

WE STAND FOR AMBITION.

University of  
**Kent**

# BA (HONS) DANCE (CONTEMPORARY)



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## Important information regarding the Course Specification

The Course Specification provides a concise summary of the structure and content of the course, the entry level qualifications, and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they pass the course.

## Key revisions to the Course Specification

Course specifications are revised regularly and if/when required. The Course Approval Sub-Committee confirms the course structure and the educational aims and learning outcomes. Where there are changes which may impact on continuing students, these are listed below. For all new students, the course and general information provided in this document is correct and accurate and will be applicable for the current year.

## Significant changes made to the course specification for 2023-2024

**Last Revised: July 2024**

### Withdrawn modules:

- BA3DT4: Dance Techniques 4
- BA3RP3: Research Project 3
- BA3PC3: Performance in Context 3
- BA3PC4: Performance in Context 4
- BA3PC5: Performance in Context 5
- BA3TD3: Teaching Dance 3

### New modules:

- BA3DP4: Dance Practices 4
- NS6PC3: Performance in Context 3
- NS6PC4: Performance in Context 4
- NS6PC5: Performance in Context 5
- NS6TD3: Teaching Dance 3: Primary
- BA3TD4: Teaching Dance 4: Further/Higher Education
- BA3CP3: Creative Practice 3: Interdisciplinary & Collaboration
- BA3CP4: Creative Practice 4: Dramaturgy & Directing
- BA3PDR: Performing Dance Repertoire
- BA3EDP: Embodied Dance Practices

Students currently on the BA going into BA3 in September 24 will move onto the new/revised modules. Students taking a re-sit in BA3 modules after the July 2024 Board of Examiners will re-sit the old version.

Students repeating a module, or returning from intermission from September 2024 would move onto the new/revised module.

### **Rationale for changes:**

NSCD has now run relatively recently validated courses (2017, 2018, 2019) through a whole graduating cycle and the global pandemic. In 2023 NSCD submitted and were successful in making revisions across Level 4 & 5 of the BA (Hons) Dance (Contemporary) course and are now submitting proposals for revisions to Level 6 of the BA (Hons) Dance (Contemporary) modules.

In response to student and staff consultation as part of our ongoing quality assurance measures to ensure our courses are fit for purpose, relevant and responsive to the needs of both students and the sector we are submitting the following revisions to modules, in order to streamline and strengthen our provision, in line with our stated values/mission and strategic plan for the next 5 years.

The removal of the existing Dance Techniques 4 module (to be replaced with Dance Practices 4) aligns both the module title, with the previously revised Level 4 & 5 modules of the course, and aligns content to support student understanding of what they will be learning. The proposed new title also highlights progression routes through levels 4-6 and offers a cohesive overview of the School's activity, emphasising relevance to the sector. An increase in credit weighting from 15 to 45 credits also better represents the contact hours studied in this area and supports the School's sustainability in the challenging economic climate we find ourselves in.

Moving the Performance in Context 3 (formerly PC4) module to the start of the academic year, distributes the performance focused modules more evenly throughout the year. Feedback from staff and students also suggests that moving this module to the start of the BA3 curriculum will support group dynamics and relationships through the collaborative nature of this module's content/outcomes. Amendments to the wording of assessment items also offers increased clarity.

Reducing the credit value for the newly coded PC3 and PC5 modules (from 30 per module to 15 per module) also shifts the structure away from the current model, in which 50% of credits for Level 6 are gained through the final two modules of the year (currently happening in the summer term), and distributes more evenly the skills development of the students, with equal weighting gained between the 'Technical Practices' and 'Performance in Context' modules (3, 4 & 5).

We are proposing the withdrawal of 2 optional modules and the creation of 6 new optional (15 credit) modules, from which students would select 2 modules to study. The proposed new 6 optional modules are:

- Creative Practice 3: Interdisciplinary & Collaboration (BA3CP3)
- Creative Practice 4: Dramaturgy & Directing (BA3CP4)
- Performing Dance Repertoire (BA3PDR)
- Embodied Dance Practices (BA3EDP)
- Teaching Dance 3: Primary (NS6TD3)

- Teaching Dance 4: Further/Higher Education (BA3TD4)

This is in response to input from students and staff, about versatility, flexibility and allowing the students to experience a broader range of modules in preparation for the demands of a freelance/portfolio career. Students will be able to choose between modules that focus on key strands (Performance, Creative Practice & Teaching Dance) explored through previous modules, studied at Levels 4 & 5, and either specialise in one area by choosing the 2 modules that fall into that strand OR selecting modules that allow study in two of these areas.

A change in the focus of the Performance in Context 4 (formerly PC3) module moves it away from having a repetitive focus to that of the Level 5 Performance in Context 2 solo element, and into the practice of 'Improvisation for Performance' – an element of dance practice that is currently missing formally within the existing course design, but one which has been identified by staff and students as being highly relevant for the current dance sector. The addition of a continuous assessment item is included in response to feedback from staff and students who recognise the integral nature of consistency of practice and final outcomes in a physical discipline such as dance.

Students and staff have noted that assessment and feedback/feedforward relating to engagement with, and contribution to, learning within any given context ensures preparedness for a sector where excellence in both process and product/outcome are equally sought after. The suggested amendments acknowledge this and place the emphasis of each module on the ongoing process of learning rather than on just 'teaching to assessment' as is suggested as good practice in Elkington's Transforming Assessment ( Transforming Assessment in Higher Education Framework.pdf ([advance-he.ac.uk](https://advance-he.ac.uk)))

**Information about the Course**

Required Information	Data
1. Awarding Institution/Body	University of Kent
2. Teaching Institution	Northern School of Contemporary Dance
3. Division responsible for management of the course	Division of Arts and Humanities
4. Name of Owning Department	Northern School of Contemporary Dance
5. Course	BA (Hons) Dance (Contemporary)
6. Teaching Site	Northern School of Contemporary Dance
7.1. Study Mode	Full-time
7.2. Delivery Mode	In Person
8. Course accredited by	N/A
9.1. Final Award	BA (Hons) Dance (Contemporary)
9.2. Alternative Exit Awards	BA Dance (Contemporary) Diploma in Dance (Contemporary) Certificate in Dance (Contemporary)
10. UCAS Code (or other code)	N/A
11. Credits/ECTS Value	360 / 180 ECTS
12. Study Level	Undergraduate
13. Intended Start Date of Delivery of this Course Specification	From September 2024

## Course Entry Requirements

The minimum age to study a degree course at the university is normally at least 17 years old by 20 September in the year the course begins. There is no upper age limit.

## Specific Entry Requirements

In order to qualify for admission to the programme of study students must satisfy both a **General Requirement** and a **Course Requirement**.

### General Requirement

Normally candidates should have attained:

- Two A Level passes and five GCSE passes at grade C / grade 4 or above (including English language) or
- Other qualifications and/or experience equivalent to the above which suggests that the candidate has an equal opportunity of succeeding on the course.

Other qualifications may include one of the following:

- Pass in a BTEC National Diploma
- 4 Scottish Higher passes
- Pass in a GNVQ, or a combination of Academic and/or Vocational Qualifications equivalent to 2 Advanced Level GCE passes
- Successfully complete the School's matriculation procedure. The School's Matriculation procedures require candidates to submit two pieces of work normally comprising of written assignments encompassing analytical and reflective writing.

Candidates for whom English is not their native language will need to demonstrate a proficiency in written and spoken English relevant to the demands of the programme of study. This would normally be at least one of the following:

- International English Language Testing System (IELTS) at 6.5 pass level
- TOEFL IB 87
- Computer based TOEFL of 237 (no less than 4.0 in essay rating)

### Course Requirement

In order to qualify for admission to the programme of study candidates are required to pass an audition process.

### Audition Procedure

- Improvisation/Ice-breaker session
- Dance practices class
- Creative task

- Group discussion

There is procedure in place for candidates to ask for feedback in relation to the audition process and a complaints policy surrounding admissions. This information is available on the admissions page of the School's website.

### **Personal Profile**

On entry the student will be able to demonstrate:

- physical ability, experience and/or potential
- performance ability
- creativity
- critical thinking
- reflective engagement

All of which have been assessed during the admissions process of being of a standard suitable for entry at undergraduate degree level.

### **English Language Requirements**

Applicants for whom English is not their native language will need to demonstrate a proficiency in written and spoken English relevant to the demands of the course of study.

Please see the [English language entry requirements](#) web page.

Please note that if you do not meet our English language requirements, we offer a number of 'pre-sessional' courses in [English for Academic Purposes](#). You attend these courses before starting your course.

### **Recognition of Prior Learning (RPL)**

Students may be admitted to the course with advanced standing in line with the University's standard RPL requirements. Such cases are subject to prior approval by the University of Kent according to its RPL process. See [Annex R of the Codes of Practice for Taught Courses](#) for more information.

### **Additional Costs Associated with the Course**

The following course-related costs are not included in the fees:

- Dance clothing or dance footwear a student may wish to purchase (NSCD does not require specific clothing or equipment)
- Materials which students choose to use in their creative projects
- Additional printing over and above the £50 annual allowance

- Books or IT equipment that students might wish to purchase
- Enhanced DBS checks if students choose teaching modules (£58 approx.)
- Health insurance - whilst this is not mandatory, we encourage students to consider taking out private health insurance to support with any medical treatment that may be required. NSCD is unable to recommend insurance schemes but One Dance UK provides a useful resource.
- Accommodation and living costs not included in the fees. This information can be obtained from our admissions team or online at: <https://nscd.ac.uk/study/student-life/accommodation>

## **Educational Aims of the Course**

### **This course aims to:**

#### **Aims which place the study of the discipline in context:**

- Promote knowledge and understanding of professional contemporary dance practice and the aesthetic, artistic and cultural values informing the ways in which dances are made, performed, viewed and shared amongst a variety of recipients and audiences
- Provide opportunities for students to develop the broad range of skills needed to meet the challenges of a diverse and multi-faceted professional dance environment
- Encourage the exploration and development of students' distinct strengths and qualities, to realise physical and creative potential and foster an individual artistic voice
- Instil principles of safe practice and wellbeing to promote life-long career paths within the dance profession
- Provide an interface with the contemporary profession through which students can both be informed by and impact on the development of contemporary dance practice
- Encourage and consolidate a distinctive regional identity through network opportunities and other embedded experiences within the curricular, informed by visiting local artists

#### **Aims in relation to the mission statement:**

- provide an excellent quality of higher education, a high quality of conservatoire HE provision in the field of contemporary dance
- provide flexibility and a multidiscipline approach
- provide teaching informed by research and scholarship
- meet the lifelong needs of a diversity of students
- support national and regional economic success
- build on close ties within Europe and elsewhere
- Enable students to initiate, self-direct and maintain independent approaches to their own learning and to develop their analytical, critical and interpretive skills, appropriate to undergraduate study

- To offer a range of module options that enable students to study some selected areas of creative practice, performance as research and dance pedagogy
- Widen participation in higher education within the local region by offering a wide variety of entry routes.
- Attract intellectually able students irrespective of race, background, gender, as well as physical disability, from within the United Kingdom and from overseas.

#### **Aims in relation to the learning and teaching strategy:**

- To provide teaching that is informed by current research and scholarship and which requires students to engage with aspects of dance performance, choreography and dance pedagogy which is cutting edge and reflects currency in the present industry landscape.
- Produce graduates who have an informed, critical and analytical approach to understanding the contemporary dance practices and dance pedagogy.
- To provide opportunities for the development of personal, communication, research and other key skills appropriate for graduate employment.
- Foster students' ability to be independent minded and to be able to work in an independent manner.
- Enhance students' skills of interpersonal interaction and the development of critical reflexiveness in individual and group work
- Prepare students for employment or further study
- Provide high quality teaching in supportive environments with appropriately qualified and trained staff

#### **Course Outcomes**

The course provides opportunities for students to develop and demonstrate knowledge and understanding, cognitive and practical skills, transferable skills and professional competences in the following areas.

Some of following outcomes have been influenced by QAA Subject Benchmark Statements for Dance, Drama and Performance (2019)

#### **A. Knowledge and Understanding**

##### **On completion of the course students will be able to:**

1. demonstrate embodied understanding of a range of practitioners and dance practices **(SB 4.2.i)**
2. apply critical perspectives on relevant theories and debates in relation to performance **(SB 4.3.iv)**
3. craft dances and apply appropriate techniques **(SB 4.2.iii)**
4. understand and reference histories, forms and traditions of performance **(SB 4.2.iv)**
5. apply critical awareness of research methodologies and methods used to investigate the fields of study **(SB 4.2.ix)**

6. understand and demonstrate the applications of performance in educational, community and social contexts and pedagogical perspectives as appropriate to dance / performance education (**SB 4.2.x**)
7. use technical skills in creative and critical modes of expression (**SB 4.3.v**)
8. understand the use of group processes in the creation of work including, for example, working collectively, ensemble work, co-creation and hierarchical and non-hierarchical structures (**SB 4.3.vii**)

## **B. Intellectual Skills**

**On completion of the course students will be able to:**

1. engage in performance and production, based on acquisition and understanding of appropriate performance and production vocabularies, skills, structures, working methods and research paradigms (**SB 5.2.i**)
2. develop a repertoire of interpretative skills, practices and making techniques (physical/aural/spatial) and apply them effectively to engage with an audience/performance (**SB 5.2.ii**)
3. contribute to the production of performance, for example through direction, choreography, dramaturgy, stage management, scenography, sound and lighting production, media, promotion, administration and funding (**SB 5.2.iii**)
4. realise the performance possibilities of a script, score and other textual and documentary sources and/or create new work using the skills and crafts of performance making/writing (**SB 5.2.iv**)

## **C. Subject-specific Skills**

**On completion of the course students will be able to:**

1. describe, theorise, interpret and evaluate performance texts and events from a range of critical and technical perspectives and use appropriate subject specific vocabularies (**SB 5.3.i**)
2. develop skills of observation and visual, aural and spatial awareness (**SB 5.3.ii**)
3. identify and discriminate between primary and secondary sources (**SB 5.3.iii**)
4. investigate performance environments to determine how place, site and space and shape the events they accommodate (**SB 5.3.v**)
5. analyse the role which dance, drama and performance, in all its forms, may play in contributing to cultural debate and active citizenship (**SB 5.4.i**)

## **D. Transferrable Skills**

**On completion of the course students will be able to:**

1. plan, facilitate, deliver and evaluate projects in social, educational, community and other socially engaged settings (**SB 5.4.ii**)
2. work independently, set goals and manage their own workloads (**SB 5.6.i**)

3. work effectively under pressure and to deadlines **(SB 5.6.ii)**
4. understand how to manage risk, health, safety and employ ethical working practices to ensure safe working contexts **(SB 5.6.iii)**
5. work in planned and improvisatory ways, to anticipate and accommodate change, ambiguity, creative risk taking, uncertainty and unfamiliarity **(SB 5.6.iv)**
6. identify personal strengths and needs, and reflect on personal development and opportunities for life-long learning **(SB 5.6.v)**
7. operate and think reflexively, creatively, critically and technically to develop ideas and construct arguments **(SB 5.7.i)**
8. research and examine information, materials and experiences, formulate independent judgements, and articulate reasoned arguments through reflection **(SB 5.7.ii)**
9. effectively lead, facilitate, participate and problem solve within team working contexts **(SB 5.8.i)**
10. understand group dynamics to operate collaboratively within collective, creative and professional contexts to generate and pursue shared goals **(SB 5.8.ii)**
11. recognise situational and interpersonal factors and how these can be effectively accommodated to facilitate productive working relationships **(SB 5.8.iii)**
12. articulate ideas and communicate information comprehensibly in visual, physical, oral and textual forms **(SB 5.9.i)**
13. produce written work with appropriate scholarly and professional registers/conventions **(SB 5.9.ii)**
14. critically use information retrieval skills, involving the ability to gather, sift, manipulate, synthesise, evaluate and organise material **(SB 5.10.i)**
15. appropriately select, employ and adapt digital media and information technologies **(SB 5.10.ii)**

### **Education and Assessment Strategy**

The University pursues student-centred learning design that supports the educational needs of a diverse student community.

The undergraduate course is built uniquely upon a 'scaffolded' curriculum model where common strands are explored through each stage of the course. The core strands are technique, creative practice, performance in context, research and teaching dance. Within the strands core subject skills are developed across modules in a 'blended approach' to learning. These provide students with an essential subject toolkit as a dance artist. These core skills involve physical and bodily awareness, compositional analysis, performance skills, appreciation, choreography, research, reflexive practice and dance pedagogy. The development of these skills through the curriculum strands allows for knowledge transfer within a variety of different contexts and support the employability of graduates from this course.

All students follow the same course of study in stage 1 which introduces the students to the different strands of the curriculum and creates a foundation for core skills development. In stage 2 students have the independence of choice in relation to mode of representation as a curator/producer or a teacher/facilitator, without compromising on any of the other creative or performance strands essential to either of these roles.

In stage 3, students can further develop their identity as a creator, performer and/or teacher through their selection of 2 optional 15 credit modules, out of a choice of 6 modules, which allows students to either invest more thoroughly into one aspect (creation, teaching or performance), or have the flexibility to further explore relevant ideas across multiple scaffolded strands.

In dance practices modules student learning takes place through participation in tutor led classes. The classes focus on the training and articulation of the body and exercises are used to build the core skills of anatomical awareness, appropriate physical strength and muscular effort, range of motion, proprioception, coordination, expression and performativity. This training is necessarily repetitive building a spiral curriculum of continually refining and sophisticating practice where the content is progressively developed throughout the 3 stages of study, in order to promote the development of 'imaginative and creative' performers.

In relation to the Dance Practices modules there is an innovative approach to the structuring of the course, whereby ballet and contemporary techniques are integrated into one module. This will support student understanding that all movement techniques are underpinned by a keen awareness of the workings of the individual structure and core principles of anatomical awareness resulting in safe and dynamic alignment, appropriate physical strength and muscular effort, range of motion, proprioception and coordination. Assessing a range of approaches to ballet and contemporary dance techniques within one module will reinforce the idea that each technique has equal value in preparing the body and mind of a versatile dancer.

It was also considered vital to the new course that students develop an understanding that technique is a way of training the body in order that it might best serve artistic expression and continue to have relevance in an ever-evolving dance landscape. Students continue to receive daily dance practices classes, as would be expected in conservatoire level training, however there is increased flexibility in style and genre to allow for the study of newer approaches and more diverse dance styles. In addition, at some points in the curriculum the classes are integrated into the Performance in Context modules, from Performance in Context 2 onwards. This means that the students experience technique classes as a vital part of their performance work, and as a means to an end rather than as an end in themselves, reflective of professional practice in the dance sector.

In Creative Practice modules skills, knowledge and understanding is acquired through tutor directed practical dance activities and independent creative investigations. These activities promote the exploration and development of an expressive dance vocabulary which enables the student to create, interpret and perform contemporary dance-based works showing an understanding of the genre.

Performance in Context modules recreate a range of different professional dance company experiences. This process includes directed and independent learning, group work and the development of the interpersonal skills required to successfully work with professional choreographers, composers or designers. In Research Practice, Creative Practice, Performance in Context and some Dance Practices modules, students undertake a self-directed rehearsal process supported by taught delivery of dance repertoire through which they develop an original or adapted solo or group dance work.

Uniquely for this course, Teaching Dance modules include the option to develop teaching practice through a period of placement learning within a school or community setting. Preparation for the placement involves tutor supported and independent study. During the placement students undertake their teaching practice within a professional educational environment and are supported by a placement host and the module tutor.

All of the practical modules have theoretical underpinning where learning takes place through mixed mode learning, tutor directed and independent study and one to one tutorials. Modules such as Performance in Context, Creative Practice and Research Practice, combine theoretical study with practical activities and therefore learning outcomes are achieved through exposure to a wide range of teaching and learning methods as indicated above. Across the course there is appropriate application of directed study to enable students the space to respond to set tasks as individuals or in groups in preparation for classes which follow. Whilst independent study will allow students opportunity to design, apply and manage time and resources effectively towards assessment demands

In exceptional circumstances, where students are given 'apprentice' style offers with a professional company, they may continue their studies in the final two terms of their level 6 year through the Professional Practice Placement modules. The exceptional circumstances arise when companies approach students with potential employment opportunity (before completion of their studies). Professional Practice Placement 1 and Professional Practice Placement 2 modules are available for these students to have the option of studying whilst on placement. These modules blend employment with study opportunities for students in stage 3. The placement follows the NSCD code of practice for placements and is managed by an individually negotiated learner plan and assessed by NSCD tutors in the workplace context.

Northern School of Contemporary Dance employs a wide variety of assessment methods including formative, continuous and summative assessment.

Assessment evidence is collected through:

- Continuous and summative assessments in technique modules
- Assessed rehearsal processes
- Showings of solos, choreographic work and improvisation & movement research
- Lecture Demonstrations
- Written essays and dissertations
- Written project reports and evaluations / reflections
- Individual and small group verbal presentations
- Observation of placement activity

Students receive ongoing feedback in practical classes and through the tutorial system in which professional and academic development are considered and evaluated.

Achievement is measured against module assessment criteria and in accordance with course and module learning outcomes. Students must meet the specific attendance requirements for the course.

## Internationalisation

NSCD's international approach to dance education means our students are ready to operate in a global environment when they graduate. The breadth and content of the curriculum, the tutors and guest artists student work with bring social and cultural currency to the curriculum. During the course students have opportunities to share ideas and connect with resources beyond the UK dance scene and academia. Partnerships and collaboration are key to this global discourse and dialogue. Wherever possible we try to ensure that in the work they engage with, students can see something of themselves in the work or the people they work with.

## Course Design

Course design information sets out processes and methods of learning and provides details of any requirements that students need to achieve in order to successfully pass the course.

## Course Duration and Structure

Students must successfully complete each module in order to be awarded the specified number of credits for that module. One credit corresponds to approximately ten hours of 'learning time' (including all classes and all private study and research). Thus obtaining 120 credits in an academic year requires 1,200 hours of overall learning time. For further information on modules and credits refer to the Credit Framework.

Each module and course are designed to be at a specific level. For the descriptors of each of these levels, refer to [Annex 2](#) of the Assessment Regulations Framework.

The **BA (Hons) Dance (Contemporary)** is studied over three years full time. The course is divided into three stages, each stage comprising modules to a total of 120 credits. To be eligible for the award of an honours degree students must obtain 360 credits, at least 210 of which must be at Level 5 or above, including at least 90 credits at level 6 or above at Stage 3.

Where a student fails a module(s) due to illness or other mitigating circumstances, such failure may be condoned, subject to the requirements of the Credit Framework and provided that the student has achieved the course learning outcomes. For further information refer to the Credit Framework.

Where a student fails a module(s) but has marks for such modules within 10 percentage points of the pass mark, the Board of Examiners may nevertheless award the credits for the module(s), subject to the requirements of the Credit Framework and provided that the student has achieved the course learning outcomes. For further information refer to the Credit Framework.

Modules which are marked with an asterisk '\*' cannot be trailed, condoned or compensated.

Modules that cannot be condoned or compensated are:

- BA1TD1
- BA2RP2

These modules assess a unique course learning outcome that is not assessed in any other compulsory module.

### **Classification of the degree**

#### **BA (Hons) Dance (Contemporary)**

Stage 2 – 40%, Stage 3 – 60%

### **Alternative Exit Awards**

An Alternative Exit Award is an intermediate qualification, for which the student may not have registered at the outset, but which may be awarded on completion of specific modules (credit) if the student leaves the course.

**Certificate in Dance (Contemporary)** will be awarded to students who successfully complete at least 120 credits at Levels 4 (or above) of the course and meet the Credit Framework requirements, but who do not normally successfully complete Stage 2.

**Diploma in Dance (Contemporary)** will be awarded to students who successfully complete at least 240 credits, at least 90 of which are at level 5 or above, and meet the Credit Framework requirements, but who do not normally successfully complete Stage 3.

**BA in Dance (Contemporary)** will be awarded to students who achieve 300 credits, at least 150 of which at level 5 or above including at least 60 credits at level 6 or above, and meet the Credit Framework requirements, but who do not normally successfully complete Stage 3.

### **Course Structure Outline and Compulsory Modules**

**A Compulsory module** is a module which, due to the relevance of its content and learning outcomes to the course of study, must be taken and for which credit must be awarded in order for a student to remain in good standing on the course.

**Optional modules** are indicated in a list provided by the course-owning Division as one of a number of modules it provides for students to take on an opt-in basis as part of their course of study.

**BA (Hons) Dance (Contemporary)**
**Stage 1**

<b>Compulsory Modules (120 credits)</b>				
<b>Module Code</b>	<b>Title</b>	<b>Level</b>	<b>Credits</b>	<b>Term(s)</b>
BA1CP1	Creative Practice 1	4	15	1, 2
BA1DP1	Dance Practices 1	4	15	1
BA1DP2	Dance Practices 2	4	30	2, 3
BA1PC1	Performance in Context 1	4	30	2, 3
BA1RP1	Research Practice 1	4	15	1, 2
BA1TD1*	Teaching Dance 1	4	15	3

**Stage 2**

<b>Compulsory Modules (105 credits)</b>				
<b>Module Code</b>	<b>Title</b>	<b>Level</b>	<b>Credits</b>	<b>Term(s)</b>
BA2CP2	Creative Practice 2	5	15	3
BA2DP3	Dance Practices 3	5	30	2, 3
BA2PC2	Performance in Context 2	5	30	1
BA2RP2*	Research Practice 2	5	30	2,3

**Optional Modules (15 credits)**

Students must select 15 credits at Level 5 from a list of optional modules.

BA2PCP	Producing Creative Practice	5	15	2
BA2TD2	Teaching Dance 2	5	15	2
BA2TSM	Technical Stage Management	5	15	2

**Stage 3**

<b>Compulsory Modules (90 credits)</b>				
<b>Module Code</b>	<b>Title</b>	<b>Level</b>	<b>Credits</b>	<b>Term(s)</b>
BA2DP4	Dance Practices 4	6	45	1,2,3
NS6PC3	Performance in Context 3	6	15	1
NS6PC4	Performance in Context 4	6	15	1,2,3
NS6PC5	Performance in Context 5	6	15	1,2,3

<b>Optional Modules (30 credits)</b>				
Students must select 30 credits at Level 6 from a list of optional modules.				
BA2CP3	Creative Practice 3	6	15	1,2
BA3CP4	Creative Practice 4	6	15	2,3
BA3EDP	Embodied Dance Practices	6	15	2,3
BA3PDR	Performing Dance Repertoire	6	15	1,2
NS6TD3	Teaching Dance 3	6	15	1,2
BA3TD4	Teaching Dance 4	6	15	2,3
<b>Optional Placement Modules (to replace compulsory modules for students on an extended placement)</b>				
BA3PP1	Professional Practice Placement 1	6	30	1,2,3
BA3PP2	Professional Practice Placement 2	6	60	1,2,3

### **Inclusive Course Design**

Northern School of Contemporary Dance recognises and has embedded the expectations of current equality legislation, by ensuring that the course is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

### **Work-based Learning**

For a student on placement where reasonable adjustments may be needed to support a disability or health condition, it is the responsibility of the student to discuss this with their placement provider. Support on how to do this, or how to approach this topic with an employer, can be discussed with the placement team or your Student Support and Wellbeing Adviser. Adjustments in work environment, including placements, are the responsibility of the employer.

Where disabled students are due to undertake a work placement as part of this course of study, a representative of Northern School of Contemporary Dance will be available to meet with the work placement provider as required to ensure the provision of anticipatory and reasonable adjustments in line with legal requirements.

Following on from an introduction to teaching in level 4 (an internal non placement experience), a student may choose to undertake a teaching placement in a range of community and/or education settings at stage 2 and stage 3 (Teaching Dance 2, Teaching Dance 3, Teaching Dance 4, and Professional Practice Placement 1 and Professional Practice Placement 2 options). The school helps to support the allocation of teaching placements and offers support for the host (as mentor) and the student whilst on placement. Specific students' needs are dealt with on an individual basis to ensure all reasonable adjustments are made.

Northern School of Contemporary Dance has a code of practice for placements which enables students to design a specific learner agreement with a professional host organisation and mentor. This Individually negotiated Learner Plan identifies clearly processes of induction, insurance, risk assessment and how module learning outcomes are achieved, assessed and supported through the placement activities.

Students are assessed by an NSCD tutor in the workplace, where feedback is supported and clarified by information provided by the professional host mentor.

Northern School of Contemporary Dance has embedded the expectations of current disability equality legislation and supports students with a declared disability or special educational need in its teaching. Within this module we will make reasonable adjustments wherever necessary, including additional or substitute materials, teaching modes or assessment methods for students who have declared and discussed their learning support needs. Arrangements for students with declared disabilities will be made on an individual basis, in consultation with Northern School of Contemporary Dance's student support service, and specialist support will be provided where needed.

Regular tutorials support the students learning during the process of the placement.

## **Additional Information Associated with the Course**

### **Student Support and Guidance**

Key features of the support for students include:

- School induction programme
- Programme/module handbooks
- NSCD Library services, see <https://nscdlibrary.wordpress.com/>

- **Academic Support**

The School provides students with a comprehensive range of support mechanisms to help them with their studies and their professional development. All students have access to academic support and guidance from tutors who maintain an overview of students' progress and development. Module tutors provide support and guidance on course or progress issues as well as on more practical and pastoral matters. Students have access to module learning materials through the use of the Virtual Learning Environment (Moodle).

- **Virtual Learning Environment (VLE)**

Moodle is the school's chosen Virtual Learning Environment. It is used to support teaching and learning online. Moodle is available to students at any time on any internet-connected computer, laptop or device with a web browser both on and off the school site.

Moodle is a media rich environment where the student can, as appropriate to their course:

- choose to view or download resources or revisit classroom activities online
- watch short video clips from class, or dance works, listen to audio or podcasts
- see scheduled events on the calendar helping them to organise their time and remind them of important assignment dates / sessions and times
- easily and quickly submit their assignments online without having to come into school and view grades and feedback at the same time (summative assignments can be monitored for plagiarism)
- track and monitor their own progress
- communicate with their peers through the discussion forums and share ideas and experiences
- send messages directly to their tutor and other learners on your course
- gain access to a wide range of electronic resources and journals to help with your research and assignments
- access e-books online

- **The Student Review Board (SRB)**

The Student Review Board monitors the progress, conduct and attendance of all students. If any of these areas are causing concern, the SRB alerts the student and identifies the appropriate School support mechanisms to help students to address them.

- **Student Support Mechanisms**

NSCD employs a range of qualified tutors to offer advice and assistance to students with a disability, medical condition, mental health difficulty or specific learning difficulty and who may require support to gain equal access to the curriculum.

- **Learner Support for Students with a Disability or a Specific Learning Difficulty** Students are asked to identify support needs at point of application. However, students are encouraged to disclose their disability at any point in their studies. The School's policy is to support all students to become independent learners who take responsibility for their own learning. The Learner Support Tutor will work with students with a disability or specific learning difficulty towards achieving this. If a student is entitled to extra time for assignments or to undertake alternative assessments this will be identified in an Individual Learning Support Plan (drawn up by the Learner Support Tutor in consultation with tutors and in negotiation with the student). Any extensions to deadlines or alternative assessment arrangements are agreed by the Learner Support Tutor in consultation with the relevant module tutor and/or subject coordinator. Both group and individual tutorials, and/or coaching sessions, are arranged to help students with disabilities/learning difficulties with their studies.

- **Support for Students whose First Language is not English**

All students must meet the stated IELTS level for English Language. Those who require further, course specific, English Language support will be provided with support by the School.

- **Health & Wellbeing**

Northern School of Contemporary Dance has a strong tradition of providing student care and support services and commits considerable resources to this purpose. Many students who are embarking on a course will be living away from home or abroad for the first time and may face a number of challenges during their training. We aim to provide the necessary services to help all students overcome these and ensure that the highest level of individual care is offered.

Northern School of Contemporary Dance is committing to promote mental health and wellbeing. The Health & Wellbeing Coordinator oversees our wellbeing offer which provides students with the opportunity to talk about personal issues in complete confidence and in a private setting.

The School has an integrated bodywork programme, overseen by the Student Support & Wellbeing Manager to help students better understand the prevention of, and recovery from injury and/or, prevent them from developing chronic injuries. Along with in-house Injury Support Sessions, Integrative Bodywork classes and gym area, the School works in collaboration with local osteopathy, physiotherapy, acupuncture and massage providers. All students are provided with guidance on nutrition and fitness. We also offer help and support in finding a local GP and other NHS services.

- **Safeguarding and Prevent**

The school has in place a Safeguarding Officer and a safeguarding team for staff and students to discuss and report issues surrounding the safeguarding of young people or vulnerable adults. We have an enhanced induction process for learners under the age of 18. Each year we provide induction training and updates surrounding safeguarding for staff and students.

Part of NSCD's Safeguarding duty also includes protecting vulnerable individuals from the risk of radicalisation and extremism. Prevent is one of four national strands within CONTEST, the UK's long term Counter Terrorism Strategy. The Counter Terrorism and Security Act 2015 requires NSCD to have 'due regard to the need to prevent people from being drawn into terrorism'.

As a result:

- NSCD has clear policies & procedures in place relation to Safeguarding & Prevent
- NSCD has a Designated Safeguarding & Prevent Lead supported by a team of Officers across all of NSCD's provision, who report back to our Safeguarding Committee
- NSCD Supports a culture of vigilance across NSCD so all staff, students & visitors feel supported in raising a concern
- NSCD trains all staff in Safeguarding & Prevent at a level appropriate to their role
- NSCD takes all concerns seriously & act upon them in a timely & appropriate manner, whilst offering full support through NSCD & specialist services

- NSCD has a thorough recruitment process, making sure staff are appropriate to work with our diverse student body
  - NSCD has a Prevent Risk Assessment Plan, which is currently set at a LOW Level
- 
- **Careers Advice and Guidance**  
Embedded into the course is a careers programme to support the transition of a student into the profession.

### **Quality Evaluation and Enhancement**

The policies, partnerships (where applicable) and quality assurance mechanisms applicable for the courses are defined in the following key documents:

- [Academic Regulations for Taught Courses of Study](#)
- [The Credit Framework](#)
- [The Codes of Practice for Taught Courses of Study](#)
- Continuous Monitoring
- Annual Course Monitoring Report
- National Student Survey Results
- Student Experience surveys
- Student Voice Forum Minutes and action plan
- Academic Action Plan and review

### **Awards Standards**

All University of Kent qualifications align with the Framework for Higher Education Qualifications (FHEQ) and Classification Descriptors for Level 6 Bachelors' Degrees (Part B of Condition B5 of the Office for Students Conditions of Registration) to assure appropriate standards for each qualification.

Proportionate and robust approval procedures, including external scrutiny and student engagement are in place for all courses. Learning materials are written and all assessments are set and marked by academic staff who are required to apply the University's academic standards.

### **Review and Evaluation Mechanisms**

Some of the key mechanisms in place to assure the standards of all University of Kent qualifications and the quality of the student experience, include:

- Continuous monitoring: produced for all courses to review and enhance the provision and to plan ahead.

- Independent external examiners: submit reports every year to confirm that a course has been assessed properly and meets the appropriate academic standards.
- Periodic course reviews: carried out every five years to review how a course has developed over time and to make sure that it remains current and up-to-date. Improvements are made as necessary to ensure that systems remain effective and rigorous.

### **Student Feedback and Engagement**

- Students have an opportunity to raise issues via their Student Voice Forum and the feedback is considered by School. Students can also express their feedback via student module evaluations.
- The principal channel for collecting feedback from students is the National Student Survey. The results are analysed internally and then considered in a number of different ways, including by the course team, principal committees and the senior leadership team.
- Student also have opportunities to get involved in governance. Student representatives are appointed on a yearly basis to represent the student voice and give feedback in respect of their course of study.

### **Staff Development**

NSCD continuously invests in talented and engaging educational staff, with a clear focus on staff development and embedding teaching excellence into staff performance and development reviews, reward and recognition; and develops staff to ensure that their practice is informed by developments in research, scholarship and industry, and ensuring that their own research is disseminated back into the relevant area.

Some of the staff development priorities include:

- PGCHE requirements
- HEA (associate) fellowship membership
- Annual appraisals
- Professional body membership and requirements
- Course team meetings
- Research seminars
- Conferences
- Study leave
- Equality, Diversity and Inclusivity (EDI) awareness
- Institutional Level Staff Development Programme
- Academic Practice Provision (MA Dance Teaching and Facilitating, other development opportunities)
- PGCHE / PGDIP ALTHE / MA requirements
- Equality, Diversity and Inclusivity (EDI) awareness

## Module Mapping Table

The course learning outcomes will normally all be addressed by the compulsory modules. Therefore, only compulsory modules should be included in the table.

**Table A: Knowledge and Understanding**

	BA1CP1	BA1DP1	BA1DP2	BA1PC1	BA1RP1	BA1TD1*	BA2CP2	BA2DP3	BA2PC2	BA2RP2*	BA3DP4	NS6PC3	NS6PC4	NS6PC5
A1	X	X	X	X		X		X			X	X	X	X
A2									X			X	X	X
A3		X	X	X				X	X		X	X	X	X
A4	X									X		X	X	X
A5					X					X				
A6						X	X					X		
A7			X					X			X	X	X	X
A8					X		X		X			X	X	X

**Table B: Intellectual Skills**

	BA1CP1	BA1DP1	BA1DP2	BA1PC1	BA1RP1	BA1TD1*	BA2CP2	BA2DP3	BA2PC2	BA2RP2*	BA3DP4	NS6PC3	NS6PC4	NS6PC5
B1				X					X			X	X	X
B2			X					X	X		X	X	X	X
B3	X						X							
B4				X					X			X	X	X

**Table C: Subject-specific Skills**

	BA1CP1	BA1DP1	BA1DP2	BA1PC1	BA1RP1	BA1TD1*	BA2CP2	BA2DP3	BA2PC2	BA2RP2*	BA3DP4	NS6PC3	NS6PC4	NS6PC5
C1										X				
C2		X	X					X	X		X	X	X	X
C3					X					X				
C4					X		X			X		X		
C5							X				X	X		

**Table D: Transferrable Skills**

	BA1CP1	BA1DP1	BA1DP2	BA1PC1	BA1RP1	BA1TD1*	BA2CP2	BA2DP3	BA2PC2	BA2RP2*	BA3DP4	NS6PC3	NS6PC4	NS6PC5
D1						X								
D2		X	X					X			X	X		
D3									X	X		X	X	X
D4						X				X				
D5	X			X			X		X		X	X	X	X
D6	X	X	X					X						
D7				X						X				
D8	X		X							X				
D9					X		X					X		
D10				X	X		X		X			X	X	
D11			X	X				X	X		X	X	X	X
D12		X				X		X			X			
D13					X					X				
D14		X			X					X				
D15		X			X	X								

