



**Course Handbook**  
**BA (Hons) Dance Performance & Teaching**  
**2019/20**  
**Ruth Spencer & Lucy Nicholson**  
**School of Journalism, Media & Performance**



Please read this Handbook in conjunction with the University's Student Handbook.

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## 1. Welcome to the course

We would like to welcome you to study on our unique Dance Performance and Teaching degree programme. This programme offers a broad range of experiences that we believe give you the key skills to work successfully as a dance artist in the current professional community. We hope that by the end of your studies here, you will be equipped to move in a number of directions whether pursuing further post graduate study, perhaps in teaching, or at Masters Level, or by directly entering the world of work as a dance artist working in a number of different settings.

On this programme you will:

- Train as a dance artist working on your facilitation skills and artistic development. This will provide a foundation for further qualifications or direct entry to the workplace.
- Develop the knowledge and skills to facilitate dance in a variety of settings with different kinds of groups e.g. primary, secondary and various community contexts.
- Learn about the practicalities of planning and delivering workshops in education and community settings, and eventually running your own community project.
- Study the core principles of technique and choreography, to establish an ability to demonstrate and deliver a high standard of technical proficiency and craft pieces of work.
- To hone a deeper understanding of your body through somatic awareness e.g. anatomy, improvisation, bodywork. Ultimately informing your teaching, technique and choreographic skills.

As a student it is important that you make the most of your time with us, and invest in a deep learning experience which offers teaching and community practice, technique and choreographic skills, somatic movement education and study skills, all at the cutting edge of creative dance pedagogy. Moreover, to fully explore your potential as a student it is beneficial to have an open approach by fully committing, experimenting, growing and learning throughout this creative process.

Thank-you for choosing our programme and we hope you enjoy the journey.

**Lucy Nicholson & Ruth Spencer**

**Course Leaders**

**BA (Hons) Dance Performance and Teaching**

## 1.1 Rationale, aims and learning outcomes of the course

When we created your course, we began by considering a number of things:

- the knowledge and skills you are likely to have at the beginning of your course.
- the knowledge and skills that will be expected by the employers when you begin your career.
- the range of expertise and professional experience of your tutors.
- the standards required for the various awards that we offer (the 'Framework for Higher Education').
- what is generally expected to form a significant part of the curriculum of a course of this title (the 'National Subject Benchmark' statements).

We have been informed by our experience, both as educators and practitioners, and by external reference points. Once we considered these key points, we blocked the responses into a number of modules, each with Aims and Learning Outcomes. You can think of the Aims and Learning Outcomes as the 'DNA' that ultimately shapes the form and content of your degree. We've reprinted the aims for your course below and throughout the following sections you'll develop a sense of what the learning rationale of your course is; you'll find the overarching learning outcomes for your course in the programme specification, appendix 8.1 of this handbook.

The overarching aims of your course are to:

<ul style="list-style-type: none"><li>• To give you subject specific and transferable skills in line with the National Subject Benchmarks for all Drama, Dance and Performance degree courses and the National Occupational Standards.</li></ul>
<ul style="list-style-type: none"><li>• To give you a broad critical, analytical, contextual and physical understanding of the roles, skills and practice associated with being an Independent Dance Artist that will equip you with sets of skills that can be directly translated into a portfolio career.</li></ul>
<ul style="list-style-type: none"><li>• To develop fundamental facilitation skills required to work within a variety of dance teaching contexts.</li></ul>
<ul style="list-style-type: none"><li>• Practical work will be underpinned by somatic practice, enhancing bodily awareness and self-care.</li></ul>

## 1.2 Course Team

**Ruth Spencer, Co- Course Leader** [RMSpencer2@uclan.ac.uk](mailto:RMSpencer2@uclan.ac.uk)

Content involved with: Dance in Education, Facilitation and Independent Project.

**Lucy Nicholson, Co - Course Leader of BA (Hons) Dance Performance and Teaching.**  
[lenicholson@uclan.ac.uk](mailto:lenicholson@uclan.ac.uk)

Content involved with: Studio Practice, Composition, Improvisation, Choreography, Performance, Facilitation and Independent Project

**Liz Long, Admissions Tutor, Year 1 Coordinator** [ELong1@uclan.ac.uk](mailto:ELong1@uclan.ac.uk)

Content involved with: Studio Practice, Improvisation, Choreography, Facilitation and Independent Project.

**Giorgio De-Carolis, Year 3 Coordinator** [gdecarolis@uclan.ac.uk](mailto:gdecarolis@uclan.ac.uk)

Content involved with: Performance, Technique, Composition, Improvisation & Choreography

**Kerstin Wellhofer, Year 2 Coordinator** [KWellhofer@uclan.ac.uk](mailto:KWellhofer@uclan.ac.uk)

Content involved with: Studio Practice, Body & Other and Independent Project

**Sara Giddens, Year 2 Coordinator** [sgiddens@uclan.ac.uk](mailto:sgiddens@uclan.ac.uk)

Content involved with: Body & Other, Reading Dance & Independent Project

**Sarah Hall, [shall15@uclan.ac.uk](mailto:shall15@uclan.ac.uk)**

Content involved with: Studio Practice, Dance In Education, Composition & Performance

### 1.3 Expertise of staff

#### **Ruth Spencer**

The development and support of physical creativity for all is my area of specialism. I continue to practice as an independent dance artist working in schools and the community throughout the UK and abroad.

#### **Lucy Nicholson**

I am interested in a return to the body as a starting point for creative practice; acknowledging this as a valid place to work from. I believe the observation of movement becomes one of the most important parts of the facilitation process and alongside this providing opportunities to not move and be still...I am passionate about an asset based approach to leading dance and have a particular specialism in working with parts of our society considered marginalised or excluded.

#### **Liz Long**

My specialism and area of interest is somatic movement education within a community context, for dancers and within dance performance. I also practice as a dance artist within the community looking at dance and somatic movement as an inclusive practice to develop well-being.

#### **Sara Giddens**

I am a choreographer who continues to make work and tour internationally and nationally. I have also developed a creative facilitory practice that foregrounds kinaesthetic learning across a wide range of settings and client groups. I completed a practice-based collaborative PhD (hosted by Dance4 and Middlesex University) in November 2014.

#### **Giorgio De Carolis**

My specialism is contemporary dance technique and performance. I am an internationally practicing dance artist and movement facilitator with extensive experience in theatre and outdoor performance.

I have recently graduated as a Level 1 Franklin Method educator in Paris.

## **Kerstin Wellhofer**

Inspired by remembering the body in all we do, engaging in enquiry of movement to accept, understand and resource ourselves. Arriving with our being-ness in the everyday and deepening our creative and playful expression. Navigating boundaries and recognising the fabric of wholeness, whilst witnessing language emerge from a place older than words, so we may discover discourse formed from the now.

## **Sarah Hall**

My areas of interest include Dance in Education and Youth Dance development in community settings. I also manage a small community dance organisation, Blue Moose Dance Company, which specialises in these areas and follows a person-centred approach to creative exploration within facilitation and performance practices.

### **1.4 Academic Advisor**

You will be assigned an Academic Advisor who will provide additional academic support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, including developing skills in self-awareness, reflection and action planning.



### **1.5 Administration details**

Course Administration Service provides academic administration support for students and staff and is located in the following hubs which open from 8.45am until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

#### **Allen Building**

Medicine

Dentistry

telephone: 01772 895566

email: [AllenHub@uclan.ac.uk](mailto:AllenHub@uclan.ac.uk)

#### **Harris Building**

Lancashire Law School

Humanities and the Social Sciences

Centre for Excellence in Learning and Teaching

telephone: 01772 891996/891997

email: [HarrisHub@uclan.ac.uk](mailto:HarrisHub@uclan.ac.uk)

#### **Foster Building**

Forensic and Applied Sciences

Pharmacy and Biomedical Sciences

Psychology

Physical Sciences

telephone: 01772 891990/891991

email: [FosterHub@uclan.ac.uk](mailto:FosterHub@uclan.ac.uk)

### **Computing and Technology Building**

Art, Design and Fashion

Computing

Journalism, Media and Performance

Engineering

telephone: 01772 891994/891995

email: [CandTHub@uclan.ac.uk](mailto:CandTHub@uclan.ac.uk)

### **Greenbank Building**

Sport and Wellbeing

Management

Business

telephone: 01772 891992/891993

email: [GreenbankHub@uclan.ac.uk](mailto:GreenbankHub@uclan.ac.uk)

### **Brook Building**

Community, Health and Midwifery

Nursing

Health Sciences

Social Work, Care and Community

telephone: 01772 891992/891993

email: [BrookHub@uclan.ac.uk](mailto:BrookHub@uclan.ac.uk)

## **1.6 Communication**



The University expects you to use your UCLan email address and check regularly for messages from staff. If you send us email messages from other addresses they risk being filtered out as potential spam and discarded unread.

All hand-outs, essay submissions and further reading will be available on blackboard within your module folders. We endeavour to respond to your emails as soon as possible, but something important to know about our team is that the majority of us are part time and so you may find that there is a few days before you receive a response.

## **1.7 External Examiner**

The University has appointed an External Examiner to your course who helps to ensure that the standards of your course are comparable to those provided at other higher education institutions in the UK. The name of this person, their position and home institution can be found below. If you wish to make contact with your External Examiner, you should do this through your Course Leader and not directly. External Examiner reports will be made available to you electronically on blackboard. The School will also send a sample of student coursework to the external examiner for external moderation purposes, once it has been



marked and internally moderated by the course tutors. The sample will include work awarded the highest and lowest marks and awarded marks in the middle range.

**Polly Hudson**

**University of Birmingham**



## **2. Structure of the course**

### **2.1 Overall structure**

When your course was written we had a number of intentions; essentially, we intended to create a course that an academic community would recognise as being worthy of the title 'Honours Degree', as well as being appropriate to the career market. Additionally your course was designed to enable you to progress to a postgraduate degree course, such as the MA courses we offer within the School. To achieve these aims we recognised that there are three broad categories of creative arts and related study;

- mainstream - where the skills that define the contemporary conventions of your course are honed to produce excellent individual and team performers and true technicians.
- experimental - where the outer limits of the discipline are explored and innovative practice occurs. Through experimentation students are guided towards becoming creative thinkers and reflective practitioners. Not all experimental practice is successful, but your course tutors recognise this and have put in place methods of assessment that allow you experiment, but not be penalised if the work produced isn't immediately successful.
- support structures - where technical information and knowledge relating to professional practice is considered and you are prepared for the realities of a career within whichever aspect you intend to follow.

We also expect you to appreciate the diversity of the arts. Throughout the twentieth century and now within the twenty first century, practitioners have been influenced and inspired by work from many cultures or social groups. Contemporary arts practice knows no boundaries or borders and we will consider many genres of work within the modules of your course. To make sure you cover all these areas, when we created your course we ensured that:

- theory and practice will be linked in a logical and approachable way;
- opportunities will be created for you to hone practical skills;
- you will appreciate and develop professional habits and practices;
- you will develop good working practices and research-based skills;
- you will recognise that reflection and evaluation are an essential aspect of the learning process;
- the requirements of effective time-management, team skills, project administration and presentation techniques will be emphasised;

Together these factors ensure that your course will produce able, resilient, resourceful, knowledgeable individuals, who are committed to the creative arts and who will make an important contribution within a broad range of career opportunities. These rubrics have been converted into a series of Aims and Learning Outcomes for each module. The Aims are what we expect you to achieve through study and the Learning Outcomes are specific abilities or skills that you will be able to achieve on successful completion of each module at each level of study.

Ultimately, not everyone will want to enter a creative arts industry upon graduation, nor to progress to a postgraduate degree, so we have ensured that the skills necessary for good practice within the arts, but relevant to other activities such as managerial or administrative positions, are also covered by your course. These are normally referred to as key skills – all modules will test, explicitly or implicitly, aspects of key skills, and these are incorporated into the learning outcomes for each module.

<b><i>BA (HONS) Dance Performance &amp; Teaching</i></b>	
<p><b>Level 4 HE Certificate</b> (Requires 120 credits at Level 4 or above)</p> <p><b>Semester 1</b></p>	<p><b>DA1110 Composition &amp; Performance (60 Credits)</b></p>
<p><b>Semester 2</b></p>	<p><b>DA1120 Facilitation &amp; Performance (60 Credits)</b></p>
<p><b>Level 5 He Diploma</b> (Requires 240 credits including a minimum of 120 at Level 5 or above)</p>	<p><b>DA2230 Body &amp; Other (Year Long 60 Credits)</b></p>
	<p><b>DA2240 Dance In Education (Year Long 60 Credits)</b></p>

<p><b>Level 6</b>  <b>Bachelor Honours Degree</b></p> <p>(Requires 360 credits including a minimum of 120 at Level 5 and 120 at Level 6)</p>	<p><b>DA3350</b>  <b>Choreography &amp; Performance</b>  <b>(Year Long 60 Credits)</b></p>
<p><b>Bachelor Degree</b></p> <p>(Requires 320 credits including a minimum of 120 at Level 5 and 80 at Level 6)</p>	<p><b>DA3360</b>  <b>Facilitation</b>  <b>(Year Long 60 Credits)</b></p>

## 2.2 Modules available

Each module is a self-contained block of learning with defined aims, learning outcomes and assessment. A standard module is worth 20 credits. It equates to the learning activity expected from one sixth of a full-time undergraduate year. Modules may be developed as half or double modules with credit allocated up to a maximum of 120 credits per module. Our course does not offer elective modules, all are compulsory and listed above.



### 2.3 Course requirements

The nature of a practical dance course means that full participation and attendance is compulsory. All modules need to be completed to achieve the final BA (Hons) classification.

### 2.4 Module Registration Options

Discussions about your progression through the course normally take place in February each year. It is an opportunity for you to make plans for your study over the next academic year. The course team will tell you about the various modules / combinations available and you will both agree on the most appropriate (and legal) course of study for you.

You may be signposted to UCLan's career service or student support to help you make the best progression through the course you can. Academic advisors will support you in post graduate applications, references and career guidance through a tutorial system.

## 2.5 Study Time

### 2.5.1 Weekly timetable

A timetable will be available once you have enrolled on the programme, through the student portal.

### 2.5.2 Expected hours of study

The normal amount of work involved in achieving a successful outcome to your studies is to study for 10 hours per each credit you need to achieve – this includes attendance at UCLan in practical technique, creative & facilitation lectures, theoretical seminars, tutorials, teaching and shadowing placements and time spent in private study.

So for example a 20 credit module will require you to commit to 200 learning hours and a 40 credit module, 400 learning hours. A full time students' learning should average 40 hours per week. If you find that you are regularly exceeding this amount, or regularly finishing your weekly studies in less time, then you should speak to module tutors or Academic Advisors.

Part-time students study modules in exactly the same way as full-time students, you just study less at any time. If you need advice or guidance about the amount of time you should spend in study, speak to your Academic Advisor.

A student can expect contact hours of between 8 & 14 hours per week depending on the stage of their academic year. Our years often start more intensively with tutors and then requires greater independent research and rehearsal to develop your ideas and practice

PLEASE NOTE: any creative subject is likely to require you spend extra time in preparation of practical work – on occasions you will no doubt be required to put in many more hours than those specified above due to the technical training required alongside your academic progression.



### 2.5.3 Attendance Requirements

You are required to attend all timetabled learning activities for each module. Notification of illness or exceptional requests for leave of absence must be made to:

**Module Tutor direct email & CAS Hub - [candthubattendance@uclan.ac.uk](mailto:candthubattendance@uclan.ac.uk) 01772 891994 / 01772 891995**

International students studying under the Visas and Immigration (UKVI) Points Based System (PBS) MUST attend your course of study regularly; under PBS, UCLan is obliged to tell UKVI if you withdraw from a course, defer or suspend your studies, or if you fail to attend the course regularly.

Due to the physical nature of this course prolonged absence means that you are at increased risk of injury on your return. For this reason we take a rigorous approach to our attendance policy.

We use a data capture system that monitors your attendance centrally. If your attendance raises concerns you will be entered into the 4 stage referral system by the central administration hub and you will be required to meet with your Academic Advisor to discuss your future studies. You can check your attendance record through my UCLan.

If you have not gained the required authorisation for leave of absence, do not respond to communications from the University and if you are absent for four weeks or more, you may be deemed to have withdrawn from the course. If this is the case, then the date of withdrawal will be recorded as the last day of attendance

Each time you are asked to enter your details on SAM you must remember that the University has a responsibility to keep information up to date and that you must only enter your own details on the system. To enter any other names would result in inaccurate records and be dishonest. Any student who is found to make false entries can be disciplined under the student guide to regulations.

### 3. Approaches to teaching and learning

#### 3.1 Learning and teaching methods

As we created the modules that constitute your course, we considered the following:

- \* Your experience of study must be a holistic one; each module should be fully integrated within the total course of study;

- \* Much of the focus of the teaching, especially during level 4, is aimed at forming the student body into a fully functioning group. It is important that you, as part of your learning, should develop a sense of the needs of others and become equally responsible for all aspects of the group's development. When, as occurs in group work, you rely on the presence and contribution of others for your own progression, a mutual contract is made between all parties and the fulfilment of this commitment is essential to both educational and personal development;

- \* Creative practitioners should develop and employ a group dynamic that goes beyond shared experience. For work of genuine integrity to occur, empathy must exist between all the participants. Your ability to use group skills do not develop quickly or easily. As part of the educational process, these must be applied and tested in a variety of situations at all levels.

To achieve the above aims across the modules you will see that there is a mix of practical and theoretical study. We work across 3 main strands, **Studio Practice, Creative Practice & Facilitation**. Practical study is about developing creative methodologies and developing the technical and bodily awareness skills to facilitate making work to professional standards; theory is very often incorporated into practical learning.

Practical study – the majority of study within the modules that define your course can be said to be practical, i.e. you learn through doing. Through workshop sessions and in self-study time, you will be expected to enhance your creative ability and to measure your creative and personal development against professional standards and values. So that you are aware of the relevant professional standards and values, a critical and contextual study programme runs in parallel to this learning in support of your practical study.

Work based placement – as part of the course you will be required to build relationship with external partners; local school, colleges and organisations. We require students to act professionally, representing the course appropriately and to the best of their ability through shadowing, teaching, project management, apprenticeships, performance experience and volunteering.

Critical and Contextual Study – study of the links between your creative work and the practice and supporting theory of key contemporary practitioners is central to your course. Within the arts, ‘theory’ relates to methods and intentions of key national and international contemporary practitioners, as well as practitioners from previous generations. Contextual study is the term applied to reviewing the work of others and applying this understanding to aspects of your own practice. As well as the work you will do in class (and be directed to during self-study time), you are expected to define your own contextual study programme that will broaden your general knowledge of contemporary work and inform your creative practice. Critical study is the active testing and exploration of relevant theories and ideas that will play an important role in the development of your creative practice. Critical thinking and analysis will be encouraged through formal lectures, student seminar presentations, study visits and research tasks.

### 3.2 Study skills

All degree courses incorporate study skills, either through activities designed to assist you to study at levels 4, 5 and 6, or through processes that lead to qualitative changes in your learning style – basically, by allowing you to become a more independent learner. This is our goal and we hope that you will quickly adopt a pro-active approach to expanding your learning. We encourage this through ‘open’ assignment briefs, ‘negotiated contracts of work’ and ‘live projects’. Don’t worry if these phrases are don’t mean much to you now, it will make sense in time!

To support you, you may wish to consider how the following may help you at different stages of your learning:

- Informal Mentoring with your Academic Advisor
- Peer & Group Evaluation
- Self-Evaluation and reflective practice
- Journaling
- WISER study skills service at <http://www.uclan.ac.uk/students/study/wiser/index.php>
- LIS technical customer services



### 3.3 Learning resources

#### 3.3.1 Learning Information Services (LIS)

Extensive specialist course specific resources are available to support your studies provided by LIS – library and IT staff. Take advantage of the free training sessions designed to enable you to gain all the skills you need for your research and study.

Use the library catalogue to search for material by author, title, or subject. The catalogue will tell you if items are in the Library's collections, and if so, on which floor, at which number, whether they are 'Oversize' (OS) and therefore shelved separately, and whether they are currently on loan. If they are on loan, you can place a reservation, using your library card. You can use the catalogue to look for publications devoted to particular artists, and to check whether the Library has particular journals. .

### **3.3.2 Electronic Resources**

LIS provide access to a huge range of electronic resources – e-journals and databases, e-books, images and texts.

You will engage in a number of independent study tasks and these will be heavily supported by our online blackboard system.

### **3.4 Personal development planning**

PDP is designed to:

- Enable you to work towards a point you would like to be at on graduation;
- Help you acquire the skills needed for your chosen career;
- Evaluate your strengths and plan to deploy them in a range of situations during study and after graduation.

PDP starts at the beginning of the first year and progresses continues throughout all 3 years. .The aim is that on graduation you will be well prepared for industry, demonstrating your skills, knowledge and capabilities in a variety of settings.

As a student, it is important that you tie together the modules you are studying concurrently and to trace your progression throughout the three levels of study. One of the purposes of the journal discussed earlier is to enable you to remember the details of the taught sessions and to reflect on how successful you were in absorbing and applying the content, both then and now, within your working process. But whatever mechanism you prefer it is important that all students should reflect on their progress and identify successful changes to work or learning patterns that will assist you to become a 'better' student.

We aim to train you to take responsibility for your own learning and career development, to be able to evaluate your strengths and weaknesses and conduct a skills audit to develop a critical practice. This covers analysis of your key skills base (use of English, literacy and writing skills, numeracy, communication skills and use of IT) and you will be encouraged to evaluate your strengths and weakness on a continual basis as you progress through different points during the course.

Much of any creative arts-based activity is about learning from mistakes, perhaps more so than it is about replicating your successes. Many of the conversations that you will have with your tutors are intended to cause you to reflect on the work that you have completed; but they also intend you to look forward and build upon this success or perhaps to challenge a working practice that is limiting your development. Within your PDP, you should consider how your learning and working processes should evolve to enable greater creative success and therefore greater personal satisfaction achieved through learning!



### 3.5 Preparing for your career

Through this course you will be offered teaching placements, professional shadowing opportunities and community based project management experiences. This means that by graduation your links to employment are well developed; your professional conduct within these environments is essential.

## 4. Student Support



### 4.1 Academic Advisors

Your Academic Advisor is the first port-of-call should you encounter problems or need support. Every student is allocated an Academic Advisor. As a minimum you will be met at the beginning of the course (normally within the first 4 weeks) and, thereafter, you will be offered formal opportunities to meet with them in each semester. If you have a problem at other times they are available for you to talk to; most staff have a weekly slot they allocate to Academic Advisor sessions, but if you have an urgent problem, please phone or e-mail your tutor to book an 'emergency' slot. Your Academic Advisor will:

- Offer academic advice throughout the year
- Monitor your progress and attainment through the year
- Advise you on your progress and issues such as option choices
- Refer you to other staff within the School who will be able to assist you in resolving any academic problems
- Refer you to staff within the University support services if appropriate
- Advise on the best course of action if you have failed any aspect of your course, or feel that you are likely to do so

You are expected to:

\*Make use of your Academic Advisor

\*Make sure you know where their office is and how to contact them

\*Watch out for emails, notices and memos asking you to make appointments or attend meetings with them

\*You must sign up for a tutorial with your Academic Advisor within the first week of lectures.

\*You must meet with your Academic Advisor whether you are having any difficulties or not; please book a slot with them each semester. They are also available to help with any



problems you may have at any stage during the year, and will be happy to provide you with the support and guidance you need to get over the immediate but temporary difficulties that most students face at some time in the academic careers. However, if you are unable to contact your Academic Advisor, and an urgent situation has arisen, or if you feel that you cannot discuss an issue with your Academic Advisor, then you should contact the administration hub who will be able to direct you to the most appropriate person.

## 4.2 Students with disabilities

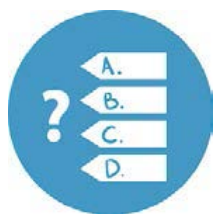
If you have a disability that may affect your studies, please either contact the Disability Advisory Service - [disability@uclan.ac.uk](mailto:disability@uclan.ac.uk) - or let one of the course team know as soon as possible. With your agreement information will be passed on to the Disability Advisory Service. The University will make reasonable adjustments to accommodate your needs and to provide appropriate support for you to complete your study successfully. Where necessary, you will be asked for evidence to help identify appropriate adjustments.

## 4.3 Students' Union

The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website:

<http://www.uclansu.co.uk/>

## 5. Assessment



### 5.1 Assessment Strategy

Please note that all modules will be assessed. You are expected to attempt all required assessments for each module for which you are registered, and to do so at the times scheduled unless authorised extensions, special arrangements for disability, or extenuating circumstances allow you to defer your assessment.

#### 5.1.1 Why is assessment relevant to learning?

For assessment to be truly meaningful, you have to perceive its relevance to your learning. Consequently we make assessment relevant to your interests, relevant to the industry's standards and relevant to potential future careers.

In an arts-based subject, it is crucial that you learn to assess the value of a range of opinions and to refine your own; and it is important that you are given frequent opportunities to practise the skills of evaluation and reflection. The process of assessment is intended to allow you to gauge your progress against the judgement of staff and your peers. Thus, assessment is not a closed event but something to which you should fully contribute.

For each assessment you will be given an assignment brief which will clearly outline the details of every assignment you will do on the course including specific criteria by which you will be assessed. It is essential that if anything is unclear you approach the module tutor immediately.

### **5.1.2 What is assessed?**

It is important for you to understand that we don't assess modules, we assess assignments packaged within these modules! By assessing individual assignments, we obtain a mark that indicates how well you did overall on a particular module. At the end of your course, by putting the module marks together we calculate your degree classification. Therefore, the assessment of each assignment contributes to passing your degree.

You must attempt each assessment; even if your work is late or incomplete, we still regard the submission of this as an 'attempt' – it is always better to attempt an assessment that you think you will fail than to submit nothing at all!

In feedback your tutors will explain what qualities in your work defined the grade you were awarded, and what you could improve on in future assessment that will assist you to improve your grades.

The nature of your course requires that a number of different learning methods be used and assessed. These can be summarised as follows:

- Practical studio based
- Lecture/Seminar
- Group Work
- Facilitating practice in schools or community context

### **5.1.3 Why do you assess written work in practice-based courses?**

Your course is an honours degree. To ensure that your honours degree is the equal of all other subjects it is not only essential to test your embedded knowledge through the creation of creative work, but to test your intellectual understanding and higher levels skills of research, reflection and communication. Essays and other written works are the simplest way of testing the skills of:

1. The collection of appropriate knowledge (research) from primary and secondary sources.
2. The organisation of this knowledge in a coherent and logical way (structure).
3. The ability of you as the writer to make the material 'alive' and engaging to the reader (communication).
4. The correct use of academic conventions, such as referencing, language and grammar (accuracy).

Please remember that, unless you are told otherwise, we expect all written work submitted for assessment to be word-processed, printed on A4 paper, double spaced, using a plain font of 12 point. Citations and references should be made in Anglia Ruskin, Harvard style. Where a specific word count is listed e.g. 1,500 words, you should submit work that is within 10% of this figure (in the case of 1,500 words you should submit no less than 1,350 and no more than 1,650 words).

The words on the title page, in the bibliography and in appendices are not included in the word count.

#### **5.1.4 Are there examinations on my course?**

In line with most other higher education institutions delivering courses in aspects of the creative arts, there are no written examinations within any of the arts modules offered by the School.

**You should always remember that we assess your work, we don't judge you – we understand that some people find study easier than others and that you are not a 'failure' just because you don't get top marks for everything.**

**We have a student feedback response document that will help you respond to your feedback effectively. This will be made available to you by your module tutors.**

#### **5.2 Notification of assignments and examination arrangements**

The requirements for assessment are listed in your module's assignment briefs – occasionally further information is provided by your tutors in other documents. If you are in any doubt about deadlines, the application of assessment criteria, practical assessment or written or media submission arrangements, speak to your module tutors.

#### **5.3 Referencing**

Your written work should be referenced using the Anglia Ruskin, Harvard system. Wisser provides assistance on referencing and also speak to your tutors if you are unsure how to apply Anglia Ruskin, Harvard style when citing references or compiling a bibliography for an assessment.

#### **5.4 Confidential material**

Although your tutors and other staff at UCLan do not seek to limit your right to express yourself in any way, we are charged with upholding common levels of decency and to protect unsuspecting members of the University and wider communities. Consequently it is your responsibility to discuss fully the content and context of your work with your tutors. You and your supervising tutor should 'risk assess' any potentially offensive work that enters the public domain in exactly the same way that you would consider the Health and Safety aspects of your work. If, after consultation, your tutor feels that your work contains elements that are not suitable for the public domain, we may ask you to: i) present the work to tutors only ii) present the work to an invited audience only iii) alter or withhold these elements iv) place, in waiting and entrance areas, clear warning signs that explain the nature of the work you are presenting you are expected to follow the appropriate data protection and safe guarding laws which will be made available to you for when working within a school or community environment.

## 5.5 Cheating, plagiarism, collusion or re-presentation

Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudo-Turnitin assignment will be set up using the School space on Blackboard to allow students to check as many drafts as the system allows before their final submission to the 'official' Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University's requirement for all summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

## 6. Classification of Awards

The University publishes the principles underpinning the way in which awards and results are decided in [Academic Regulations](#). Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.

You are able to access your grades and classifications via My UCLan after the assessment boards have taken place.



### 7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give.

#### 7.1 Student Staff Liaison Committee meetings (SSLCs)

Details of the Protocol for the operation of SSLC's is included in section 8.2 of the University Student Handbook.

## 8. Appendices

### 8.1 Programme Specification

**UNIVERSITY OF CENTRAL LANCASHIRE**

**Programme Specification**

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

*Sources of information on the programme can be found in Section 17*

<b>1. Awarding Institution / Body</b>	University Of Central Lancashire
<b>2. Teaching Institution and Location of Delivery</b>	University Of Central Lancashire
<b>3. University School/Centre</b>	Journalism, Media & Performance
<b>4. External Accreditation</b>	None
<b>5. Title of Final Award</b>	BA (Hons) Dance Performance & Teaching

<b>6. Modes of Attendance offered</b>	Full Time & Part-Time
<b>7. UCAS Code</b>	WX59
<b>8. Relevant Subject Benchmarking Group(s)</b>	Dance, Drama & Performance
<b>9. Other external influences</b>	National Occupational Standards, People Dancing <a href="http://www.communitydance.org.uk/Display.aspx?iid=28735">http://www.communitydance.org.uk/Display.aspx?iid=28735</a>
<b>10. Date of production/revision of this form</b>	January 2017
<b>11. Aims of the Programme</b>	
<ul style="list-style-type: none"> <li>To give you subject specific and generic transferable skills in line with the National Subject Benchmarks for all Drama, Dance and Performance degree courses and the National Occupational Standards.</li> </ul>	
<ul style="list-style-type: none"> <li>To give you a broad critical, analytical, contextual and physical understanding of the roles, skills and practice associated with being an Independent Dance Artist that will equip you with sets of skills that can be directly translated into a portfolio career.</li> </ul>	
<ul style="list-style-type: none"> <li>To develop fundamental facilitation skills required to work within a variety of dance teaching contexts.</li> </ul>	
<ul style="list-style-type: none"> <li>Practical work will be underpinned by Somatic Practice, enhancing bodily awareness and self-care.</li> </ul>	

## **12. Learning Outcomes, Teaching, Learning and Assessment Methods**

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

- A1. Identify the development of dance teaching and training in the UK
- A2. Demonstrate an application of methodologies and principles inherent in specific dance education environments.
- A3. Critique, analyse and reflect on the theories and methodologies for dance facilitation within a variety of community and educational settings
- A4. Engage in an effective creative methodology in response to literature & practice based research

### **Teaching and Learning Methods**

Across all modules and at all levels teaching and learning are synthesised from a variety of learning activities and opportunities. Learning situations include:

- Lectures
- Case studies
- Seminars and discussion groups
- Practical tutor – led workshops
- Technical guidance
- Group tutorials and verbal feedback
- One to one tutorials and written feedback

### **Assessment methods**

Presentation

Essay

Research Project

Creative Process & Product

Practical Demonstrations

### **B. Subject-specific skills**

B1. Develop curiosity and exploration in the sourcing, structuring and performance of movement material

B2. Demonstrate an application of their comprehension of 'form and content' in relation to your chosen context, including attention to production values through the creation of your own work

B3. Effectively Structure and co-deliver creative dance workshops suitable for various educational groups in schools, and to peer-group members, under guidance.

B4. Demonstrate high level technical skills demonstrating bodily awareness and somatic engagement.

### **Teaching and Learning Methods**

Practical study occurs within technique classes, workshops, rehearsals, masterclasses, lecture/demonstrations and performances. It is supported through attendance at professional performances, through critiques sessions and through self-reflection and group evaluation.

### **Assessment methods**

Performance

Response to Creative Task

Continuous

Making of own work

Practical teaching in schools or to peers

Technique classes

### **C. Thinking Skills**

C1. Discuss the work of key dance practitioners, collectives and communities who contributed to the development of contemporary practice

C2. Challenge the conventions of performance offering an analysis of key practitioners and performance theories.

C3. Critically reflect upon and contextualise the working process and product through class discussion and tutorial.

C4. Critique, analyse and reflect on the theories, principles and methodologies for dance facilitation within a variety of community and educational settings.



**Teaching and Learning Methods**

Thinking skills within this course are the intellectual qualities related to cognitive ability through the acquisition of critical and contextual knowledge. The application of these qualities occur in all teaching and learning situations and are focussed upon the stating of ideas from one or more contexts using specialist vocabulary and critical language. We work with you to develop your reflective practice so you're able to critically respond to the development of your own practice within certain fields.

**Assessment methods**

- Essay
- Choreographic Labs
- Class discussion and tutorial
- Research Project

**D. Other skills relevant to employability and personal development**

- D1. Demonstrate a development of sensory, kinaesthetic and anatomical awareness of the body through movement and reflection
- D2. Reflect upon the connections between creative, facilitative, somatic, technical and performance training; drawing on approaches and theories that support and develop these reflections.
- D3. Critique, evaluate and reflect on personal teaching practice, with reference to areas of strength, development and actions for the future
- D4. Articulate the values and principles that underpin your work as a dance artist, supported by theory, demonstrated within practice and connected to a reflection upon dance studies so far.

**Teaching and Learning Methods**

This is a vocational course and outcomes within this category are to do with making practical and theoretical learning as effective and relevant as possible. We expect you to analyse what is required to fully participate in all learning events and to be an effective group member. Learning will be tutor-dependant but with guided self-defined learning opportunities.

**Assessment methods**

- Practical Workshops

Essay

Critical Discussion

Reflective documents

13. Programme Structures*				14. Awards and Credits*
Level	Module Code	Module Title	Credit rating	
Level 6	DA3360	Facilitation	60	<b>Bachelor Honours Degree Dance Performance and Teaching</b>  Requires 360 credits including a minimum of 220 at Level 5 and above and 100 at Level 6  <b>Bachelor Degree Dance Performance and Teaching</b>  Requires 320 credits including a minimum of 180 at Level 5 and above and 60 at Level 6
	DA3350	Choreography & Performance	60	
Level 5	DA2240	Dance In Education	60	<b>Diploma of Higher Education Dance Performance and Teaching</b>  Requires 240 credits including a minimum of 100 at Level 5 or above
	DA2230	Body & Other	60	
Level 4	DA1120	Facilitation & Performance	60	<b>Certificate of Higher Education</b>  Requires 120 credits at Level 4 or above
	DA1110	Composition & Performance	60	

## 15. Personal Development Planning

Personal Development Planning (PDP) is a key aspect of all the performing arts courses at UCLan. PDP is integrated within all modules and across the totality of study. PDP, through a mentoring process with your academic advisor, helps you to define and focus your educational and professional aims and goals; they will assist you to consider how you can engage with the learning opportunities your course offers to achieve your personal career and professional objectives and review these choices and actions with you during the time you study with us, linking these goals to career progression.

This course develops self & bodily awareness and focuses on the building of critical reflection skills which will aid you in becoming more aware of your own skills, qualities, values and capabilities. Our modules are designed to enable you and your peers to gain the knowledge and develop the skills essential to becoming a successful practitioner. We encourage and help you to engage in an ongoing independent learning process, to document, reflect upon, deepen and develop your approach to your studies and in turn take responsibility for recognising the strengths and areas for development in your practice. This is referred to as a student-centred learning approach. When coupled with the self-monitoring and evaluation of PDP, you find that study shifts from a tutor-led/teaching activity to a personally-defined learning experience. This is close to the way many professional artists operate and the terms 'reflective practitioners' or 'thinking artist' describe the kind of graduate we expect you to become.

## 16. Admissions criteria

(including agreed tariffs for entry with advanced standing)

*\*Correct as at date of approval. For latest information, please consult the University's website.*

UK Applicants:

Except in exceptional circumstances, UK applicants must attend an interview with audition. Once your application has been processed you will be sent a letter stating the date you that you are required to attend, and what will be required of you

If it is not possible for you to attend on the date proposed, please contact us to rearrange a date or agree alternative arrangements.

All successful candidates must have achieved the following:

- Achieve a minimum of 260-300 UCAS tariff points at A2 or equivalent
- Grade C in GCSE Maths and English or an equivalent; UK equivalents include key skills level 3 or functional skills level 2

**International Applicants :**

International applicants may not be able to attend an interview in the UK. Once your application has been processed, you should submit an e-portfolio, CD or DVD of your recent work; this will be followed by a telephone interview.

Additionally International students for whom English is not your first language, will be required to evidence an IELTS score of 6.0 or equivalent.

**17. Key sources of information about the programme**

- [www.uclan.ac.uk/dance](http://www.uclan.ac.uk/dance)
- [www.ucas.com](http://www.ucas.com)
- **Dance Performance & Teaching Brochure**
- **Open Day**
- **Taster Sessions in Schools & Colleges**

## 18. Curriculum Skills Map

Please tick in the relevant boxes where individual Programme Learning Outcomes are being assessed

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes											
				Knowledge and understanding				Subject-specific Skills				Thinking Skills			

				A1	A2	A3	A4	B1	B2	B3	B4	C1	C2	C3	C4	D1	D2	D3	D4
	DA3360	Facilitation	Comp			x				x					x				x
	DA3350	Choreography & Performance	Comp				x				x			x					
	DA2240	Dance In Education	Comp		x													x	
	DA2230	Body & Other	Comp						x				x				x		
	DA1120	Facilitation & Performance	Comp	x								x							
	DA1110	Composition & Performance	Comp					x								x			

## 19. LEARNING OUTCOMES FOR EXIT AWARDS:

**Learning outcomes for the award of: \_\_\_\_\_ BA \_\_\_\_\_**

- A1. Identify the development of dance teaching and training in the UK
- A2. Demonstrate an application of methodologies and principles inherent in specific dance education environments.
- A4. Engage in an effective creative methodology in response to literature & practice based research
- B1. Develop curiosity and exploration in the sourcing, structuring and performance of movement material
- B2. Demonstrate an application of their comprehension of 'form and content' in relation to your chosen context, including attention to production values through the creation of your own work
- B4. Demonstrate high level technical skills demonstrating bodily awareness and somatic engagement.
- C1. Discuss the work of key dance practitioners, collectives and communities who contributed to the development of contemporary practice
- C2. Challenge the conventions of performance offering an analysis of key practitioners and performance theories.
- C3. Critically reflect upon and contextualise the working process and product through class discussion and tutorial.
- D1. Demonstrate a development of sensory, kinaesthetic and anatomical awareness of the body through movement and reflection
- D2. Reflect upon the connections between creative, facilitative, somatic, technical and performance training; drawing on approaches and theories that support and develop these reflections.

**Learning outcomes for the award of: \_\_\_\_\_ Dip HE \_\_\_\_\_**

- A1. Identify the development of dance teaching and training in the UK
- A2. Demonstrate an application of methodologies and principles inherent in specific dance education environments.

B1. Develop curiosity and exploration in the sourcing, structuring and performance of movement material

B2. Demonstrate an application of their comprehension of 'form and content' in relation to your chosen context, including attention to production values through the creation of your own work

C1. Discuss the work of key dance practitioners, collectives and communities who contributed to the development of contemporary practice

C2. Challenge the conventions of performance offering an analysis of key practitioners and performance theories.

D1. Demonstrate a development of sensory, kinaesthetic and anatomical awareness of the body through movement and reflection

D2. Reflect upon the connections between creative, facilitative, somatic, technical and performance training; drawing on approaches and theories that support and develop these reflections.

**Learning outcomes for the award of: \_\_\_\_\_ Cert HE \_\_\_\_\_**

A1. Identify the development of dance teaching and training in the UK

B1. Develop curiosity and exploration in the sourcing, structuring and performance of movement material

C1. Discuss the work of key dance practitioners, collectives and communities who contributed to the development of contemporary practice

D1. Demonstrate a development of sensory, kinaesthetic and anatomical awareness of the body