



Criteria for the Accreditation of Providers

September 2009^(f)

**Council for Dance Education and Training, Old Brewer's Yard, 17-19 Neal Street,
Covent Garden, London WC2H 9UY**

The Council for Dance Education and Training is a charitable company limited by guarantee.
Registered in England no. 3888776. Registered Charity No. 1079153. Registered office as above

This document sets out the *Criteria for the Accreditation of Vocational Providers of Dance and Musical Theatre 2009* and must be viewed in conjunction with the *Procedures for the Accreditation of Vocational Providers of Dance and Musical Theatre 2009*

1. CRITERIA FOR ACCREDITATION

- 1.1 The following evidence will be used as the baseline for the accreditation process where applicable (see *Procedures for Accreditation of Vocational Providers of Dance and Musical Theatre 2009*):
- a) the result of the most recent *OFSTED/Trinity* inspection
 - b) the two most recent annual reports from external examiners of degree courses (in addition a significant percentage of graduate employment destinations must be within the designated employment criteria for each cohort, in each year following graduation).
 - c) additional valid and reliable evidence gathered by the panel including:
 - observation of classes
 - discussions with management, staff and students
 - the scrutiny of policies and documentation
 - a review of facilities and resources
- 1.2 In order to qualify for accreditation, a panel will look for evidence that the Provider:
- a) has systems in place to ensure **consistent and effective leadership and management** of the organisation;
 - b) engages in **a regular, thorough and comprehensive self-assessment process**;
 - c) has procedures in place to **monitor the standards of training and education provided** to ensure standards achieved are compatible with student needs and employers' expectations;
 - d) has systems in place to ensure that all **policies and procedures are regularly reviewed to bring about improvement** and that the effectiveness of such review is evaluated;
 - e) employs **staff that are appropriately equipped by virtue of education, training and/or experience** for the teaching duties for which they are contracted and ensures that they are complying with current legislation regarding qualified teachers;
 - f) has a **staff development programme** which is being successfully implemented for all staff and which ensures that staff are aware of current legislation, statutory requirements, developments and reform in training and education and safe practice;
 - g) provides tuition in an environment that is **appropriately and safely resourced to enhance learning**;

- h) ensures that **the course or courses on offer have professional relevance** and is/are well balanced and supportive to the education and training of an **industry professional**;
- i) **plans and structures individual and sequences of classes and rehearsals to ensure student progression** and ensures that all elements of the curriculum are cohesive and appropriately integrated;
- j) provides an **inclusive curriculum** where all learners see the relevance of the curriculum to their own experiences and aspirations and have sufficient opportunities to succeed in their learning at the highest standard;
- k) provides an appropriate range of taught sessions, learning assignments and tasks to promote **creative practice and cognitive reflection**;
- l) has established **links with the industry**, including opportunities for all students to work with a range of practising professional choreographers, dance artists, musical directors, subsidised and commercial theatre, recorded media;
- m) **supplies documentation to students** at the start of their particular course containing: course aims and objectives, course structure, course content, student assessment procedures, teaching methods, intended learning outcomes and information on student support services;
- n) ensures students receive vocational training and education to a professional standard in the **core skills of dance and/or musical theatre**, thereby enabling students to integrate technical training in different dance disciplines to inform artistic versatility;
- o) ensures that component skills and any supporting studies are being developed in a **sympathetic and creative environment** within a context both meaningful to the student and derived from sound philosophy;
- p) maintains a **transparent assessment system** that is fair, impartial and suitable for the efficient assessment of stated learning outcomes including a clear and effective system for feedback to students;
- q) ensures students are given access to opportunities to integrate all the aspects of their training in **public performance**, and that the choice of performance materials is appropriate to the ability and training needs of the students;
- r) ensures students are being offered **learning experiences that have a positive effect** on their skills, knowledge and understanding **appropriate to their year of study** and the needs of the industry;
- s) has **guidance, pastoral care and welfare systems in place** and ensures that these are being effectively implemented for all students and provides every student with an appropriate programme of guidance, advice and assistance on **finding employment**;

- t) introduces students to **current professional practice** and prepares them for the working life of the professional. Students should understand and appreciate the **professional status** that will be conferred on them by their graduation from the school and their subsequent eligibility for membership of *Equity*;¹
- u) ensures students are made aware of the need to develop the knowledge and skills to create a pathway of potential **career opportunities** on graduation including competence and confidence in their **business skills** including, financial management, understanding contracts, negotiating skills and other relevant knowledge that leads to regular employment;
- v) ensures students have a knowledge and understanding of **relevant health and safety regulation guidelines** to promote a safe working environment and have a good understanding of **healthy dance practice** including nutrition, hydration, safe exercise, injury prevention and management, psychological well-being.

¹ ONLY students graduating from a two or three year Dance or Musical Theatre course will be eligible for membership of *Equity*

2 CRITERIA FOR OBSERVATION OF CLASSES

The panel may observe classes from one identified flagship course on offer by the provider or classes from different courses using the following definitions for clarity.

- 2.1 A **dance course** is one that explicitly and publicly proclaims its purpose to provide the training of a **dance performance artist**.
- 2.2 A **musical-theatre course** will be defined as one that explicitly and publicly proclaims its purpose to provide musical-theatre training **focussing on the training of a musical-theatre artist** through the mediums of **dance, acting and singing**. The Council expects that a musical-theatre course would allow appropriate time for study in each discipline but that dance, acting and singing be weighted equally in student assessment.
- 2.3 A **teaching course** is one that explicitly and publicly proclaims its purpose to provide **teacher training through the medium of dance**. The Council expects that a teaching course would allow appropriate time for the study of teaching as well as personal practice as an artist and that both aspects would form part of student assessment.
- 2.4 In making judgements the panel will refer to the following criteria of technical skills and creative abilities. The Council will expect to find evidence that these skills and abilities are being systematically developed and that students are developing the capacity to select, practice, refine and integrate them in personal practice. In addition, the panel will gather evidence to confirm that these component skills are being developed in an environment that is creative and sympathetic to the aims and objectives of the course and that they are meaningful to the students.

2.5 **Dance**

2.6 In their observations the panel will look for evidence that the following are being systematically developed and integrated into personal practice:

2.7 **Demonstrate and maintain sound knowledge and understanding of technical vocabulary and principles:**

- engage a full and controlled use of correct anatomical alignment, placement posture and core stability;
- execute sustained movement sequences with accuracy, strength, balance, co-ordination, flexibility, control and technical fluency;
- work safely at the full limit of individual movement facility;
- understand the responsibility of the student in personal fitness, well being and physical maintenance;

2.8 **Demonstrate and maintain sound knowledge and understanding of technical vocabulary and principles across and between specified dance styles:**

- engage in a specified style as required;
- execute sustained movement sequences with technical accuracy and fluency in a variety of styles;

- improvise with confidence, daring and creative imagination both in directed dance styles or around a specified idea or stimulus;
- retain and reproduce previously unseen complex combinations at speed, accurately and in the directed style.

2.9 **Demonstrate an understanding of phrasing and timing:**

- show clarity of timing and a sensitive response to music, phrasing and style;
- sustain movement sequences with clarity in relation to complex musical/rhythmical phrasing;
- apply a full range of dynamics in the performance of movement sequences;
- maintain rhythmic accuracy within a group.

2.10 **Develop performance skills through and in preparation for public productions throughout the duration of the course:**

- sustain creative imagination, expression and focus in rehearsal and performance;
- perform competently with confidence and consistency;
- apply technique and intention to convey the feeling and style of the work;
- understand the application of technique and style to the choreographic process;
- demonstrate competence, confidence and sensitivity in partnering skills;
- interact positively in ensemble work responding to the energy and timing of other performers;
- work safely at the full limit of individual movement facility;
- demonstrate the synthesis of technique and individuality in performance;
- communicate confidently and expressively to an audience;
- demonstrate a knowledge of technical stage vocabulary as appropriate;
- use make-up, costumes and props as appropriate;
- understand and adapt appropriately to the demands of different media, venues and audiences.

2.11 **Understand and implement safe practice:**

- work safely with a partner or in a group situation
- understand the importance of self directed warm-up and cool-down exercises to avoid injury and to facilitate the fullest use of technical skills in performance and class;
- show awareness of advances in sports and dance medicine in relation to nutrition, fitness and physical and mental well-being and apply them as appropriate;
- be aware, understand and comply with current health and safety regulations;
- understand prevention, causes and treatment of injuries;
- be aware of *Dance UK's Dancers' Charter* and *Healthier Dancer Programmes*.

2.12 **Singing**

2.13 Evidence should confirm that:

- care is taken with the health of young voices and individual singing training is available from the first term;
- a vocal training programme gives due attention to flexibility, airflow and careful muscular development of vocal folds;
- different vocal styles are encouraged and unforced singing is insisted on;
- students are encouraged to develop their vocal range and facility as they progress.

2.14 In assessing the quality of work in singing the panel will look for evidence that students are being offered learning experiences that have a positive effect on their skills, knowledge and understanding, appropriate to their year of study and the needs of the industry, which will enable them to:

2.15 **demonstrate a thorough knowledge and understanding of posture and placement;**

- understand and prepare self-directed warm-up exercises to avoid strain and to facilitate the fullest use of vocal skills in performance and class;
- apply correct anatomical alignment, placement and posture to breath control and voice production;
- apply centring and relaxation in relation to the production of a clear and audible delivery;
- work safely at the full limit of individual vocal facility.

2.16 **demonstrate a thorough knowledge and understanding of technical principles;**

- produce well placed, consistent sound throughout the vocal range with no discernible break between registers;
- use resonance, pitch, tonal quality and articulation to create variety in delivery;
- demonstrate appropriate use of intonation, phrasing, rhythm and dynamics;
- sustain a part in group harmonic singing;
- develop an ability to sight read from a score competently and acquire a basic knowledge of music theory.

2.17 **demonstrate and maintain, in rehearsal and performance, technique and varied song styles;**

- sing with confidence, clarity, audibility, conviction and enjoyment in a mock audition or performance;
- perform from a personal repertoire of solo songs in varying vocal styles;
- use music and song with confidence and to communicate intention, emotion or narrative;
- sustain a role in a full length piece of musical-theatre;
- sustain a part in group harmonic singing;
- employ safe practice in all areas of performance.

2.17 **Acting**

2.18 In assessing the quality of work in acting, the panel will look for evidence that the students are being offered learning experiences of a high standard, appropriate to their year of study, which enable them to:

2.19 **show evidence of the skills of characterisation;**

- make full use of personal experience, research and detailed observation to assist in the creation of a role;
- develop, play and sustain a character in rehearsals and performances;
- define the objectives of a character and express these within the context of a production;
- show a good understanding of the use of movement in the creation of character;
- create and sustain improvisation and discipline, spontaneity and creative imagination;
- use appropriate dialect, diction and vocal techniques in effective voice production;
- continue to make progress in the development of vocal range and facility.

2.20 **study dramatic text in both prose and verse;**

- read and interpret texts with accuracy and confidence;
- identify style and form of writing in order to reveal and express these elements within a performance;
- make full use of the structures and phrasing to reveal character, intention and narrative development;
- use textual analysis, research and observation in the development of a role.

2.21 **use movement efficiently and creatively;**

- use relaxation and balance as a sound basis for the efficient use of body and voice;
- display physical presence and use the body fully in a free, safe and flexible manner;
- prepare and execute physical and vocal warm up to avoid injury and to make fullest use of skills in class, rehearsals and performance.

2.22 **experience performance opportunities;**

- prepare and sustain the quality of concentration necessary for each performance;
- create and sustain an improvised rehearsal or performance with discipline and spontaneity;
- communicate to an audience with expression, emotion, clarity and spontaneity appropriate to the demands of the production;
- combine acting with dance and/or singing appropriately within performance;
- develop, play and sustain a character in rehearsal and performance before an audience within the framework of the production as directed;
- show sensitivity and responsiveness to fellow performers.

2.23 **Teaching**

2.24 In assessing the quality of work in preparing students for a dance teaching career, the panel will look for evidence that the students are being offered learning experiences of a high standard, appropriate to their year of study which will enable them on completion of the course to be able to demonstrate;

- professional competencies in dance teaching,
- the ability to refine and use understanding, methods and skills in teaching and learning practice,
- the ability to create high quality, safe and informed teaching and learning practice
- the ability to be able to work autonomously and with professionalism
- the ability to be reflective about practice

3 CRITERIA FOR THE REVIEW OF ACQUISITION OF PROFESSIONAL SKILLS FOR PERFORMERS

- 3.1 The accreditation panel will assess the development of **Professional Skills** for students of dance or musical-theatre courses, such as preparation for auditions and interviews and a basic knowledge of industry and industrial relationships. The panel will look for evidence that students are being offered learning experiences that develop their skills, knowledge and understanding, appropriate to their level and nature of study and the needs of the industry, which will enable them to:
- 3.2 **demonstrate an understanding of the audition process;**
- prepare a selection of appropriate audition pieces and demonstrate an understanding of the differing audition requirements of potential employers; show competence and confidence in self-presentation in correspondence at audition or interview;
 - reproduce new combinations accurately in the directed style at mock audition;
 - choose personal photographs which accurately reveal casting potential;
 - select appropriate clothes for warm-ups, rehearsals, auditions and interviews;
 - target potential employers and prepare clear and concise CVs that provide accurate and relevant information;
 - show punctuality at auditions, rehearsals and performances;
 - develop personal strategies for coping with the outcomes of auditions.
- 3.3 **display a responsible and consistent attitude towards self management;**
- record and maintain potential employment contracts in a systematic way;
 - understand the function and importance of agents, casting directors, networking, publications, workshops etc;
 - show a knowledge and understanding of the entertainment industry and its professional organisations, services and opportunities for further training;
 - plan work within a specified professional time scale;
 - develop an attitude to work which fosters professionalism based on a personal code of practice;
 - develop a commitment to and understanding of the need for continuing a personal training programme beyond graduation;
 - develop strategies for coping with variables in the working environment.
- 3.4 **understand and appreciate the professional status which will be conferred on them by their graduation from the course;**
- show an understanding of and a willingness to observe professional and contractual obligations;
 - understand relevant aspects of financial management including the current tax system;
 - understand terms and conditions of employment contracts and the implications;
 - acknowledge the subsequent eligibility for membership of *Equity*;

- understand the union's role in relation to the employment process and have the opportunity to meet representatives of *Equity* in order to make sound judgements about which Trades Unions to join;
- show an awareness of representative and support organisations such as *Dance UK* and the network of national and regional dance agencies.

3.5 **understand their responsibility within a production team;**

- treat production teams with courtesy and consideration;
- take care with props, costumes, wigs and equipment;
- display a willingness to check notice boards for calls and changes;
- take accurate written notes given by choreographers/directors and be able to absorb and implement the information;
- take responsibility for all personal actions, in order to fulfil job requirements.

4 CRITERIA FOR THE REVIEW OF RESOURCES

- 4.1 The panel will consider the following in determining whether the provider meets the requirement to provide an **appropriately and safely resourced environment which enhances learning**.
- a) Studios: dimensions, height, flooring, ventilation, heating, lighting, humidity, walls, barres etc
 - b) Sound systems/multi-media
 - c) Theatrical applications
 - d) Dance equipment
 - e) Storage/additional space/facilities
 - f) Changing facilities
 - g) Access/Use/Security
 - h) Welfare, Health and Safety Considerations (eg; First Aid, dining facilities, access to drinking water etc.
 - i) Access to wider study (computer facilities, library facilities etc)

5 EQUAL OPPORTUNITIES

- 5.1 The Accreditation Panel will be looking for evidence that schools are committed to and demonstrably active in encouraging inclusive and increasing access to vocational training from sections of the community currently under-represented.
- 5.2 Accredited vocational schools are expected to be at the forefront of initiatives designed to ensure differently abled and culturally diverse performers receive training suited both to their individual talents and the needs of the industry.
- 5.3 Schools are further expected to take every opportunity to comply with the requirements of all legislation concerning increased access.

6 FUNCTIONAL SKILLS AND PERSONAL THINKING AND LEARNING SKILLS (PLTS)

- 6.1 Functional skills in English, ICT and mathematics qualifications will be introduced nationally across schools, colleges, work-based learning and adult learning providers for teaching from September 2010. The new provision will focus on the skills, knowledge, and understanding that everybody needs in order to progress and succeed in learning, in employment, and in life. Functional skills are those core elements of English, ICT and mathematics that provide an individual with the essential knowledge, skills and understanding that will enable them to operate confidently, effectively and independently in life and at work. Individuals of whatever age who possess these skills will be able to participate and progress in education, training and employment. They will also be able to develop and secure the broader range of aptitudes, attitudes and behaviours that will enable them to make a positive contribution to the communities in which they live and work.
- 6.2 Personal learning and thinking skills (PLTS), together with functional English, mathematics and ICT, cover the areas of competence that are most demanded by employers. Integrating these skills into the curriculum and qualifications will provide learners with a platform for employability and further learning. PLTS are:
 - team working
 - independent enquiry
 - self-management
 - reflective learning
 - effective participation
 - creative thinking.

- 6.3 The Council expects course providers to be familiar with the Functional Skill and Personal Thinking and Learning Skills and the ways in which they may be implemented and assessed within their provision

7 SUPPLEMENTARY INFORMATION

- 7.1 The QCDA have published a PDF on their website describing a [framework of personal, learning and thinking skills](http://www.qcda.gov.uk/libraryAssets/media/PLTS_framework.pdf) (PDF 231Kb).
http://www.qcda.gov.uk/libraryAssets/media/PLTS_framework.pdf

- 7.2 For more information on safe practice contact Dance UK:

www.danceuk.org

info@danceuk.org

Tel: 0207 228 4990

Fax: 0207 223 0074

This completes the general information on the
Procedures and Criteria for the Accreditation of Courses