activity | | 1.25 | 20 | 25 |
| Directed Study | | 1 | 15 | 40 |
| Independent Study | | 1.5 | 23 | 34.5 |
| Tutorials | | 0.25 | 2 | 0.5 |
| Total Notional Student Effort | | | | 100 |
| Module Co-ordinator | Lecturer – Modern Ballet Programme Team | | | |
| Module Aims | This module aims to: <ul style="list-style-type: none"> • Introduce students practically to the basic concepts of choreography • Develop an understanding of the analysis of the structure and form of a dance piece • Introduce some of the key figures in dance history who have made significant contributions to choreographic development | | | |
| Module Content | Module briefing session Workshops exploring basic choreographic skills including structure, form, choreographic devices and the use of accompaniment Choreographic tasks based on chance Theatre visits and/or video analysis of performances Group rehearsals to collaboratively produce a piece of choreography Tutorials | | | |
| Learning Outcomes | On successful completion of this module you will be able to: | | | |
| LO1 | The ability to recognise and utilise basic theoretical concepts and choreographic devices to produce a well-structured, original piece of dance | | | |
| LO2 | Exemplify the ability to work collaboratively in a group, both technically and artistically, in the production of an original piece of choreography | | | |

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| LO3 | The ability to detail, clearly and logically, the motivations and processes underpinning the creation of the work, combined with evidence of objective evaluation. | | | |
| Assessment 1, Type and Weighting | <p>You will be assessed through:</p> <p>Studio performance of group choreography</p> <p>Pass/Fail (LO1, LO2) Performance</p> <p>Guide Length – 3-5 minutes in duration</p> | | | |
| Assessment Criteria for Assessment 1 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Ability to create original choreography which incorporates a variety of the studied choreographic devices • Demonstration of practical understanding of the basic concepts of form and structure • The ability to work collaboratively • Appropriate performance skills • Appropriate use of music | | | |
| Assessment 2, Type and Weighting | <p>You will be assessed through:</p> <p>Submission of written report – 1000 words</p> <p>Pass/Fail (LO3) Essay</p> | | | |
| Assessment Criteria for Assessment 2 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Accurate documenting of the process involved in creating the choreography • Accurate use and description of the variety of choreographic devices employed in your own choreography • The ability to reflect critically on your work. • Evidence and correct referencing of background reading/video observation • Basic choreographic analysis skills | | | |
| Alignment of Assessment and Learning Outcome | | Assessment 1 | Assessment 2 | |
| | LO1 | X | | |
| | LO2 | X | | |
| | LO3 | | X | |

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| <p>Feedback</p> | <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 3 – Collaborative and choreographic Skills LLO 5 – Knowledge, Understanding and Reflection</p> <p>Feedback:</p> <p>Written Feedback</p> <p>Will be issued following the group choreography practical assessment. You will also get a written feedback report on the essay</p> <p>Verbal Feedback</p> <p>In every practical class, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Group Tutorial</p> <p>You will have one group tutorial per term, to give feedback and feedforward on your general progress and guidance on the group choreography</p> <p>Peer Feedback</p> <p>You will work with your peers during every class and this is particularly important in the creation of the group choreography</p> |
| <p>Recommended Resources</p> | <p>Specific resources will be listed on the portal and issued by the module lecturer. In addition, the following will be useful:</p> <p>Adshead, J. et al. (1998) <i>Dance Analysis: Theory and Practice</i>, London: Dance Books</p> <p>Anon. (1997) <i>Contact Quarterly 25th Anniversary Sourcebook</i>, USA: Contact Collaborations</p> <p>Blom, LA and Tarin, LC (1982) <i>The Intimate Act of Choreography</i> Pittsburgh Press</p> <p>Butterworth, J. Clarke G (1998) <i>Dancemakers Portfolio - conversations with choreographers</i>. Centre for dance and Theatre Studies, Bretton Hall</p> |

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| | <p>Hawkins, A (1988) <i>Creating Through Dance</i>, USA: Princeton</p> <p>Horst, L. (1961) <i>Modern Dance Forms</i>, USA: Dance Horizons</p> <p>Humphrey, D (1959/90) <i>The Art of Making Dances</i>, Princeton</p> <p>Lavender, L (1996) <i>Dancers Talking Dance</i>, USA: Human Kinetics</p> <p>Minton, S (1986) <i>A Basic Approach Using Improvisation</i>, USA: Human Kinetics</p> <p>Nagrin, D. (1994) <i>Dance and the Specific Image</i>, USA: Pittsburgh</p> <p>You tube Video/DVD recordings</p> |
| Other Relevant Details | |
| Next Steps | All other SCQF Level 7 modules |

| Module Title | Repertoire and Performance 1 |
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| <p>Brief Description <i>(Max 100 word count)</i></p> | <p>This module runs for the full year, incorporating the Graduation Performance. During this module you will learn repertoire from the Romantic and Imperial Russian periods in ballet and be introduced to a range of contemporary dance repertoire. Through participation in the Graduation Performance at the end of the academic year, you will develop your performance skills.</p> |

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| Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11 | | 7 | | |
| Credit Rating | | 20 SCQF Credits / 10 ECTS credits | | |
| Status (Core/Option/CRSC) | | <input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: 1 <hr/> <hr/> | | |
| Pre-requisites | | None | | |
| Co-requisites | | All other SCQF Level 7 modules | | |
| Anti-Requisites | | None | | |
| Maximum number of Students | 20 | Minimum number of Students | - | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Supervised / Taught group activity | | 2 | 22 | 44 |
| Supervised / Taught group activity | | 10 | 9 | 90 |
| Directed Study | | 1 | 9 | 18 |
| Tutorials | | 0.25 | 2 | 0.5 |
| Independent Study | | 2.5 | 19 | 47.5 |
| Total Notional Student Effort | | | | 200 |
| Module Co-ordinator | | Level Tutor | | |
| Module Aims | | This module aims to: <ul style="list-style-type: none"> • Introduce students to the origins of classical ballet repertoire • Identify the defining stylistic elements of classical repertoire from the Romantic and Russian Imperial eras • Introduce students to contemporary dance repertoire, covering a range of work from | | |

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| | <p>different choreographers</p> <ul style="list-style-type: none"> • Explore a variety of approaches for researching and examining works from different periods • Introduce the key elements for performing as part of a groups/corps de ballet and allow you to learn a selection of the key repertoire • Develop confidence to dance as part of a group and also introduce solo repertoire works • Develop appropriate performance skills |
| Module Content | <p>Module Briefing Session Repertoire classes – solos and group Guest coaching classes Rehearsals for Graduation Performance</p> <p>In Term 1 and 2:</p> <ul style="list-style-type: none"> ○ Practical Repertoire classes in ballet and contemporary dance ○ Research into the context of the work – the choreographer, when it was created and other influencing factors <p>In Term 3:</p> <ul style="list-style-type: none"> ○ Repertoire classes and rehearsals leading towards the Graduation Performance |
| Learning Outcomes | On successful completion of this module you will be able to: |
| LO1 | Demonstrate practical knowledge and understanding of the stylistic features of both the Romantic and Russian Imperial eras of classical ballet history. |
| LO2 | Demonstrate clear understanding of skills required for performance as part of a corps de ballet (classical)/group (contemporary dance) |
| LO3 | Demonstrate appropriate performance skills and developing professionalism |
| Assessment 1, Type and Weighting | <p>You will be assessed through:</p> <p>Studio performance of group repertoire</p> <p>Pass/Fail (LO1, LO2, LO3) Performance</p> |
| Assessment Criteria for Assessment 1 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Performance demonstrating a clear understanding of the stylistic elements of the period |

| | <ul style="list-style-type: none"> • The ability to employ an appropriate range of performance skills • Demonstration of spatial and kinaesthetic awareness appropriate to the style of the work • Ability to work collaboratively as part of a team in the rehearsal and performance of the repertoire | | | | | | | | | | | | | | | | |
|--|--|--------------|--------------|--------------|--|-----|---|--|--|-----|---|---|--|-----|---|---|--|
| <p>Assessment 2, Type and Weighting</p> | <p>You will be assessed through:</p> <p>Continuous observation of rehearsals and performances for the Graduation Performance</p> <p>Pass/Fail (LO2, LO3) Continuous Observation</p> | | | | | | | | | | | | | | | | |
| <p>Assessment Criteria for Assessment 2</p> | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Ability to learn, assimilate and retain choreography/repertoire • Ability to work in a professional manner in and out of the studio during the rehearsal and performance period • Ability to employ a developing range appropriate performance skills both in rehearsals and performance | | | | | | | | | | | | | | | | |
| <p>Alignment of Assessment and Learning Outcome</p> | <table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> <th></th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td></td> <td></td> </tr> <tr> <td>LO2</td> <td>X</td> <td>X</td> <td></td> </tr> <tr> <td>LO3</td> <td>X</td> <td>X</td> <td></td> </tr> </tbody> </table> | | Assessment 1 | Assessment 2 | | LO1 | X | | | LO2 | X | X | | LO3 | X | X | |
| | Assessment 1 | Assessment 2 | | | | | | | | | | | | | | | |
| LO1 | X | | | | | | | | | | | | | | | | |
| LO2 | X | X | | | | | | | | | | | | | | | |
| LO3 | X | X | | | | | | | | | | | | | | | |
| <p>Feedback</p> | <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 1 - Ballet Technique LLO 2 - Contemporary Technique LLO 3 – Collaborative Skills LLO 4 - Artistic Engagement and Performance Skills LLO 5 – Knowledge, Understanding and Reflection</p> <p>Feedback:</p> <p>Mutually Constructed Written Feedback</p> <p>Following the practical assessments, you will have an individual tutorial with the class tutor, based on</p> | | | | | | | | | | | | | | | | |

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| | <p>your observations of the recording of the assessment</p> <p>Verbal Feedback</p> <p>In every practical class and rehearsal, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Individual Tutorials</p> <p>You will have one individual tutorial in term 2 and one in term 3 with the class tutor, to give you feedback and feed-forward on your general progress in class</p> <p>Peer Feedback</p> <p>You will work with your peers to develop your technique and understanding in every class. This is particularly important in the rehearsal period</p> |
| <p>Recommended Resources</p> | <p>In addition to the student portal where staff will post specific resources, the reading list below is useful for the classical ballet repertoire element of the module (which links to Core Skills):</p> <p>Au, S. (1988) Ballet & Modern Dance, London: Thames & Hudson.</p> <p>Beaumont, C. (1944) The Ballet Called Giselle, London: Beaumont</p> <p>Denby, E. (1986) Looking at Dance, New York: Curtis Books</p> <p>Jowitt, D. (1988) Time and the Dancing Image, Berkeley: University of California Press</p> <p>Kirstein, L. (1984) Four Centuries of Ballet: Fifty Masterworks, New York: Dover</p> <p>Wiley, R.J. (1990) A Century of Russian Ballet – Documents and Eyewitness Accounts 1810-1910, Oxford University Press</p> <p>Wiley, R. J. (1985) Tchaikovsky's Ballets, Oxford University Press</p> |
| <p>Other Relevant Details</p> | |

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| Next Steps | All other SCQF Level 7 modules |
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| Module Title | | Reflective Practice 1 | | |
|--|----|---|--------------|---------------|
| Brief Description <i>(Max 100 word count)</i> | | This module encourages you to learn and develop your reflective skills in order to inform your practical work (and vice versa). You will set up a Reflective Blog on the student portal and document and reflect upon your learning | | |
| Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11 | | 7 | | |
| Credit Rating | | 10 SCQF Credits / 5 ECTS credits | | |
| Status (Core/Option/CRSC) | | <input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: 1 <hr/> <hr/> | | |
| Pre-requisites | | None | | |
| Co-requisites | | All other SCQF Level 7 modules | | |
| Anti-Requisites | | None | | |
| Maximum number of Students | 20 | Minimum number of Students | - | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Workshops | | 1 | 2 | 2 |
| Supervised / Taught group activity | | 1 | 30 | 30 |
| Directed Study | | 1 | 30 | 30 |
| Independent Study | | | | 38 |
| Total Notional Student Effort | | | | 100 |

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| Module Co-ordinator | Level Tutor |
| Module Aims | <p>This module aims to:</p> <ul style="list-style-type: none"> • Develop your reflective skills to inform your practical classes • Develop your writing skills • Develop basic analytical skills • Develop time management and organisational skills |
| Module Content | <p>Bespoke workshops with the Conservatoire's Effective Learning Service to introduce reflective practice and teach the skills required for this to be effective</p> <p>Workshop with Conservatoire IT staff to assist with use of the student portal for the reflective blog</p> <p>Weekly supervised reflection sessions, where reflective tasks are issued and the tutor is available for feedback</p> |
| Learning Outcomes | On successful completion of this module you will be able to: |
| LO1 | Identification of the key points of your learning throughout the academic year |
| LO2 | Record and reflect upon your learning |
| LO3 | Assimilate, summarise and correctly reference your own reflective practice |
| Assessment 1, Type and Weighting | <p>You will be assessed through:</p> <p>Submission of a Reflective Summary of your personal blog</p> <p>Pass/Fail (LO1, LO3) Essay</p> <p>1000 words or equivalent</p> |
| Assessment Criteria for Assessment 1 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Identification of the key points of learning throughout the academic year • Ability to reflect upon and assimilate the impact of learning which has taken place in different contexts/modules and articulate how this comes together to contribute to overall progress • Appropriate research and referencing |

| <p>Assessment 2, Type and Weighting</p> | <p>You will be assessed through:</p> <p>Continuous assessment of your personal reflective blog</p> <p>Pass/Fail (LO1, LO2) Reflective Journal</p> | | | | | | | | | | | | | | | | |
|--|--|--------------|--------------|--------------|--|-----|---|---|--|-----|--|---|--|-----|---|--|--|
| <p>Assessment Criteria for Assessment 2</p> | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Regular, on-time completion of personal blog and tasks issued by tutors • Understanding of how to apply learning from various modules to assist overall progress • Evidence of wider reading/research | | | | | | | | | | | | | | | | |
| <p>Alignment of Assessment and Learning Outcome</p> | <table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> <th></th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td>X</td> <td></td> </tr> <tr> <td>LO2</td> <td></td> <td>X</td> <td></td> </tr> <tr> <td>LO3</td> <td>X</td> <td></td> <td></td> </tr> </tbody> </table> | | Assessment 1 | Assessment 2 | | LO1 | X | X | | LO2 | | X | | LO3 | X | | |
| | Assessment 1 | Assessment 2 | | | | | | | | | | | | | | | |
| LO1 | X | X | | | | | | | | | | | | | | | |
| LO2 | | X | | | | | | | | | | | | | | | |
| LO3 | X | | | | | | | | | | | | | | | | |
| <p>Feedback</p> | <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 5 – Knowledge, Understanding and Reflection</p> <p>Feedback:</p> <p>Written Feedback</p> <p>Your level tutor will provide written feedback and feedforward on your reflective blog</p> <p>Written feedback will be issued following the submission of your Reflective Summary assessment</p> | | | | | | | | | | | | | | | | |
| <p>Recommended Resources</p> | <p>Reflective practice : writing and professional development / Gillie Bolton https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=96037</p> <p>A handbook of reflective and experiential learning : theory and practice / Jennifer A. Moon https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=97062</p> <p>Learning journals : a handbook for reflective practice and professional development / Jennifer A. Moon</p> | | | | | | | | | | | | | | | | |

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| | <p>https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=334 (this one is quite popular with music)</p> <p>The reflective practitioner / Donald A. Schon https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=25957 (on a reading list)</p> <p>Writing as reflective action : a reader / Duncan Carter, Sherrie Gradin https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=87065</p> <p>Reflective writing / Kate Williams, Mary Woolliams, and Jane Spiro https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=97906</p> |
| Other Relevant Details | |
| Next Steps | All other SCQF Level 7 modules |



Royal Conservatoire
of Scotland

MODULE DESCRIPTORS
SHE Level 2

| Module Title | | Professional Technique 2 – Ballet and Contemporary Dance | | |
|--|----|---|--------------|---------------|
| Brief Description <i>(Max 100 word count)</i> | | This is a key Level 2 module where classical ballet and contemporary dance technique are both consolidated and developed. This module includes the supporting subjects of pilates/conditioning, pas de deux, gyrotionics, TRX, pointe work and virtuosity | | |
| Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11 | | 8 | | |
| Credit Rating | | 50 SCQF Credits / 25 ECTS credits | | |
| Status (Core/Option/CRSC) | | <input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: 2 <hr/> <hr/> | | |
| Pre-requisites | | Level 7 modules | | |
| Co-requisites | | All other SCQF Level 8 modules | | |
| Anti-Requisites | | None | | |
| Maximum number of Students | 20 | Minimum number of Students | - | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Supervised / Taught group activity | | 20 | 20 | 400 |
| Supervised / Taught group activity | | 9 | 9 | 81 |
| Tutorials | | 0.25 | 8 | 2 |
| Independent Study | | 0.5 | 20 | 10 |
| Directed Study | | 1 | 7 | 7 |
| Total Notional Student Effort | | | | 500 |
| Module Co-ordinator | | Level Tutor | | |

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| Module Aims | <p>This module aims to:</p> <ul style="list-style-type: none"> • Build upon the Level 1 module ‘Professional Technique 1’ • Introduce further classical and contemporary vocabulary and its appropriate usage • Increase the complexity and length of enchainements, to build strength and stamina • Introduce more complex and longer pas de deux work • Introduce more complex virtuosity work |
| Module Content | <p>Module Briefing Session Classical ballet technique classes Contemporary dance technique classes Pointework and virtuosity classes Pas de Deux classes Pilates/Conditioning Classes Gyrotonics sessions TRX sessions</p> |
| Learning Outcomes | <p>On successful completion of this module you will be able to:</p> |
| LO1 | <p>Demonstrate secure classical ballet technique through the practical performance of Level 2 vocabulary with increased technical control and developing personal sense of artistry</p> |
| LO2 | <p>Demonstrate secure contemporary dance technique through the practical performance of Level 2 vocabulary with increased technical control and developing personal sense of artistry</p> |
| LO3 | <p>Maintain safe dance practice and high levels of professional practice, particularly focusing on individual requirements to support your physical training</p> |
| Assessment 1, Type and Weighting | <p>You will be assessed through:</p> <p>Practical ballet class assessment</p> <p>Pass/Fail (LO1, LO3) Presentation</p> <p>Formative assessment – end of T1 Summative assessment – end of T2</p> |
| Assessment Criteria for Assessment 1 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Secure classical technique when performing Level 2 classical vocabulary • The ability to internalise and reproduce enchainements quickly and perform them |

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| | <p>demonstrating a strong understanding of technical requirements</p> <ul style="list-style-type: none"> • Demonstration of a broad range of movement dynamics with variety throughout the class and where appropriate, within an exercise (ie now shown at barre, carried into centre and also sustained during large travelling steps) • Performance with a sense of artistry • The ability to respond with sensitivity and individuality to more complex musical accompaniment |
| <p>Assessment 2, Type and Weighting</p> | <p>You will be assessed through:</p> <p>Practical contemporary class assessment</p> <p>Pass/Fail (LO2, LO3) Presentation</p> <p>Formative assessment – end of T1 Summative assessment – end of T2</p> |
| <p>Assessment Criteria for Assessment 2</p> | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Secure contemporary technique when performing Level 2 contemporary vocabulary • The ability to internalise and reproduce movement sequences quickly and perform them demonstrating a strong understanding of technical requirements • Demonstration of a broad range of movement dynamics with variety throughout the class and where appropriate, within an exercise • Performance with a sense of artistry • The ability to respond with sensitivity and individuality to more complex musical accompaniment |
| <p>Assessment 3, Type and Weighting</p> | <p>You will be assessed through:</p> <p>Pass/Fail (LO3) Continuous Observation</p> <p>You will be observed on a daily basis throughout the term, before, during and after class</p> |

| <p>Assessment Criteria for Assessment 3</p> | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Evidence of continuation of personal warm-up and cool down routines • Evidence of continued practice of individual strengthening exercises • Demonstration of ability to assess that personal practice is taking place in an appropriate working environment • Evidence of a professional approach during classes and own practice | | | | | | | | | | | | | | | | | | | |
|--|--|--------------|--------------|--|--|--------------|--------------|--------------|-----|---|--|--|-----|--|---|--|-----|---|---|---|
| <p>Alignment of Assessment and Learning Outcome</p> | <table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> <th>Assessment 3</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td></td> <td></td> </tr> <tr> <td>LO2</td> <td></td> <td>X</td> <td></td> </tr> <tr> <td>LO3</td> <td>X</td> <td>X</td> <td>X</td> </tr> </tbody> </table> | | | | | Assessment 1 | Assessment 2 | Assessment 3 | LO1 | X | | | LO2 | | X | | LO3 | X | X | X |
| | Assessment 1 | Assessment 2 | Assessment 3 | | | | | | | | | | | | | | | | | |
| LO1 | X | | | | | | | | | | | | | | | | | | | |
| LO2 | | X | | | | | | | | | | | | | | | | | | |
| LO3 | X | X | X | | | | | | | | | | | | | | | | | |
| <p>Feedback</p> | <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 1 - Ballet Technique – Process and Performance LLO 2 - Contemporary Technique – Process and Performance LLO 4 – Knowledge, Understanding and Reflection</p> <p>Feedback:</p> <p>Mutually Constructed Written Feedback</p> <p>Following the practical class assessments, you will have an individual tutorial with the class tutor, based on your observations of the recording of the assessment class</p> <p>Verbal Feedback</p> <p>In every practical class, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Individual Tutorials</p> <p>You will have an individual tutorial twice per term</p> | | | | | | | | | | | | | | | | | | | |

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| | <p>with the class tutor, to give you feedback and feed-forward on your general progress in class</p> <p>Peer Feedback</p> <p>You will work with your peers to develop your technique and understanding in every class</p> |
| Recommended Resources | <p>Additional specific resources will be listed on the portal</p> <p>Sheets-Johnstone, M., ed., (1984) <i>Illuminating Dance: Philosophical Explorations</i>, Associated University Press</p> <p>Best, D. (1974) <i>Expression in Movement and the Arts</i>, Lepus Books</p> <p>Video: Franklin, E. (2003) <i>Conditioning for Dance, USA: Human Kinetics</i>. London, Routledge</p> |
| Other Relevant Details | |
| Next Steps | All other SCQF Level 8 modules |

| Module Title | Choreographic Collaboration |
|--|---|
| <p>Brief Description <i>(Max 100 word count)</i></p> | A development of the Level 1 'Introduction to Choreography' module, this module allows students to use their choreographic skills in collaboration with another discipline, to make a new dance work for a public performance |
| <p>Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11</p> | 8 |
| Credit Rating | 10 SCQF Credits / 5 ECTS credits |

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|--------------------------------------|----|--|--------------|---------------|
| Status (Core/Option/CRSC) | | <input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: 2 <hr/> <hr/> | | |
| Pre-requisites | | Level 7 modules | | |
| Co-requisites | | All other SCQF Level 8 modules | | |
| Anti-Requisites | | None | | |
| Maximum number of Students | 20 | Minimum number of Students | - | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Supervised / Taught group activity | | 1.5 | 10 | 15 |
| Workshops | | 2 | 3 | 6 |
| Tutorials | | 0.25 | 2 | 0.5 |
| Directed Study | | 1.5 | 5 | 7.5 |
| Independent Study | | | 15 | 71 |
| Total Notional Student Effort | | | | 100 |
| Module Co-ordinator | | Lecturer – Modern Ballet Programme Team | | |
| Module Aims | | This module aims to: Give students the skills to work collaboratively with practitioners from the other arts, including musicians, designers and technical stage crew in the creation and performance of an original piece of choreography. | | |
| Module Content | | Module Briefing Session Staff-led classes including: <ul style="list-style-type: none"> ○ advanced choreographic structure ○ motivation/inspiration for choreography ○ use of accompaniment ○ partnering/weight-bearing ○ use of lighting/set/costume ○ collaboration skills ○ improvisation | | |

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| | <p>Workshops with staff and students from the School of Music</p> <p>Student-led devising/rehearsing sessions</p> <p>Student-led research session</p> <p>Classroom sharing of practical tasks</p> <p>Planning sessions with collaborators from other departments</p> |
| Learning Outcomes | On successful completion of this module you will be able to: |
| LO1 | Production of a well-structured piece of choreography showing more developed knowledge and understanding of the key choreographic devices. |
| LO2 | Evidence of ability to collaborate across a variety of disciplines and work constructively as part of a team, either as a choreographer or as a dancer. |
| LO3 | Ability to document, record and reflect upon the choreographic and collaborative process and present this in a logical manner |
| Assessment 1, Type and Weighting | <p>You will be assessed through:</p> <p style="text-align: center;">Pass/Fail (LO1,LO2) Performance</p> |
| Assessment Criteria for Assessment 1 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • The creation of an original choreographic work, with attention to structure and development. • Evidence of effective collaboration with other artists. • Evidence of an awareness of the aesthetic contribution of other disciplines of performance to the overall success of a production |
| Assessment 2, Type and Weighting | <p>You will be assessed through:</p> <p style="text-align: center;">Pass/Fail (LO3) Other Documentation</p> <p>Submission of project, evidencing the process of creating a collaborative work. 1500 words or equivalent.</p> |
| Assessment Criteria for Assessment 2 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to detail, clearly and logically and, where appropriate, with supporting |

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| | <p>referenced sources, the motivations and processes underpinning the creation of the work</p> <ul style="list-style-type: none"> • Evidence of your ability to combine different artistic elements effectively • Evidence of objective evaluation • Evidence of the ability to collaborate effectively with other artists | | |
| <p>Alignment of Assessment and Learning Outcome</p> | | <p>Assessment 1</p> | <p>Assessment 2</p> |
| | <p>LO1</p> | <p>X</p> | |
| | <p>LO2</p> | <p>X</p> | |
| | <p>LO3</p> | | <p>X</p> |
| <p>Feedback</p> | <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 3 – Collaborative and choreographic Skills LLO 4 – Knowledge, Understanding and Reflection</p> <p>Feedback:</p> <p>Written Feedback</p> <p>Will be issued following the choreography practical assessment. You will also get a written feedback report on the written project</p> <p>Verbal Feedback</p> <p>In every practical class, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Individual Tutorial</p> <p>You will have one tutorial per term, to give feedback and feedforward on your general progress and guidance on your choreography</p> <p>Peer Feedback</p> <p>You will work with your peers during every class and this is particularly important in the collaborative process and creation of the choreography</p> | | |
| <p>Recommended Resources</p> | <p>Resource lists will be constructed individually with the module co-ordinator and in light of your specialist choreographic choice. See also resources for 'Introduction to</p> | | |

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| | Choreography' module |
| Other Relevant Details | |
| Next Steps | All other SCQF Level 8 modules |

| Module Title | | Repertoire and Performance 2 | | |
|--|----|--|--------------|---------------|
| Brief Description <i>(Max 100 word count)</i> | | This module develops from 'Repertoire and Performance 1' in Level 1. You will be introduced to more challenging solo repertoire in both classical ballet and contemporary dance, whilst continuing group repertoire and developing your performance skills through a range of performance opportunities. This module culminates in the Graduation Performance. | | |
| Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11 | | 8 | | |
| Credit Rating | | 20 SCQF Credits / 10 ECTS credits | | |
| Status (Core/Option/CRSC) | | <input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: 2 <hr/> <hr/> | | |
| Pre-requisites | | Level 7 modules | | |
| Co-requisites | | All other SCQF Level 8 modules | | |
| Anti-Requisites | | None | | |
| Maximum number of Students | 20 | Minimum number of Students | - | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Supervised / Taught group activity | | 4 | 22 | 88 |
| Supervised / Taught group activity | | 10 | 9 | 90 |

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| Tutorials | 0.25 | 2 | 0.5 |
| Independent Study | | | 21.5 |
| Total Notional Student Effort | | | 200 |
| Module Co-ordinator | Level Tutor | | |
| Module Aims | <p>This module aims to:</p> <ul style="list-style-type: none"> • Introduce you to the in-depth study and performance of more challenging ballet and contemporary dance repertoire, both as a soloist and as part of a group • Enable you to set repertoire in a wider artistic and historic context • Further develop your personal performance and interpretative skills | | |
| Module Content | <p>Module Briefing Session Repertoire classes – solos and group in ballet and contemporary dance Guest coaching classes Rehearsals for Graduation Performance</p> <p>In Term 1 and 2:</p> <ul style="list-style-type: none"> - Practical repertoire classes in ballet and contemporary dance - Research into the context of the work – the choreographer, when it was created and other influencing factors <p>In Term 3:</p> <ul style="list-style-type: none"> - Repertoire classes and rehearsals leading towards the Graduation Performance | | |
| Learning Outcomes | On successful completion of this module you will be able to: | | |
| LO1 | Perform a repertoire solo in a professional manner, with artistic integrity. | | |
| LO2 | Show the ability to work professionally through the rehearsal and performance process, maintaining focus and energy and developing technically and artistically. | | |
| LO3 | Demonstrate research and knowledge of the choreographer and their influences and how these affect the work | | |
| Assessment 1, Type and Weighting | You will be assessed through: | | |

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| | <p>Pass/Fail (LO1, LO2) Performance</p> <p>Studio or stage performance of selected repertoire solo (either classical or contemporary)</p> |
| Assessment Criteria for Assessment 1 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Technical accuracy • Demonstration of understanding of appropriate stylistic elements of the choreography • Appropriate quality, musicality, dynamics and emotion • Appropriate performance skills |
| Assessment 2, Type and Weighting | <p>You will be assessed through:</p> <p>Pass/Fail (LO1,LO2, LO3) Continuous Observation</p> <p>You will be observed in the rehearsals leading up to and performances of the annual Graduation Performance</p> |
| Assessment Criteria for Assessment 2 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Evidence that you maintain a professional approach at all times through the rehearsal and performance period • Evidence of maintenance of safe dance practice and appropriate personal physical preparation • Evidence of ongoing research and application of this research in practical classes, to enhance understanding and performance |
| Assessment 3, Type and Weighting | <p>You will be assessed through:</p> <p>Pass/Fail (LO3) Presentation</p> <p>Verbal presentation evidencing research into selected choreographer and context of the creation of the repertoire solo performed in Assessment 1</p> |

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| <p>Assessment Criteria for Assessment 3</p> | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • The use and understanding of appropriate evidence from a variety of sources, which is correctly referenced • Clearly presented research which relates to the background of the repertoire • The ability to use information to set the choreography in context both theoretically and practically | | | |
| <p>Alignment of Assessment and Learning Outcome</p> | | <p>Assessment 1</p> | <p>Assessment 2</p> | <p>Assessment 3</p> |
| | LO1 | X | X | |
| | LO2 | X | X | |
| | LO3 | | X | X |
| <p>Feedback</p> | <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 1 - Ballet Technique – Process and Performance LLO 2 - Contemporary Technique – Process and Performance LLO 3 – Collaborative Skills LLO 4 – Knowledge, Understanding and Reflection</p> <p>Feedback:</p> <p>Mutually Constructed Written Feedback</p> <p>Following the practical assessments and presentation, you will have an individual tutorial with the class tutor, based on your observations of the recording of the assessment class</p> <p>Verbal Feedback</p> <p>In every practical class and rehearsal, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Individual Tutorials</p> <p>You will have one individual tutorial in term 2 and one in term 3 with the class tutor, to give you feedback and feed-forward on your general progress in class</p> | | | |

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| | <p>Peer Feedback</p> <p>You will work with your peers to develop your technique and understanding in every class. This is particularly important in the rehearsal period</p> |
| Recommended Resources | <p>Resource lists will be constructed individually with the module co-ordinator and in light of your individual repertoire choice.</p> <p>Specific resources and footage will be listed on the Student portal.</p> |
| Other Relevant Details | |
| Next Steps | All other SCQF Level 8 modules |

| Module Title | Contextual Studies |
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| <p>Brief Description <i>(Max 100 word count)</i></p> | <p>This module is divided into three areas – dance history, anatomy for the dancer and music. The work is directly related to practical work in the other Level 2 modules and helps the students develop a better understanding of the working of their bodies (through anatomy), understanding and developing musicality and greater knowledge of the development of dance in the 20th Century.</p> |
| <p>Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11</p> | 8 |
| Credit Rating | 10 SCQF Credits / 5 ECTS credits |
| Status (Core/Option/CRSC) | <p><input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course</p> <p>If Core or Option please identify the programme(s)/year(s) below: 2 _____ _____</p> |
| Pre-requisites | Level 7 modules |
| Co-requisites | All other SCQF Level 8 modules |

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| Anti-Requisites | None | | | |
| Maximum number of Students | 20 | Minimum number of Students | - | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Supervised / Taught group activity | | 1.5 | 27 | 40.5 |
| Tutorials | | 0.25 | 2 | 0.50 |
| Directed Study | | 1 | 20 | 20 |
| Independent Study | | | | 39 |
| Total Notional Student Effort | | | | 100 |
| Module Co-ordinator | Contextual Studies Lecturer from the Modern Ballet Programme Team | | | |
| Module Aims | <p>This module is designed to:</p> <ul style="list-style-type: none"> • Build on knowledge gained at Level 1 and develop study into the development of dance (ballet and contemporary) through the 20th century • Allow the students to set the development of dance within the broader context of the other artistic disciplines • Build upon the anatomical knowledge gained from both the practical and contextual studies at Level 1 and begin to apply this knowledge specifically to your own physique. This focuses on areas of particular interest to dancers (ie hip joint, spine, knee joint, feet and legs) • Introduction of movement analysis from an anatomical perspective • Building on the basic music skills learned in Level 1, the study of music develops to application in the dance studio | | | |
| Module Content | <p>Module Briefing Session Lectures Workshops including: Theatre visits Video analysis Museum visits Student-led group presentations Individual tutorials</p> | | | |

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| Learning Outcomes | On successful completion of this module you will be able to: |
| LO1 | Locate theoretical research of a chosen subject area (history OR anatomy) within a balletic context |
| LO2 | Evidence more in-depth exploration and understanding of the subject area of your choice |
| LO3 | Completion of the Level 2 music lectures and practical workshops |
| Assessment 1, Type and Weighting | <p>You will be assessed through:</p> <p style="text-align: center;">Pass/Fail (LO1, LO2) Essay</p> <p style="text-align: center;">2000 words or equivalent</p> <p>The project title and final mode of presentation is agreed with module tutor</p> <p>You can select an area of study from either anatomy OR history, drawn from work covered in the module. For the history project, you must:</p> <ul style="list-style-type: none"> • Demonstrate investigation into a selected work/choreographer from the topic areas covered in the weekly classes <p>For the anatomy project, you must:</p> <ul style="list-style-type: none"> • Demonstrate investigation into a selected topic applying anatomy to dance, from areas covered in the weekly classes |
| Assessment Criteria for Assessment 1 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Evidence of the accurate use and referencing of a variety of research sources (ie books, journals, DVDs and electronic resources) • The ability to set the study in a balletic/dance context • The ability to combine dance research and historical/anatomical research to create an integrated piece of work • Ability to organise and assimilate information gathered |
| Assessment 2, Type and Weighting | <p>You will be assessed through:</p> <p style="text-align: center;">Pass/Fail</p> |

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| | (LO3) Continuous Observation Your participation will be observed at the music classes and practical workshops | | |
| Assessment Criteria for Assessment 2 | Assessors will look for: <ul style="list-style-type: none"> Active participation and engagement in the music classes and practical workshops | | |
| Alignment of Assessment and Learning Outcome | | Assessment 1 | Assessment 2 |
| | LO1 | X | |
| | LO2 | X | |
| | LO3 | | X |
| Feedback | This module contributes to the achievement of the following Level Learning Outcomes: LLO 4 – Knowledge, Understanding and Reflection Feedback: Written Feedback Will be issued following the submission of the project assessment Verbal Feedback In every class, there will be ongoing individual and group verbal feedback from the tutor Individual Tutorial You will one individual tutorial before the submission of the project, to give you feedback and feed-forward on your general progress in class Peer Feedback You will work with your peers to develop your understanding in every class | | |
| Recommended Resources | Drawing upon previously distributed bibliographies for the Core Skills, Repertoire and Performance and Professional Technique modules, each student, in consultation with the module tutor, will construct individual bibliographies in light of the specialist | | |

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| | nature of the project choice. Specific resources for history, music and anatomy will be issued depending on the topics covered |
| Other Relevant Details | |
| Next Steps | All other SCQF Level 8 modules |

| Module Title | | Reflective Practice 2 | | |
|--|----|--|--------------|---------------|
| Brief Description <i>(Max 100 word count)</i> | | Building on the Level 1 module 'Reflective Practice 1', this module encourages you to further develop your reflective skills in order to inform your practical work (and vice versa). You will continue to utilise the reflective blog on the student portal but with increasing autonomy through the year | | |
| Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11 | | 8 | | |
| Credit Rating | | 10 SCQF Credits / 5 ECTS credits | | |
| Status (Core/Option/CRSC) | | <input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: 2 <hr/> <hr/> | | |
| Pre-requisites | | Level 7 modules | | |
| Co-requisites | | All other SCQF Level 8 modules | | |
| Anti-Requisites | | None | | |
| Maximum number of Students | 20 | Minimum number of Students | - | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Workshops | | 1 | 1 | 1 |

| | | | |
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| Supervised / Taught group activity | 1 | 15 | 15 |
| Directed Study | 1 | 15 | 15 |
| Independent Study | | | 69 |
| Total Notional Student Effort | | | 100 |
| Module Co-ordinator | Level Tutor | | |
| Module Aims | This module aims to : <ul style="list-style-type: none"> - Further develop your reflective skills to inform your practical classes - Encourage more in-depth analytical skills - Increase autonomy | | |
| Module Content | Bespoke workshop with the Conservatoire's Effective Learning Service to encourage more in-depth reflection and use of the reflective blog Weekly timetabled reflection sessions. Sessions are monitored by staff but not supervised | | |
| Learning Outcomes | On successful completion of this module you will be able to: | | |
| LO1 | Identification of the key points of your learning throughout the academic year | | |
| LO2 | Record and reflect with increasing rigour upon your learning | | |
| LO3 | Assimilate, summarise and correctly reference your own reflective practice | | |
| Assessment 1, Type and Weighting | You will be assessed through: Submission of a Reflective Summary of your personal blog Pass/Fail (LO1, LO2, LO3) Essay 1500 words | | |
| Assessment Criteria for Assessment 1 | Assessors will look for: <ul style="list-style-type: none"> • Identification, with increasing clarity, of the key points of learning throughout the academic year • Ability to reflect upon and assimilate the impact of learning which has taken place in different contexts/modules and articulate how this comes together to contribute to overall progress • Appropriate research, background reading | | |

| | and referencing | | | | | | | | | | | | | | | | |
|---|--|--------------|--------------|--------------|--|-----|---|---|--|-----|---|---|--|-----|---|---|--|
| Assessment 2, Type and Weighting | You will be assessed through: Pass/Fail (LO1, LO2, LO3) Reflective Journal | | | | | | | | | | | | | | | | |
| Assessment Criteria for Assessment 2 | Assessors will look for: <ul style="list-style-type: none"> • Regular, on-time completion of personal blog and tasks issued by tutors • More in-depth understanding of how to apply learning from various modules to assist overall progress • Evidence of wider reading/research | | | | | | | | | | | | | | | | |
| Alignment of Assessment and Learning Outcome | | | | | | | | | | | | | | | | | |
| | <table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> <th></th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td>X</td> <td></td> </tr> <tr> <td>LO2</td> <td>X</td> <td>X</td> <td></td> </tr> <tr> <td>LO3</td> <td>X</td> <td>X</td> <td></td> </tr> </tbody> </table> | | Assessment 1 | Assessment 2 | | LO1 | X | X | | LO2 | X | X | | LO3 | X | X | |
| | | Assessment 1 | Assessment 2 | | | | | | | | | | | | | | |
| | LO1 | X | X | | | | | | | | | | | | | | |
| | LO2 | X | X | | | | | | | | | | | | | | |
| LO3 | X | X | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| Feedback | <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 4 – Knowledge, Understanding and Reflection</p> <p>Feedback:</p> <p>Written Feedback</p> <p>Your level tutor will provide written feedback and feedforward on your reflective blog</p> <p>Written feedback will be issued following the submission of the Reflective Summary assessment</p> | | | | | | | | | | | | | | | | |
| Recommended Resources | <p>Reflective practice : writing and professional development / Gillie Bolton https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=96037</p> <p>A handbook of reflective and experiential learning : theory and practice / Jennifer A. Moon https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=97062</p> <p>Learning journals : a handbook for reflective practice and professional development / Jennifer A. Moon</p> | | | | | | | | | | | | | | | | |

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| | <p>https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=334 (this one is quite popular with music)</p> <p>The reflective practitioner / Donald A. Schon https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=25957 (on a reading list)</p> <p>Writing as reflective action : a reader / Duncan Carter, Sherrie Gradin https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=87065</p> <p>Reflective writing / Kate Williams, Mary Woolliams, and Jane Spiro https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-detail.pl?biblionumber=97906</p> |
| Other Relevant Details | |
| Next Steps | All other SCQF Level 8 modules |



Royal Conservatoire
of Scotland

MODULE DESCRIPTORS
SHE Level 3

| | | | | |
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| Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11 | | 9 | | |
| Credit Rating | | 40 SCQF Credits / 20 ECTS credits | | |
| Status (Core/Option/CRSC) | | <input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: 3 <hr/> <hr/> | | |
| Pre-requisites | | Level 8 modules | | |
| Co-requisites | | All other SCQF Level 9 modules | | |
| Anti-Requisites | | None | | |
| Maximum number of Students | 20 | Minimum number of Students | - | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Supervised / Taught group activity | | 16 | 20 | 320 |
| Supervised / Taught group activity | | 10.5 | 7 | 73.5 |
| Tutorials | | 0.25 | 4 | 1 |
| Independent Study | | | | 5.5 |
| Total Notional Student Effort | | | | 400 |
| Module Co-ordinator | | Level Tutor | | |
| Module Aims | | This module aims to: <ul style="list-style-type: none"> • Build upon Professional Technique 2 • Introduce Level 3 classical ballet and contemporary dance vocabulary • Increase the complexity of <i>enchainements</i>, and structure the daily class to professional pace and level • Further increase the demands of <i>pas de deux</i> work to professional level | | |

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| | <ul style="list-style-type: none"> • Introduce a greater variety of virtuosity work • Refine performance skills to a professional level |
| Module Content | <p>Module Briefing Session Classical Ballet technique classes Contemporary Dance technique classes Pointework and Virtuosity classes Pas de Deux classes Pilates/conditioning classes Gyrotonics classes TRX classes Company Class</p> |
| Learning Outcomes | On successful completion of this module you will be able to: |
| LO1 | Combine a secure knowledge, understanding and execution of professional level classical ballet and contemporary dance technique and vocabulary. |
| LO2 | Participate at 'Company Class' level, showing professional etiquette and maintain a professional level of concentration and focus throughout |
| Assessment 1, Type and Weighting | <p>You will be assessed through:</p> <p>Ballet Mock Audition – professional level ballet audition class</p> <p>Pass/Fail (LO1, LO2) Presentation</p> |
| Assessment Criteria for Assessment 1 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Well developed ability to internalise and reproduce 'unseen' professional level exercises (appropriate to Level 3) quickly and perform them demonstrating strengthening technique • Demonstration of a range of movement dynamics (appropriate to Level 3) throughout the class and where appropriate, within an exercise (the movement dynamics will be widely varied at the barre, maintained through centre practice and evident in allegro and travelling steps, giving 'light and shade' to the performance). • Performance with a sense of artistry • Ability to respond with ease to the musical accompaniment • Ability to respond and communicate effectively with the teacher/panel in the mock audition setting • Professionalism in all aspects of your |

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| | <p>approach</p> |
| <p>Assessment 2, Type and Weighting</p> | <p>You will be assessed through:</p> <p>Contemporary Mock Audition – professional level contemporary audition class</p> <p>Pass/Fail (LO1, LO2) Presentation</p> |
| <p>Assessment Criteria for Assessment 2</p> | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • Well developed ability to internalise and reproduce ‘unseen’ professional level exercises (appropriate to Level 3) quickly and perform them demonstrating strengthening technique • Demonstration of a range of movement dynamics (appropriate to Level 3) throughout the class and where appropriate, within an exercise (the movement dynamics will be widely varied throughout the class, in floor-work and standing, maintained through centre practice and evident in jumping and travelling steps, giving ‘light and shade’ to the performance). • Performance with a sense of artistry • Ability to respond with ease to the musical accompaniment • Ability to respond and communicate effectively with the teacher/panel in the mock audition setting • Professionalism in all aspects of your approach |
| <p>Assessment 3, Type and Weighting</p> | <p>You will be assessed through:</p> <p>Studio performance of a Level 3 Ballet Class in front of an invited audience</p> <p>Pass/Fail (LO1, LO2) Performance</p> |
| <p>Assessment Criteria for Assessment 3</p> | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to confidently perform the selected Level 3 vocabulary demonstrating strong and secure classical ballet technique • Confident, appropriate and individual sense |

| | <p>of performance</p> <ul style="list-style-type: none"> • Varied dynamics and musicality, which are appropriately integrated to the performance of the vocabulary • Professionalism in all aspects of your approach | | | | | | | | | | | | | | | |
|--|---|----------|----------|----------|----------|----------|-----|---|---|---|---|-----|---|---|---|---|
| <p>Assessment 4, Type and Weighting</p> | <p>You will be assessed through:</p> <p>Studio performance of Level 3 Contemporary Class in front of an invited audience</p> <p>Pass/Fail (LO1, LO2) Performance</p> | | | | | | | | | | | | | | | |
| <p>Assessment Criteria for Assessment 4</p> | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to confidently perform the selected Level 3 vocabulary demonstrating strong and secure contemporary dance technique • Confident, appropriate and individual sense of performance • Varied dynamics and musicality, which are appropriately integrated to the performance of the vocabulary • Professionalism in all aspects of your approach | | | | | | | | | | | | | | | |
| <p>Alignment of Assessment and Learning Outcome</p> | <table border="1"> <thead> <tr> <th></th> <th>Assess 1</th> <th>Assess 2</th> <th>Assess 3</th> <th>Assess 4</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td>X</td> <td>X</td> <td>X</td> </tr> <tr> <td>LO2</td> <td>X</td> <td>X</td> <td>X</td> <td>X</td> </tr> </tbody> </table> | | Assess 1 | Assess 2 | Assess 3 | Assess 4 | LO1 | X | X | X | X | LO2 | X | X | X | X |
| | Assess 1 | Assess 2 | Assess 3 | Assess 4 | | | | | | | | | | | | |
| LO1 | X | X | X | X | | | | | | | | | | | | |
| LO2 | X | X | X | X | | | | | | | | | | | | |
| <p>Feedback</p> | <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 1 - Ballet Technique and Performance LLO 2 - Contemporary Technique and Performance LLO 3 – Professional Preparation LLO 4 – Knowledge, Understanding and Reflection</p> <p>Feedback:</p> <p>Mutually Constructed Written Feedback</p> <p>Following the practical class assessments and mock auditions, you will have an individual tutorial with the class tutor, based on your observations of the recording of the assessment class</p> | | | | | | | | | | | | | | | |

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| | <p>Verbal Feedback</p> <p>In every practical class, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Individual Tutorials</p> <p>You will have an individual tutorial twice per term with the class tutor, to give you feedback and feed-forward on your general progress in class</p> <p>Peer Feedback</p> <p>You will work with your peers to develop your technique and understanding in every class</p> |
| Recommended Resources | As Professional Technique 2 modules |
| Other Relevant Details | |
| Next Steps | All other SCQF Level 9 modules |

| Module Title | Repertoire and Performance 3 |
|--|---|
| <p>Brief Description <i>(Max 100 word count)</i></p> | <p>This module develops from 'Repertoire and Performance 2' in Level 2. You will work at a professional level in both solo repertoire and group repertoire in classical ballet and contemporary dance. In preparation for professional life, you will perform your Graduate Solo at the 'Solos Evening' performance and rehearse and perform in the end-of-year Graduation Performances</p> |
| <p>Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11</p> | 9 |
| Credit Rating | 30 SCQF Credits / 15 ECTS credits |
| Status (Core/Option/CRSC) | <p><input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course</p> <p>If Core or Option please identify the programme(s)/year(s) below: 3 _____ _____</p> |

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| Pre-requisites | Level 8 modules | | | |
| Co-requisites | All other SCQF Level 9 modules | | | |
| Anti-Requisites | None | | | |
| Maximum number of Students | 20 | Minimum number of Students | - | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Supervised / Taught group activity | | 5 | 23 | 115 |
| Supervised / Taught group activity | | 15 | 9 | 135 |
| 1:1 lessons | | 1 | 10 | 10 |
| Tutorials | | 0.25 | 4 | 1 |
| Independent Study | | | | 39 |
| Total Notional Student Effort | | | | 300 |
| Module Co-ordinator | Level Tutor | | | |
| Module Aims | This module aims to: <ul style="list-style-type: none"> • Prepare students for a professional level public performance, demonstrating skills in a variety of dance genres and individually refined performance skills | | | |
| Module Content | Module Briefing Session Classical ballet repertoire classes Contemporary dance repertoire classes Rehearsals with staff and guest teachers and choreographers Solos coaching Tutorials | | | |
| Learning Outcomes | On successful completion of this module you will be able to: | | | |
| LO1 | Perform professional level repertoire on stage demonstrating secure technique | | | |
| LO2 | Well-developed, professional level artistry communicated to the audience in performance | | | |
| LO3 | Professionalism in all aspects of the rehearsal and performance process | | | |
| Assessment 1, Type and Weighting | You will be assessed through: Performance on stage of professional level | | | |

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| | repertoire Pass/Fail (LO1, LO2, LO3) Performance | | |
| Assessment Criteria for Assessment 1 | Assessors will look for: <ul style="list-style-type: none"> • Technical proficiency • Appropriate performance skills • Performance with artistic integrity and a sense of individual contribution • Appropriate contribution either as a soloist or part of a group and adjustment of performance dynamics to suit | | |
| Assessment 2, Type and Weighting | You will be assessed through: Observation of the rehearsal and performance process Pass/Fail (LO3) Continuous Observation | | |
| Assessment Criteria for Assessment 2 | Assessors will look for: <ul style="list-style-type: none"> • Evidence of professionalism at all times in class and rehearsals • Highly developed self-motivation and physical preparation | | |
| Alignment of Assessment and Learning Outcome | | Assessment 1 | Assessment 2 |
| | LO1 | X | |
| | LO2 | X | |
| | LO3 | X | X |
| Feedback | This module contributes to the achievement of the following Level Learning Outcomes: LLO 1 - Ballet Technique and Performance LLO 2 - Contemporary Technique and Performance LLO 3 – Professional Preparation LLO 4 – Knowledge, Understanding and Reflection Feedback: Mutually Constructed Written Feedback | | |

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| | <p>Following the practical assessment, you will have an individual tutorial with the class tutor, based on your observations of the recording of the assessed performance</p> <p>Verbal Feedback</p> <p>In every practical class and rehearsal, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Individual Tutorials</p> <p>You will have one individual tutorial in term 2 and one in term 3 (for both contemporary and ballet) with the class tutor, to give you feedback and feed-forward on your general progress in class</p> <p>Peer Feedback</p> <p>You will work with your peers to develop your technique and understanding in every class. This is particularly important in the rehearsal period</p> |
| Recommended Resources | Resources will be recommended by the tutors, depending on the repertoire being studied for the performance |
| Other Relevant Details | |
| Next Steps | All other SCQF Level 9 modules |

| Module Title | Professional Preparation |
|--|--|
| <p>Brief Description <i>(Max 100 word count)</i></p> | <p>This module covers the areas that graduating students will need to transition into employment. It includes creating and writing a CV, audition photographs and headshots, preparation of a showreel, audition technique, Equity membership and an introduction to record keeping, tax, self-employment etc.</p> |
| <p>Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11</p> | 9 |
| Credit Rating | 10 SCQF Credits / 5 ECTS credits |

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| Status (Core/Option/CRSC) | | <input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: 3 <hr/> <hr/> | | |
| Pre-requisites | | Level 8 modules | | |
| Co-requisites | | All other SCQF Level 9 modules | | |
| Anti-Requisites | | None | | |
| Maximum number of Students | 20 | Minimum number of Students | - | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Workshops | | 1 | 1 | 1 |
| 1:1 lessons | | 2 | 1 | 2 |
| Lectures | | 1 | 4 | 4 |
| Supervised / Taught group activity | | 2 | 10 | 20 |
| Directed Study | | 1 | 10 | 10 |
| Independent Study | | | | 63 |
| Total Notional Student Effort | | | | 100 |
| Module Co-ordinator | | Level Tutor | | |
| Module Aims | | This module is designed to: <ul style="list-style-type: none"> • Enhance your knowledge, understanding and skills in career progression and management • Further develop the practical understanding of the world of work • Enable you to write applications for employment and produce CVs, showreels and other accompanying information | | |
| Module Content | | Module Briefing Session Lectures including: <ul style="list-style-type: none"> ○ CV writing | | |

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| | <ul style="list-style-type: none"> ○ Applying for jobs ○ Tax ○ Audition preparation ○ Career planning ○ Equity ○ Dancer's Career Development visit <p>Photos session for audition pictures/headshots Coaching for showreel preparation</p> | |
| Learning Outcomes | On successful completion of this module you will be able to: | |
| LO1 | Prepare and collate information required for applications for employment/auditions | |
| LO2 | Present yourself appropriately to potential employers as a skilled, versatile and informed dancer | |
| Assessment 1, Type and Weighting | <p>You will be assessed through:</p> <p>Submission of CV, cover letter, photographs and show reel</p> <p>Pass/Fail (LO1, LO2) Other Documentation</p> | |
| Assessment Criteria for Assessment 1 | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to produce a CV and cover letter tailored to a specific vacancy, which incorporates dance photographs, headshot and a brief show reel • Appropriate use of technology in the presentation of the CV and associated information | |
| Alignment of Assessment and Learning Outcome | | |
| | Assessment 1 | |
| | LO1 | X |
| | LO2 | X |
| Feedback | <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 3 – Professional Preparation LLO 4 – Knowledge, Understanding and Reflection</p> <p>Feedback:</p> <p>Written Feedback</p> <p>Will be issued following the submission of the CV</p> | |

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| | <p>and application information</p> <p>Verbal Feedback</p> <p>In every class, there will be ongoing individual and group verbal feedback from the tutor, particularly important in the photoshoot and show reel preparation. You will have informal verbal feedback on draft CVs and in classes preparing for the show reel.</p> <p>Peer Feedback</p> <p>You will work with your peers to develop your understanding in every class. Peer feedback is important when preparing and filming the show reel</p> |
| Recommended Resources | <p>Specific resources will vary depending on individual student requirements, but should include the following:</p> <p>Hawkins, P, <i>The Art of Building Windmills: Career Tactics for the 21st Century</i> (Liverpool: GIEU, 2005) <i>Notebook</i>, (Prentice-Hall Publishing, 2002)</p> <p>Parrish, D.T., (2005) <i>Shirts and Suits: A Guide to the Business of Creativity</i>, Merseyside ACME</p> <p>Web Resources:</p> <p>Higher Education Academy guide available at: www.heacademy.ac.uk/resources.asp?process=full_record&section=generic&id=71</p> |
| Other Relevant Details | |
| Next Steps | All other SCQF Level 9 modules |

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| Module Title | Reflective Practice 3 |
| Brief Description <i>(Max 100 word count)</i> | Building on the Level 2 module 'Reflective Practice 2', this module encourages you to further develop your reflective skills in order to inform your practical work (and vice versa). You will continue to utilise the reflective blog on the student portal to document and reflect your learning but additionally, in this level, use it as a mechanism for Personal Career Planning and Development |

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| Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11 | | 9 | | |
| Credit Rating | | 10 SCQF Credits / 5 ECTS credits | | |
| Status (Core/Option/CRSC) | | <input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: 3 <hr/> <hr/> | | |
| Pre-requisites | | Level 8 modules | | |
| Co-requisites | | All other SCQF Level 9 modules | | |
| Anti-Requisites | | None | | |
| Maximum number of Students | 20 | Minimum number of Students | - | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Lectures | | 1 | 1 | 1 |
| Supervised / Taught group activity | | 1 | 30 | 30 |
| Directed Study | | 1 | 10 | 10 |
| Independent Study | | | | 59 |
| Total Notional Student Effort | | | | 100 |
| Module Co-ordinator | | Level Tutor | | |
| Module Aims | | This module aims to : <ul style="list-style-type: none"> • Move towards autonomy in your reflective skills • Encourage in-depth analytical skills • Facilitate consideration and documentation of career development plans • Enable you to create a Personal Development Plan | | |
| Module Content | | Bespoke workshop with the Conservatoire's Effective Learning Service to encourage in-depth reflection and use of the reflective blog | | |

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| | Weekly timetabled reflection sessions. Sessions are monitored by staff but not supervised Career development planning sessions |
| Learning Outcomes | On successful completion of this module you will be able to: |
| LO1 | Identification of the key points of your learning throughout the academic year, reflecting on the impact of working at 'Company' level |
| LO2 | Assimilate, summarise and correctly reference your own reflective practice, drawing together reflections from many different areas both within and out with dance |
| LO3 | Maintain a regime of personal and professional development, including a Personal Development Plan, to maximize long-Term employability |
| Assessment 1, Type and Weighting | You will be assessed through: Submission of a Reflective Summary of your personal blog Pass/Fail (LO1, LO2) Essay 1500-2000 words |
| Assessment Criteria for Assessment 1 | Assessors will look for: <ul style="list-style-type: none"> • Clear and thoughtful identification of the key points of learning throughout the academic year • Ability to reflect upon and fully assimilate the impact of learning which has taken place in different areas, both within and out with dance • Appropriate research, background reading and referencing • Regular, on-time completion of personal blog and tasks issued by tutors • Clarity and evidence of in-depth understanding of how to apply learning from various areas, both within and out-with dance, to assist overall progress • Evidence of wider reading/research |

| <p>Assessment 2, Type and Weighting</p> | <p>You will be assessed through:</p> <p>Individual presentation of Personal Development Plan, incorporating short, medium and long term goals</p> <p>Pass/Fail (LO3) Presentation</p> | | | | | | | | | | | | | | | | | | |
|--|--|--------------|--|--|--------------|--------------|--|-----|---|--|--|-----|---|---|--|-----|--|---|--|
| <p>Assessment Criteria for Assessment 2</p> | <p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to articulate on-going PDP needs as a professional dancer • Demonstration of clear career goals (short, medium and long term) and the ability to make practical plans for the realisation of those goals • Demonstration of clear ability to plan and manage daily workloads and schedules to ensure that physical condition is maintained | | | | | | | | | | | | | | | | | | |
| <p>Alignment of Assessment and Learning Outcome</p> | <table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> <th></th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td></td> <td></td> </tr> <tr> <td>LO2</td> <td>X</td> <td>X</td> <td></td> </tr> <tr> <td>LO3</td> <td></td> <td>X</td> <td></td> </tr> </tbody> </table> | | | | Assessment 1 | Assessment 2 | | LO1 | X | | | LO2 | X | X | | LO3 | | X | |
| | Assessment 1 | Assessment 2 | | | | | | | | | | | | | | | | | |
| LO1 | X | | | | | | | | | | | | | | | | | | |
| LO2 | X | X | | | | | | | | | | | | | | | | | |
| LO3 | | X | | | | | | | | | | | | | | | | | |
| <p>Feedback</p> | <p>This module contributes to the achievement of the following Level Learning Outcomes:</p> <p>LLO 3 – Professional Preparation LLO 4 – Knowledge, Understanding and Reflection</p> <p>Feedback:</p> <p>Written Feedback</p> <p>Your level tutor will provide regular written feedback and feedforward on your reflective blog</p> <p>You will receive a written report on your Reflective Summary</p> <p>You will receive a written report on your PDP presentation</p> | | | | | | | | | | | | | | | | | | |
| <p>Recommended Resources</p> | <p>See Reflective Practice 2</p> <p>Cottrell, S. (2003) <i>The Personal Development</i></p> | | | | | | | | | | | | | | | | | | |

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| | <p><i>Planning Handbook</i>, Palgrave MacMillan</p> <p>Web Resources:</p> <p>Allen, D, <i>The PDP Handbook</i> (2002) available at : www.economicsnetwork.ac.uk/handbook/pdp</p> <p>Edwards, G. (2005) '<i>Connecting PDP to employer needs and the world of work</i>'</p> <p>Higher Education Academy guide available at: www.heacademy.ac.uk/resources.asp?process=full_record&section=generic&id=71</p> |
| Other Relevant Details | |
| Next Steps | All other SCQF Level 9 modules |

| Module Title | Project |
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| <p>Brief Description <i>(Max 100 word count)</i></p> | <p>The 'Project' module is the opportunity for students to choose an area of work which is of particular interest. You can select from:</p> <ol style="list-style-type: none"> 1. Teaching Skills 2. Choreography 3. Research 4. Performance <p>Learning Outcomes and Assessment Modes are mutually constructed and agreed with the module tutor</p> |
| <p>Level 1 = SCQF 7 2 = SCQF 8 3 = SCQF 9 4 = SCQF 10 M = SCQF 11</p> | 9 |
| Credit Rating | 10 SCQF Credits / 5 ECTS credits |
| Status (Core/Option/CRSC) | <input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: 3 <hr/> <hr/> |
| Pre-requisites | Level 8 modules |

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| Co-requisites | All other SCQF Level 9 modules | | | |
| Anti-Requisites | None | | | |
| Maximum number of Students | 20 | Minimum number of Students | - | |
| Learning Modes | | Hours per week/task | No. of Weeks | Total (hours) |
| Supervised / Taught group activity | | 2 | 1 | 2 |
| Tutorials | | | | 2 |
| Directed Study | | 5 | 5 | 25 |
| Independent Study | | 3 | 20 | 60 |
| Independent Study | | | | 11 |
| Total Notional Student Effort | | | | 100 |
| Module Co-ordinator | Level Tutor | | | |
| Module Aims | This module aims to: <ul style="list-style-type: none"> Give students the opportunity to explore, in-depth, a topic of particular interest to them. The project can be either practical, theoretical or an amalgamation of both. The mode of presentation/performance will be agreed in consultation with the student and the module co-ordinator and tutor. | | | |
| Module Content | Module Briefing session Individual Tutorial to construct and fulfil content, learning outcomes and assessment modes, within the context of 100 hours notional effort Lectures Group discussions Seminars (including study skills and research skills where appropriate) Teaching practice (if the 'Teaching' option is selected) Rehearsal (if 'Choreography' or 'Performance' options are selected) Individual Tutorials Group Tutorials | | | |
| Learning Outcomes | Learning Outcomes and modes of assessment must be appropriate to the Project and the level of study, as approved by the module tutor. On successful | | | |

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| | completion of this module you will be able to do one or more of the following: | | | | |
| LO1 | Demonstrate basic teaching skills and an ability to plan, deliver and reflect upon a short practical teaching session | | | | |
| LO2 | Demonstrate the ability to research, create, rehearse and reflect upon a new piece of choreography | | | | |
| LO3 | Demonstrate an understanding of an appropriate research and documentation methodology including referencing associated with chosen subject | | | | |
| LO4 | Demonstrate professional level performance skills within chosen subject/repertoire | | | | |
| Assessment Modes | <p>You will be assessed through one or more of the following modes:</p> <ul style="list-style-type: none"> • Practical Teaching Assessment (LO1, LO3) • Performance of choreography (LO2, LO4) • Written Research Paper (LO3) • Practical Performance (LO3, LO4) <p>Assessment criteria will be mutually constructed between the student and module co-ordinator when the project topic is mutually agreed</p> | | | | |
| Alignment of Assessment and Learning Outcome | | Mode 1 | Mode 2 | Mode 3 | Mode 4 |
| | LO1 | X | | | |
| | LO2 | | X | | |
| | LO3 | X | | X | X |
| | LO4 | | X | | X |
| Feedback | <p>Feedback:</p> <p>The type and frequency of feedback will be mutually constructed between the student and the module co-ordinator when the project topic is agreed. It will be drawn from the following:</p> <p>Mutually Constructed Written Feedback</p> <p>Following the practical assessments, you will have an individual tutorial with the class tutor, based on your observations of the recording of the assessment class</p> <p>Verbal Feedback</p> | | | | |

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| | <p>In every practical class and rehearsal, there will be ongoing individual and group verbal feedback from the tutor</p> <p>Individual Tutorials</p> <p>You will an agreed number of individual tutorials to give you feedback and feed-forward on your general progress with your project</p> <p>Peer Feedback</p> <p>You will work with your peers to develop your technique and understanding in every class.</p> |
| Recommended Resources | Will be recommended by allocated tutor following selection of Project topic |
| Other Relevant Details | |
| Next Steps | All other SCQF Level 9 modules |